

Exploring the Role of the Artifact: An Evolution of Form, Function and Memory in the
Urban Landscape

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ABSTRACT

The urban landscape is a diverse environment that is constantly evolving. Such change does not remove and replace all of the remnants of the city's past, however, and the remaining artifacts become key pieces of local identity as a result of their persistence. Even so, artifacts are also complex entities and their definition and value can be drastically different given the context in which they exist. Nonetheless, artifacts can be broadly understood as interactive elements in the urban landscape that become enmeshed in their surrounding community, and serve a vital role as a result. This enquiry examines that role of artifacts in the urban landscape and seeks to uncover how such a role can inform effective design practice into the future.

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Forward: Placing the Following Discourse in Perspective

The following inquiry into the role of artifacts in the urban landscape and the subsequent implications any findings have for the broader future of urban design is the culmination of an evolving interest in the dynamics of public spaces in the city. The city, in the context of this document, is viewed as a diverse social and cultural venue that can facilitate the successful interaction of its inhabitant population or contribute to a perpetuated state of inequality. Likewise, the city is an entity that is constantly evolving and as a result, the conditions in which people interact can be tumultuous and difficult to understand.

The dynamic nature of the urban landscape, as just described, provides an important opportunity to better understand how people interact with their surroundings, and what conditions in those surroundings contribute to or hinder that interaction. The introduction of artifacts into this discussion results from the initial perception that they may hold a unique key to understanding some of these processes thanks to their longstanding presence in the urban landscape. As will be described at length throughout the following document, artifacts are, by definition, elements of the landscape that persist through times of change. This persistence is the driving force behind the enquiry held within this thesis because it is thought that by constituting a durable piece of the landscape, artifacts may be revealed as a crucial tool to understanding the dynamics of urban change, and how those changes affect the populations involved, for better or for worse.

More and more of America's population are living in dense urban areas. The same can be said to an even larger degree around the world, and because of that the urban landscape is the most critical environment in which designers will be working. As these populations continue to grow and stress the capacity of cities, designers can either treat the symptoms of the problem by further expanding the edges of the city and replacing out-dated areas with new development, or seek to uncover the dynamics of this change and understand the values created and maintained in ever diversifying populations. Instead of assuming that historic areas and structures within the developing city are hindrances in need of replacing, it may be wiser to appreciate the unique and regionally effective way that these artifacts persist, and how those conditions can inform good

design there and elsewhere. This enquiry into the role of urban artifacts will attempt to get at just that.

I. Introduction

I.1 Thesis Question and Definitions

The urban landscape is the most complicated and dynamic environment that people interact with in their daily lives. Development within that environment also has the potential to endanger the history and culture of its people, an issue that is exacerbated by the fact that comparatively little is known about the processes that drive it. Urban progress, historically, does not recreate the forms of the past, and development and evolution often lack a foundation in historical context (Blackmar, 12). As a result, the city is traditionally perceived as a process that expands the urban landscape at the cost of cultural heritage (Hough, 9).

This conflict between traditional urban development and an appreciation for cultural heritage and vernacular landscapes reveals the central question that guides this investigation: What is the role of the artifact in the urban landscape? Informing this question is a couple of basic, but key definitions and assumptions.

First, the definition of *artifact* should be made clear. According to the World English Dictionary, an artifact is “a handmade object, as a tool, or the remains of one, as a shard of pottery, characteristic of an earlier time or cultural stage.” At the urban scale, architect Aldo Rossi defines an artifact as “a form that persists through a set of transformations” (55). Simply put, the term artifact can be initially defined, from this point on, as an element of the urban landscape that persists, but no longer functions in its original capacity. This definition rests on a basic definition of the *urban landscape*. The term urban landscape refers to the city, defined as “a relatively dense and permanent settlement of socially diverse people” (McNamara, 62). The larger the population, the greater the chance of social diversity, with increased density further complicating diversity and creating a dynamic and metropolitan atmosphere (McNamara, 70). More than people define the city and urban landscape, however. The urban landscape defined by Rossi is also the accumulation of architecture over time, both as built structures and landscapes. Thus for Rossi, the urban landscapes is, “not only the visible image of the

city and the sum of its different architectures, but architecture as construction, construction over time” (21). Basically speaking, the urban landscape includes buildings, the spaces in between them, and the social interactions that inhabit both. All of these definitions and assumptions only scratch the surface of the complex set of elements that can constitute the artifact within the urban landscape. The discussion of these definitions will be detailed further by examining the dimensions that contribute to the broader value and role of artifacts and the variety of ways that they interact with conditions in the surrounding urban environment.

The role of artifacts in the urban landscape is a complicated concept, but dividing it into a number of sub-questions provides a process for making it more approachable.

The sub-questions that guide this inquiry include:

1. What defines an artifact, and especially an urban artifact?
2. What values do artifacts hold, and who ascribes them value?
3. How does value inform the role of urban artifacts?
4. What can the understanding of artifacts contribute to the field of landscape architecture, especially in terms of urban design?

I.2 Significance

The significance of these questions to the contemporary practice of design in the urban landscape pertains to a new way of conceptualizing the potential avenues through which the loss of cultural heritage, historically inherent in urban development, can be dealt with. Urban populations in the United States continue to grow. According to the World Bank, over 167,000 people lived in urban areas in 1980, over 223,000 in 2000, and approximately 254,000 in 2010. The rate of growth has decreased in recent years due to the economic downturn, however, so the holes left in the urban core by the flight to the suburbs presents a unique set of opportunities related to urban development and change (Bishop, 24).

Urban shrinkage creates the need to better understand the approach to dealing with cultural resources, as active venues become vacated at a much faster rate. Detroit is an apt example: Detroit’s population decreased by over 20% from 1980-2000, creating vast stretches of vacant landscapes full of vacant buildings and entire neighborhoods

from the city's heyday in the mid-twentieth century (U.S. Census Bureau). The downward population trend is stabilizing, however, and Detroit's population changed less than 1% from 2010-2011. As the economy rebounds and the population begins to increase, people are expected to move back into the areas currently empty. The existing artifacts may not have to be a stumbling block in the path to redeveloping Detroit and other cities like it. The enquiry within this thesis may reveal that artifacts can actually contribute to redevelopment without the need to entirely replace and rebuild.

The question of the role of artifacts in the urban landscape is also significant because it addresses the gap between the lack of large-scale urban developments that achieve success as dynamic social spaces, and the ancient cities that are more diverse as a result of developing over centuries. The cause of this lack of successfully designed cities is not necessarily attributable to the failure of modern urban designers. It may be that successful urban environments simply need time to mesh with social needs in a way that cannot be designed (Lynch, 512). This may be discouraging for those that seek to create new urban environments, independent of what already exists, because it alludes to the fact that designing cities may not be able to achieve the intended social systems without many years of evolution. However, it is also a testament to the importance of understanding how to use existing building stock. Buildings and public spaces that have a long history in a given urban environment are critical pieces of the city because they have already had time to develop in response to cultural demands. Appreciating how they function within that landscape may be the key understanding for how artifacts can be used as a tool for facilitating effective urban design.

Even so, the power of these artifacts as integrated pieces of the urban landscape is threatened by the negative perception of the urban core that often accompanies urban renewal projects. The development of cities along with dramatic population growth has historically created flight to the fringe of urban centers. Suburban flight leaves vacated urban areas that become sub-standard housing for poor and immigrant urban populations left behind. In response, efforts at urban renewal have been aimed at improving these living conditions by removing and replacing any designated "slums". The efforts have been largely misguided from the beginning, however, due to vague and ambiguous goals. For example, The Declaration of National Housing Policy, which led the way in urban

renewal in the middle of the twentieth century, had stated goals of, “the elimination of substandard and other inadequate housing.” The recommended solution for this problem was then stated as, “a decent home and a suitable living environment for every American family” (McNamara, 183). This sort of language made it impossible to effectively differentiate between slums that needed to be removed, and neighborhoods with significant social and historic meaning that still functioned in their urban environment. Government led urban renewal also limited the understanding of the value of the building stock to those that used it regularly, instead prescribing for those populations what change was necessary to improve their daily lives (Li, 56).

Recently, however, the value of artifacts has been rediscovered as designers have found a new appreciation for the *vernacular* aspect of the city that reflects the everyday lives of its inhabitants. Physical artifacts may contribute to the definition of that vernacular as evidence of not only the people that inhabit the city, but their “productive activity,” as well (Blackmar, 12). Appreciation for the vernacular landscapes also understands that artifacts are a piece of the fabric of the city, and their use can limit the need for new developments that create an ever-expanding urban footprint (Hough, 10).

I.3 Methods

The methods used to address the definition, value, and role of artifacts in the urban landscape involve a reflective process of literature review and case study exploration that are important because they present an opportunity to reveal how artifacts are understood by writers in a number of disciplines, and how that understanding informs the artifact’s value and role in real-world application. The variety disciplines represented by writers on artifacts include architecture, landscape architecture, sociology, cultural geography, and art. The breadth of interest will provide a well-rounded perspective of how artifacts are viewed from a number of disciplines. The diversity of literature also will reveal the different groups of people that ascribe value to artifacts and how those values, though not necessarily accepted universally, clarify the role of artifacts in the city. Finally, the literature review will provide a set of debates related to the definition, value and role of artifacts in the urban landscape that identify their dynamic nature, and the need for further exploration. Specifically, the key debates in the literature will include:

1. The role of form and function in the understanding of artifacts,

2. How understanding is impacted by change over time, and
3. What the role of memory serves in understanding artifacts.

These key debates are important for informing a set of criteria that allow additional case study investigation to contribute to the understanding of artifacts and their role as effectively as possible.

Case studies are important to the definition, value and role of artifacts because they ground the theory explored by the literature in real-world application. Projects selected will represent a number of approaches to artifacts across a number of scales, while remaining within the broad framework of historic places in an urban context. Specifically the following case studies will be used according to the listed criteria:

1. The Grand Opera House: Oshkosh, Wisconsin
Criteria: Object scale artifact that adds to the discussion of memory and value in artifacts and how that contributes to community identity.
2. Gas Works Park: Seattle, Washington
Criteria: Investigation of artifacts across scales that is important for understanding how artifacts interact and the implications of their isolation from active use.
3. Duisburg-Nord Landscape Park: Duisburg, Germany
Criteria: Investigation of artifacts across scales that expand on the understanding of artifacts as vital and interactive elements with diverse meaning and broad value.
4. North Water Street: Milwaukee, Wisconsin
Criteria: Artifacts at the district scale that contribute to the understanding of the implications of the source of value and the opportunity of preservation through use.
5. Landscape in Blue-Entropy: West Oakland, California
Criteria: Examination of the implications of losing artifacts to urban development and the impact on the community memories involved.

6. Redevelopment of Les Halles: Paris, France

Criteria: Artifacts at the district scale and the implications of simplified meaning on the durability of the place and the resident population involved.

This combination of broad similarities and more subtle differences in the investigation of artifacts through case studies creates the opportunity to compare different approaches to dealing with artifacts in similar conditions and what the results were for the artifact's persistence and its relationship to the contextual population. Also, conclusions can be made about the implications of the way artifacts persist, which culminates in an appreciation for what an expanded definition of the role of artifacts in the urban landscape can contribute to the appreciation for artifacts as tools for urban design.

II. Literature Review

Writers from a number of disciplines have addressed urban artifacts since they became a popular topic in the design professions in the 1980s, when a renewed interest in the vernacular character of places emerged alongside the growth of post-modernism. Unlike the modernist movement of the mid-twentieth century that valued uniformity and pure functionalism, the post-modern movement's interest in everyday landscapes revealed a new appreciation for regional culture and the artifacts that represent it. The interest in artifacts specific to cities began in the design professions with the Italian architect Aldo Rossi. At the same time J.B. Jackson, a cultural geographer who heavily influenced the theory of landscape design, began writing about how the treatment of ruins and monuments shaped the perception of history. Rossi and Jackson both published the bulk of their work on artifacts in the 1980s. Since then, the interest in artifacts has expanded from only being addressed by the design disciplines to become a topic of discourse among cultural geographers, sociologists, and art historians. The transition of the discussion of artifacts into other fields expanded the concept of historically and culturally significant places in the urban landscape to a number of parallel elements, the most prominent of which are: monument, archive and fragment. As a result, artifacts became broadly understood as dynamic and multidimensional entities, which could be discussed by non-design related disciplines with terms like monument, archive and

fragment while still addressing notions of social interaction and architectural relationships that were very similar to discussions by Rossi and Jackson.

By appreciating the connection between artifacts and related understandings from other disciplines, the investigation of artifacts can, thus, rely on a debate that has maintained momentum over the last few decades even when interest specific to artifacts in cities has waned in the design world. The use of a cross-disciplinary focus is also important because the understanding of artifacts is perceived differently by different disciplines. By approaching the definition of artifacts from as many perspectives as possible, this literature review can reveal where the debates exist, who adheres to what perspective, and where general consensus can be found.

Within the literature, there are a number of perspectives on artifacts that are especially important. From architecture and urban design perspectives, three writers in particular emerged as being critical to the understanding of urban artifacts: Aldo Rossi, Kevin Lynch and J.B. Jackson. Rossi is important because his work provides the foundation for the bulk of the investigation within architecture, and focuses specifically on urban artifacts and their contributions to the understanding of the city. Rossi approaches this relationship predominantly by way of an enquiry into the structure of the city, but there are a number of insights into artifacts as permanences that are nonetheless relevant because they address the durability of artifacts in the face of changes to the surrounding landscape and their expression of cultural identity.

J.B. Jackson is a key source that complements Rossi because he focuses directly on artifacts from a theoretical perspective, relating their understanding to both monuments and ruins. Because of his discussion of artifacts as monuments, Jackson introduces the link between artifacts and the related terms that can be used to find deeper meaning in both. Jackson is also important because some of his conceptions about the value and purpose of artifacts, as monuments, contradicts topics discussed by Rossi, helping to provide a well-rounded view of artifacts in the urban landscape.

Finally, Kevin Lynch is important because of his emphasis on the implications of urban design on cultural heritage, and an appreciation for the role of history and memory in urban development. Lynch's background in urban planning also introduces artifacts at

a larger district scale, beyond the exploration of individual objects that dominate the writings of Rossi and Jackson.

Outside the design professions, cultural geographer David Lowenthal and sociologist Christine Boyer proved to be two crucial sources. Their work expands on the work of Rossi, Lynch and Jackson by examining how an accumulation of artifacts can contribute to a consistent narrative about the past, while also being conscious of the potential dangers of marginalization and commodification that can result.

Collectively, these key sources, supported by the work of a number of others, present a thorough review of the literature and provide the start to a well-rounded and specific understanding of the definition, value, and role of artifacts in the urban landscape. By using resources from a number of disciplines, as well as a number of resources within each discipline, the literature review also reveals the fact that considerable debate exists about some of the defining elements of urban artifacts. This discussion is important because it exposes the dynamic nature of artifacts as things that have different meaning for different people and begins to illustrate how that multi-dimensional nature informs their role in the urban landscape.

II.1 Defining the Urban Artifact: Form, Function, Change, and Memory

Urban artifacts are broadly defined as forms that persist through a series of transformations, no longer functioning in their original capacity. This broad understanding defines artifacts based predominantly on form and function, based on a limited understanding informed by a preliminary review of writings by Rossi. The literature review reveals, however, that form and function comprise only one dimension of the understanding of urban artifacts. In addition, the dimensions of change over time, memory and history, and the contrast between historic form and modern use (termed *differentiation*) must also be considered.

According to Rossi, artifacts are a subgroup of *permanences*, which are elements of the city fabric that facilitate the experience of the past in the present (57-59). Based on the evolution of form and function over time, Rossi further distinguishes permanences as either *vital artifacts* or *pathological artifacts*. Vital artifacts, according to Rossi, maintain their historic form and adapt their function to current needs over time,

remaining a useful element in the contemporary landscape. The key to Rossi's definition of vital artifacts is that they embody an active relationship between form and function. Rossi presents The Palazzo della Ragione, in Padua, Italy as a good example of a vital artifact because it has adapted to a variety of functions since its construction in the middle ages. The form of the Palazzo has stayed true to its medieval roots while adapting its function to changing needs. Beginning as a medieval town hall, and evolving into a modern marketplace, the continued and varied use of the Palazzo within a consistent form proves its vitality (Rossi, 59).

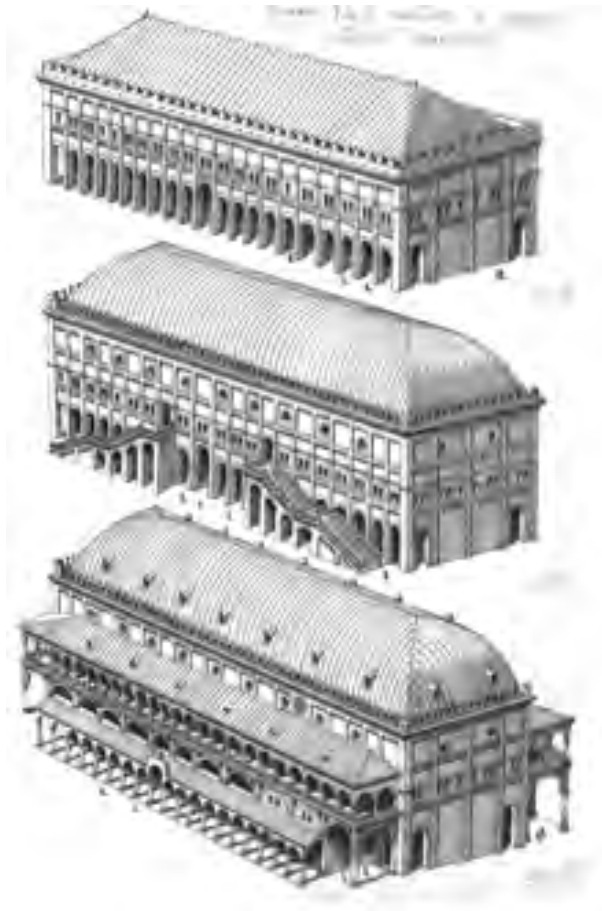


Image 1: An illustration of the evolution of the Palazzo della Ragione

Rossi defines pathological artifacts, on the other hand, as cases where form is alienated from function. Rossi identifies that these artifacts are “isolated in the city,” because the importance of their historic form creates “an experience so *essential* that it cannot be modified” (Rossi, 60). Unlike vital artifacts that are able to adapt their form to changing needs, pathological artifacts become isolated through strictly defined

preservation as soon as the original use of the building is no longer needed. An example of a pathological artifact, as presented by Rossi, is the Alhambra in Granada, Spain. The Alhambra was once a palace for Moorish and Castilian kings and now its form is preserved as a representation of Spain's monarchical past (Rossi, 60). Because the form of the Alhambra is perceived to be so historically significant, the preservation of that form eliminated the chance for its function to evolve. As a result, it is now isolated as a static structure in the urban landscape.



Image 2: View of the interior courtyard of the Alhambra

Another example of a pathological artifact, at a larger scale, is the historic value of Venice, Italy discussed by art historian Barry Curtis. Curtis identifies that Venice struggled to develop throughout the twentieth century because it existed as a *capriccio*, a historic icon that attracts heavy tourism (Borden, 45), and because Venice is so valuable in form as a tourist Mecca, any potential development is stalled due to the fear that it will be damaging to that form. A specific example of stalled development is Venice's inability to modernize its transportation infrastructure. Public transportation initiatives that started in 1919 and included a plan for creating a Metro system in the 1980s have all been defeated because of fear surrounding the potential impact on the city's historic architecture and infrastructure (Borden, 45). The example of Venice is important because it exposes the difficulty inherent in appreciating the value of pathological artifacts, at the expense of hindering modern development and contemporary use.

Kevin Lynch also contributes to the understanding of vital and pathological artifacts in a way that is important because he describes the impact that the relationship to contextual factors and the flexibility of use that is allowed, has on the way artifacts persist in the city. Lynch uses the redevelopment of Krakow and Old Town Warsaw after World War II to illustrate the difference (622). In the first example, Lynch identifies that the central district of Krakow has developed new uses without disturbing the historic core. New economic developments were created surrounding, and intermingling with, the historic center making historic Krakow a hub of activity. As a result, even after development elsewhere, the oldest part of Krakow is still full of local populations who appreciate the historic significance and continued vital functionality of that part of the city. The success of this redevelopment is due to an understanding that historic places like central Krakow can still be functional in modern ways that link to new development, and that preservation does not have to be overly restrictive of use. Krakow's historic center is, thus, an example of a vital artifact that has evolved to connect to new development while maintaining its original form and historic content.



Image 3: Public plaza in the historic city center of Krakow

Lynch identifies that Warsaw's Old Town is a different story. In Warsaw the strategy was to preserve Old Town and stimulate the development of a new city center elsewhere, without connecting the two. The result is that the development of a new

commercial core caused the carefully preserved Old Town to become an “empty stage set” for tourists to visit (Lynch, 622). Warsaw’s Old Town no longer has an active use for the city’s everyday residents because many of the local businesses and resident populations have moved to the new development. Therefore, unlike the connection to modern users that was maintained in Krakow, the desire to protect Warsaw’s Old Town and transition use elsewhere turned Old Town into a pathological artifact, alienating it from local residents (Lynch, 622). Old Town Warsaw’s empty facades function only as monuments to the past that are important on a larger cultural scale as evidence of what Poland was like prior to World War II, without being functional to the local community. This does not mean that Warsaw’s Old Town is unimportant, but that its importance no longer has a vital connection to functional value in the local user population.



Image 4: The preserved facades of Old Town Warsaw

Rossi also identifies the defining influence of form and function to urban artifacts based on their presence as primary elements. Primary elements, according to Rossi, are pieces of the urban landscape that house fixed activities. Fixed activities can include stores, public buildings and universities (Rossi, 86). Whether vital or pathological,

artifacts as primary elements have a value in themselves independent of function because they are durable enough to become a part of the form of the urban landscape. Historic buildings are good examples of primary elements because no matter their function, they are a constant part of the face of the city (Rossi, 87). Thus, Old Town Warsaw could be understood to remain important as a primary element even though it has lost a vital connection to the community because it is such a durable piece of the urban landscape.

Form and function are useful for defining urban artifacts, but they do not provide a complete understanding. Even though Rossi's investigation is largely rooted in function, especially in the way that modern use defines the artifact as permanence, he readily admits that function alone cannot explain "the continuity of urban artifacts," (60) and that the ability of form and function "to embrace many different values, meanings, and uses" is the only way to get a grasp on their entire defining structure (118). This distinction adds the dimension of change over time to the understanding of urban artifacts.

Change over time was also recognized by Lynch to differentiate between vital and pathological artifacts in the examples of preservation and redevelopment in Krakow and Warsaw. Artifacts changed with new development in Krakow, and were left out of development altogether in Warsaw. Thus, the presence of change over time became the key-defining element of those contrasting examples. Also, in both cities the relationship between the changing artifact and its cultural surroundings was what contributed to its specific understanding. According to Lynch, preservation that allows artifacts to change gradually over time must also remain respectful of the original resident population because that population is part of the basic definition of the artifact (623). The preservation of the resident population, according to Lynch, underscores the need for artifacts to change alongside the evolving city fabric without allowing redevelopment to cause an "abrupt break" between new and old. By staying conscious of how existing normal populations use artifacts, new development can blend new with old in a way that provides the best opportunity for the historic center to remain active and alive (Lynch, 623). Also, focusing on the form of the artifact at the expense of its cultural surroundings ignores the aspect of change inherent in its definition. The result is an instance where

obsessive preservation places the artifact in the way of urban development, defining it as a static element instead of a dynamic one (Lynch, 624).

Over time, artifacts can become defined just as much by the process of change as by previous and current uses. An example of how artifacts come to be defined by this change can be seen in the way that Greeks, Romans, and Renaissance Italians have all inhabited and re-used the same space. For centuries Renaissance Italians built on top of Roman ruins, just as Romans built on top of Greek ruins before them. With the development of each new civilization, artifacts of the previous cultures were discovered, re-used and adapted to present needs (Treib, 195).

The changeability that was illustrated by the example of Greek, Roman, and Renaissance Italian's reuse of existing artifacts relates to a change in perception in addition to changes in form and function. Sociologist Christine Boyer points out that changes in perception are important because artifacts are always identified by, and according to, the people that use and experience them. According to Boyer, artifacts are objects that are formally studied by scholars and informally experienced by everyday users. The perception that results from these studies is always influenced by modern aesthetics, so the definition of the artifact can change even when the form remains the same (Boyer, 32). Such perception gives local resident populations just as much importance in defining an artifact through their understanding of it as formal history.

Historian Na Li agrees that because perception is a social construct, it changes with changes in the cultural context independent of changes to the physical landscape (56). This is because when people inhabit a space they change their surroundings while simultaneously adapting to them. Also, according to sociologist Maurice Halbwachs, the relationship between the two becomes a crucial part of the group's identity, so as the population changes, the perception of their surroundings changes, resulting in a change in the artifacts with which they interact (130). This dynamic definition of artifacts that includes the relationship between the use of an artifact and its changing context supports Rossi's definition of vital artifacts and is important for continuing to reveal the critical role of change to their understanding.

Change in perception is also a reason why artifacts cannot be defined by one function alone. According to Rossi, when an artifact is defined by a singular function it

becomes identified as only an extension of that function (61). The problem emerges when the changing city erases the need for that function, and is likely to erase the artifact along with it. Lynch has a similar perspective on the danger of defining an artifact based on one function. For Lynch the quest for durability leads to constant “razing and rebuilding” within the city as populations and needs change. As a result, even many elaborate buildings are abandoned and lost because of the perception that they are not able to adapt to new demands (379).

The role of changes in perception gives the understanding of urban artifacts a sociological dimension, especially evident because of the interest presented by Boyer and other members of the sociological discipline. The sociological perspective is important because it reveals that when changes in the social context cause a change in perception, the definition of the artifact for that community could change, even when the form and function remain the same. The impact of perception, independent of changes to the artifact itself, also considerably complicates the notion of pathological artifacts, and questions whether they are in fact as isolated as Rossi presents them to be.

The impact of changing perceptions to the understanding of urban artifacts introduces the role of memory to their definition. Boyer, Halbwachs, Lynch and Rossi agree that some dimension of memory contributes to the definition of urban artifacts. Even so, the changes in perception that Halbwachs and Lynch site, along side the consistent understanding presented by Rossi illustrates the fact that the specifics of how memory is housed in artifacts is the topic of considerable debate. This debate centers largely on contrasting opinions about the existence of a *collective* memory, which is typically used to describe a shared perspective of the past held by an entire community.

Rossi, Hebbert and Montigny describe artifacts as a manifestation of the identity of an entire community, an example of the traditional view that envisions artifacts as a physical representation that facilitates collective memory in the city. Thus, collective memory not only exists within urban communities, but it also contributes to the definition of the artifacts within them. At the same time Halbwachs, Treib, and Boyer, who adhere to post-modern philosophy, question whether or not an honest collective memory can exist in a culturally diverse context. This perspective doubts the ability of artifacts to

create a consistent image in a diverse population because each individual's perception of the artifact is different.

The understanding of objects as a storehouse of memory is not a new concept. Michael Hebbert, writing from the perspective of environmental planning, points out that before technology allowed for the physical archiving of memories through photography and automated printing, mental houses were created as a cognitive structure to store memories. These *ars memoriae* were a tradition of imagining a house and placing memories in each of its rooms, training the brain to retrieve them whenever necessary (Hebbert, 581). Among others, Rossi is a proponent of the same idea manifest in the collective memory housed in physical artifacts. Specifically, Rossi states that history is represented in artifacts through a collection of values and the collective imagination of those that experience them (128). This concept identifies artifacts as the *locus* of the city's collective memory, meaning that artifacts provide a physical place where a community's memories are made and recalled (Rossi, 130). Stephanie May De Montigny, a cultural anthropologist interested in vernacular landscapes, also sees artifacts as the locus of memory, contributing to community history. According to Montigny, artifacts make the memories and history of the community public and visible, which conveys some of that culture's identity (Montigny, 74). The addition of this notion is important because it links artifacts to community identity by way of shared memories that create a commonly understood history.

The connection between artifacts and collective memory is not necessarily a static relationship. According to Boyer, even as cultural identities change with changes in population, potentially erasing previous iterations, artifacts reveal traces of previous architectural forms that preserve memories of the past (31). David Lowenthal uses the notion of accumulation to describe a similar idea from the perspective of cultural geography. According to Lowenthal, even as the city develops and erases parts of its past, there is still enough accumulation of artifacts to illustrate a continued occupancy (10). This perspective of the accumulative effect of artifacts is important because it argues that even when fragmented, the accumulation of artifacts in the urban landscape creates a sense of communal history.

The dynamic expression of identity through collective memory can be presented in a couple of ways. Expressed as an encompassing national narrative, identity is represented in civic spaces, formal monuments and efforts at historic preservation. A visit to the Mall in Washington D.C. could create this effect through the connection to nationalistic identity represented by the monuments there. From a local perspective, similar expressions of historic identity can be represented by the way artifacts are imprinted by patterns of everyday use. Hebbert believes that in this way, artifacts are defined by collective memory while simultaneously contributing to it (592). For Hebbert, artifacts are defined by the memories that the wear of their everyday use creates, while also creating a physical location for the continual creation of the memories that take place there. So even as social demands change the urban landscape, artifacts remain the collector of memories, defining the history and identity of the community.

Lynch recognizes that the use of collective memory to define the urban artifact is illustrated through everyday use and can also include the overarching sense of memory within a community beyond the memories themselves. Lynch connects this larger sense of memory to a more general sense of time. This sense of time includes the frequency of change, the critical events and the gaps that may emerge between them. By engaging this sense of time, artifacts take the burden of history from individual memory and private archives, and make them collective and public (Lynch, 630). Therefore, artifacts are important as tools that extend collective memory beyond the capacity of individual recollection and preserve it for the future.

The definition of collective memory, as described by Rossi, Hebbert and Lynch among others, relies on a relatively consistent historical perception of artifacts by different individuals within a community. Even if individual memories are not exactly the same, their accumulation relates to the same overarching narrative. This view is not shared by a number of other theorists, however. Halbwachs argues that because memory is a social construct within a specific place, certain details are only recognizable to specific groups (130). This means that outsiders understand artifacts differently than the social groups that are more rooted in the place. For example, tourists visiting a historic district or new residents may only appreciate the architectural character of the buildings and the significant events marked by formal history, while some long-time residents of

the community may have a larger appreciation for the cultural heritage represented in personal memories of informal events that occurred there. The result, therefore, is a lack of collective memory that encompasses the perceptions of all of those that interact with the artifacts, both from within the community and from without.

Post-modern theorists have also taken up the complications of collective memory. Michael Hebbert, a professor of town planning in Manchester, England, supports the belief that the spaces that serve a heterogeneous population cannot have a collective memory, even within that specific community (Hebbert, 582). An example he uses to illustrate this point is the hodgepodge character of the urban landscape in Athens. Athens, according to Hebbert, is such an old city, and has housed such a diverse and changing population, that many of the areas still containing ancient artifacts have such a random orientation that each individual perceives them differently, and an understanding of a consistent historical progression is impossible. The constant and seemingly unorganized collection of artifacts from dozens of different time periods individualizes the landscape beyond the capacity of creating an overarching narrative that is capable of developing a collective memory (Hebbert, 583).

The view of memory illustrated by the ruins at Athens reflects how J.B. Jackson saw a changing understanding of history as a whole. According to Jackson, the stratified nature of artifacts in cities illustrates a new perception of history as a “dramatic discontinuity” (Jackson, 101). No longer is history a steady, linear progression, but instead, is made up of stops and starts that do not align into a steady narrative. History as a dramatic discontinuity conflicts with Lowenthal’s description of the collective memory that can be created from the accumulation of artifacts, even when that accumulation is a fragmented one. Instead, Jackson sees a disparate collection of individual memories that do not contribute to an overarching narrative. This conflict revolving around whether or not different perceptions can be accumulated into an overarching narrative is important because it reveals that artifacts are broadly understood as dynamic elements in the landscape that inform identity. However, complications arise when trying to distinguish how unifying identity is beyond each individual.

Marc Treib, an Architectural theorist, further complicates the notion by questioning the general reliability of individual memory as well. For Treib, the reliability of

individual memory is questionable because each time a memory is recalled the individual will tend to embellish or diminish certain elements depending on personal preference or changing circumstances (188). Therefore, individual memory of an artifact may not remain consistent throughout time as the individual changes their opinion of a particular place. Treib's questions regarding the reliability of individual memory is critical because it illustrates that individual identities could be very hard to amass into a communal narrative because each is not necessarily based on the same version of history.

Beyond the individual, the literature also shows that there is reason to believe that even when collective memory exists, it too can be unreliable. To begin with, part of the problem with artifacts as an illustration of collective memory is the selective character of durability. Treib points out that the artifacts that are likely to survive are the more stable structures that represent the upper levels of society. It is very unlikely that the temporary and informal structures erected by lower classes can survive long enough to be catalogued in collective memory. As a result, artifacts may illustrate an incomplete picture of the past (Treib, 190). Boyer provides another example of the unreliability of collective memory by way of the romantic view of artifacts during the Industrial Revolution. During the Industrial Revolution, artifacts were used to bolster the image of industrial development, and skewed to create a larger perception of technological change (Boyer, 378).

The discussion of the unreliability of collective memory is important because it uncovers multiple complications in understanding artifacts. On the one hand, individual perceptions make the creation of a communal narrative difficult because of diverse understandings of place. Thus, it could be concluded that when a collective memory is forced on a community, there is a good chance it will not actually include the entire population. At the same time, artifacts naturally have different abilities to persist. Even without the influence of perception, some informal structures simply are not durable enough to become part of anyone's identity, at the individual or communal scale. Thus, the unreliability of collective memory can be related to both omission and misrepresentation, both naturally and through active perception.

Related to memory in another way, Architect Iain Borden and Landscape Architect Kathryn Gustafson, define the power of artifacts based on *differentiation*.

Differentiation refers to the idea that because artifacts are holdouts from a previous version of the urban landscape, the contrast that they create with their surroundings is what makes them distinct (Gustafson, 22). Lynch describes the effect as a collage of the cross-section of time in a specific place (631). A good example provided by Lynch of an artifact defined through differentiation is Copley Square in Boston, Massachusetts. Copley Square contains one of the oldest buildings in the city, Trinity Church, and contrasts the modern office towers and square grid of planned urban development on all sides. Therefore, the impact of Copley Square is emphasized by the contrast with its context, which also becomes a large element of its understanding as an artifact (Lynch, 631).



Image 5: View of Copley Square against the backdrop of the contemporary landscape

Borden provides another example of artifacts defined by differentiation with his examination of Naples, Italy. According to Borden, the architecture of Naples is introspective and centrally focused on the historically rich buildings that have stood for centuries. The city also still uses the narrow, cobbled streets that blend nicely with the character of the surrounding buildings. The contrasting differentiation comes from the noise of the city. As introspective and historic as the architecture and infrastructure are, the hustle and bustle of motorcycles and taxis is equally loud and modern (Borden, 56).

The contrast between the noise of present technology and the quiet character of the surrounding historic context enhances the uniqueness of the architectural artifacts and heightens their impact on the perception of the landscape.



Image 6: Contemporary cars framed by the historic architecture in Naples

Borden's description of Naples may illustrate a slightly different way of describing the impact of differentiation than what was used to define Copley Square, but both illustrate the same point. The impact of artifacts is not just that they represent the past, but that such a representation creates a significant contrast with the present. This contrast ultimately impacts the experience of the place by introducing the dimension of time through the juxtaposition of new and old. The introduction of the relationship between past and present reveals the history of the place, and in the case of Copley

Squire and Naples, the substantial amount of evolution that has ensued since. Thus, differentiation is important because it unveils a different way that memory and change over time define the artifact. To this point, the artifact was defined based on how it changed in partnership with changes in its context. However, the description of differentiation also shows that artifacts are defined by being stagnant, even as the surrounding environment changes. Therefore, the dynamic nature of artifacts is based not only on their ability to change along side the surrounding urban landscape, but the ability to oppose such change as well.

However, as with collective memory, there is some ongoing debate about the way that differentiation defines artifacts. Some examples in the literature perceive differentiation as a negative quality of artifacts and a reason for their removal. This position can be seen through the shift in ideology during the modernist movement. The Architect Le Corbusier in particular, considered artifacts a negative piece of the urban landscape because their historic character placed them in a false context within the modern city, ruining the city's continuity. Corbusier believed that to avoid this, artifacts should be removed or isolated from the modern city in a more compatible setting of woods (Boyer, 45). Unlike the positive way that the character of Copley Square and Naples were presented, Corbusier saw the contrast that artifacts create in the urban landscape as a problem. For him, urban continuity was the ultimate goal of urban design, not complexity. The contrast between the perspective of Corbusier, and Borden and Gustafson illustrates the way that the understanding of artifacts has evolved from the negative modernist perspective of Corbusier in the mid-twentieth century, to the positive descriptions by Lynch a couple of decades later, and most recently by Borden and Gustafson. This evolution of appreciation for the power of differentiation is also important because it further identifies how the definition of artifacts is impacted by current preferences.

The literature shows that a significant definition of urban artifacts can be gained by understanding the dimensions of form, function, change over time, memory, and differentiation. None of these dimensions can effectively define artifacts alone, but when taken together they provide a solid base for understanding. Even so, there is considerable debate about how these dimension contribute to the definition of artifacts. It is open to

interpretation whether artifacts should focus on preservation of form or function, and exactly what role memory and differentiation play in their larger understanding. To expand on these important questions, an examination of related terms found predominantly from disciplines outside of architecture and landscape architecture is required.

II.2 Defining the Urban Artifact: Fragment, Archive, and Monument

An understanding for the dynamic nature of urban artifacts is gained by defining them in terms of form, function, and change over time, memory, and differentiation. These elements define artifacts as physical representations of the past, manifestations of cultural heritage, and elements that gain recognition by contrasting the modern landscape. The on-going debate about each of these topics makes finding a consistent definition of urban artifacts difficult. However, the discussion of form and function, change over time, and especially memory, relate directly to a number of discussions in other disciplines to understand the same relationships between perception and place. Understanding three terms fragment, archive and monument, that are discussed quite similarly to the debate about artifacts is especially important.

It is broadly understood that fragments, archives, and monuments are all defined in some way by history and memory in the urban landscape. Thus, the discussion of these terms can contribute to the debate on artifacts. The discussion of fragment, archive and monument within cultural geography and sociology is particularly important because it has maintained momentum over the past couple of decades as interest in artifacts has faded in the design professions.

The broad definition of fragment is unique because it encompasses the dual importance of presence and absence. According to art historian William Tronzo, this duality is because a fragment is the only remaining piece of a lost whole, so it is defined both as an object that can be experienced, and a representation of what is missing (120). There is an important distinction to be made that separates a fragment from simply an extraneous piece of something that is broken (Tronzo, 119). When the broken whole can be rebuilt by gathering up all the parts, each piece is only that - a piece. When the broken whole cannot be completely rebuilt, then the remaining pieces are fragments. For example, ancient ruins in Rome are fragments because the complete landscape of ancient

Rome cannot be completely pieced back together using only those artifacts that remain, whereas a brick that is removed from an intact wall is just a piece of the whole.

Pamela Lee, another art historian, further explores the fragment as a representation of absence when explaining the impact of Gordon Matta-Clark's *Conical Intersect*. *Conical Intersect* was an art installation project in which Matta-Clark punched a cone-shaped hole through a building slated for demolition to make room for new development. The hole allowed for a view of the future (new construction) that was framed by the past (the building to be demolished).



Image 7: Matta-Clark's *Conical Intersect* looking out on buildings slated for demolition

By highlighting the old building as a fragment of past residential development, standing in the face of new construction, Lee shows that the fragment is simultaneously defined by its presence as an object and by the absence of the rest of its original built context (72). Therefore, the lack of complimentary parts is equally important to the definition of fragments as the enduring objects themselves.

Rossi makes the connection between artifacts and fragments in the context of the changing face of the city. As the city changes over time, artifacts become characteristic of various phases of the city's evolution. Whether changing or denying previous functions, artifacts eventually constitute a fragment of the past urban landscape (Rossi, 115). Boyer also addresses the existence of artifacts as fragments of the past city, but

expands the definition to include their ability to illustrate the temporal structure of the urban landscape. According to Boyer, artifacts construct a deeper understanding of the urban landscape, as a whole, because they are fragments of different versions of the city that can be experienced all at once (179). These fragmented artifacts add a temporal dimension to the image of the city by illustrating the present city superimposed on top of, and alongside previous iterations. This is an important understanding because it adds a key connect between fragments and artifacts. Due to Boyer's discussion of the fragment's ability to add the dimension of time to the understanding of the landscape, she simultaneously reveals a connection to the conception of artifacts as elements of differentiation. Thus artifacts that contrast the contemporary landscape through differentiation can also be understood as fragments.

The definition of fragments by Rossi and Boyer also reveals a connection to artifacts through the intersection with dimensions of memory. Further exploring the role of memory in the definition of fragments is, therefore, important for expanding the understanding of the relationship between memory and artifacts. As Tronzo has noted, fragments are what endure when the whole is ephemeral and what is known about the past largely depends on fragments (6). By manifesting a piece of the past, fragments inspire those that experience them to re-create the whole for themselves (Tronzo, 12).

The individual re-creation of the past that is part of Tronzo's definition continues to make the concept of collective memory in artifacts suspect. When each individual is enabled to create his or her own interpretation of the past, can a common narrative emerge? While Boyer argues that, similar to the artifact's connection to collective memory, fragments can be strung together to generate communal meaning, she too admits that relying on fragments to describe the past may be problematic (149). Problems emerge for Boyer when overly focusing on the form of fragments, and duplicating them to create themes throughout a historic district, strip them of anything but the shallowest meaning (422). According to Boyer, an example of this effect can be seen in the treatments of South Street Seaport in Manhattan. In this case, the fragments of historic American iconography are overly highlighted and duplicated to create a commodified experience, commodification being important because it alienates local populations for the sake of increased tourism revenue.



Image 8: Three mast sailing ships used as a tourist attraction at South Street Seaport

The form of the fragments is all that remains, and the meaning that those fragments once had for local communities is lost to individual memory. Therefore, the commodification of history can be problematic when the simplification of fragments alienates them from the understanding and use of local communities. As a result, the conclusion made by Boyer is that fragments can connect to individual memory but cannot portray the sense of grand social meaning or traditional values in the way that formal monuments can (41).

The discussion of the inability of fragments to portray broad social meaning echoes the issues related to the presence and reliability of collective memory raised by Halbwachs and Treib. If fragments are only pieces of a missing whole that allow individuals to create their own interpretations of the past, such perception is likely to exclude a collective memory.

Archives are understood to have a similar enduring power to illustrate the past. For example, Charles Merewether, an art historian who has done considerable writing about the post-war era, defines archives as "...a storehouse of what has been...to consign them to future memory" (38). More importantly, Merewether identifies archives as a

representation of the people that made them, a “documentary stock of an institution that produces [archives]” (67). Aligning the concept of archive very closely to that of the artifact.

Merewether takes the connection a step further by identifying archives as an embodiment of culture (113). Merewether understands archives as tools that provide historic content from the past and allow the people that experience them to draw their own meaning. As a result, archives can have different meanings to different people. Because of this potential for creating different meaning, historian Carolyn Steedman argues that archives are actually much more omission than inclusion, housing only those artifacts that were deemed worthy to represent the history of a culture (Steedman, 68). At the same time, archives often house fragments from the past that were never meant to be preserved, making any accurate interpretation of the whole past difficult. The conclusion to be drawn from Steedman’s analysis is that even when archives appear to represent a complete picture of the past, they often constitute more omission and misrepresentation than inclusion and accurate depiction.

However, there is a thread of ideas in the literature that reveals an honest cultural dynamic in archival sites. Treib identifies these places as “sites of memory” that provide a necessary middle ground between individual memory and the institution of bureaucratic archiving (223). Treib values archives because they endure, and oppose the erosion of individual recollection, taking the responsibility away from individual memory and making it communal (Treib, 253). Hebbert agrees that archival sites become the storehouse of collective memory that unifies different individual recollections (584). This perspective on archival sites that are significant to regional cultural heritage indicates an ability to unify individual narratives, supporting the notion of the presence and reliability of collective memory in the structure of artifacts.

The contrasting views held by Steedman and Treib among others, show that the understanding of collective memory remains a contested topic when discussing fragments and archives. Therefore, considering monuments as representatives of collective memory is important because it provides the most robust, parallel relationship to artifacts and has the capacity to provide some closure on their relationship to memory and their larger understanding.

Monuments are generally understood as formal structures that commemorate significant historical events. According to Jeremy Melvin, writing in the *Architectural Revue*, these objects achieve significant impact through physical imposition or the suggestion of values for individuals and communities to adhere to (1). More simply, Rossi broadly understands monuments as physical and symbolic signs of the past (59). It is evident after reflecting on the understandings of Melvin and Rossi, therefore, that monuments are defined by the history and memory, both formally and symbolically, in quite the same ways as artifacts.

J.B. Jackson explores the symbolic definition of monuments at length in *The Necessity for Ruins* (1980). According to Jackson, monuments fulfill their symbolic definition by reminding modern populations of something important, and the traditionally proper way to live their lives (91). Boyer shares in Jackson's depiction of formal monuments. According to Boyer, monuments are used to remind people of previous social norms, and are most effective as "isolated ornaments; jewels of the city," that use ceremonial power to illustrate heroic acts, nationalism and economic might (Boyer, 34). Also, formal monuments presented in this ornamental way depict a concept of "national heritage" that idolizes an imaginary and ambiguous "good citizen" (Boyer, 378).

The traditional understanding of monuments as reminders of a proper way of life has changed, however, and according to Jackson; the change can be illustrated by way of the monuments at the Battle of Gettysburg. Jackson understands the monuments at Gettysburg as objects that have trended away from the social commentary that once defined monuments, and now only serve as vehicles for explaining what happened at a particular point in history (Jackson, 93). The illustration of the monuments at Gettysburg as objects devoid of larger social meaning is an important revelation because it uncovers a lack of evolving perceptions between the monuments and those that experience them. Thus, it appears that designating artifacts as stagnant, formal monuments may remove them from the kind of social interaction that Rossi and Lynch identified as key to their understanding.

Even though formal monuments like the ones at Gettysburg are what people typically think of when presented with the term, the literature reveals a number of monuments that are more informal. Jackson presents the point that these informal

monuments not only represent a particular event in history, but can also celebrate an entire vernacular past, or “golden age” (95). The connection to a vernacular past can be exemplified by a connection to places that represent one’s youth or a period that involved a significant personal or community-wide event. Gustavo Araoz, an architect specializing in historic preservation, agrees with Jackson that monuments are too often conceived of as static structures when whole vernacular landscapes can serve as informal monuments (Araoz, 35). Thus, monuments do not have to be individual objects, but can also be understood as larger places of memory. This is an important distinction because it adds more parallels between monuments and archives, and how they relate to memory.

Boyer relates the understanding of informal monuments to three values: memorial, historic and age (143). From this perspective, monuments are defined by the past that they represent, the significance of that past, and the temporal distance between that past and the present. Put another way, monuments are defined by their ability to identify, represent, anticipate, interpret and inform the past for the present (Melvin, 8). Boyer uses the example of the reemergence of interest over the past couple of decades in “Colonial America” to illustrate her point (387). The representations of places like Colonial Williamsburg, as informal monuments, display Boyer’s value-based definition because those informal monuments are defined by the late eighteenth century time period that their form illustrates, the significance of that time period as the foundation of present society and the hundreds of years that separate the eighteenth century from the present.

The example of the preservation of Colonial Williamsburg as a modern place that facilitates specific memories from the distant past, illustrates another understanding of informal monuments gained from Rossi and Treib. Rossi expands on his own generalization used earlier by discussing the role of place in the definition of monuments. For Rossi, monuments take on a value of place and memory because they are tied to a specific event. They transform into living things, linked to the original event that defines them (Rossi, 106). Treib simplifies this perspective by saying that any place that recalls a certain memory for repeated visits can be defined as a monument. A basic example of such a place could be the barn where someone played as a child. As long as the barn is standing, it is a monument to that individual’s childhood.

There is debate on monuments as sites of memory, however. Boyer concedes that the memory of Colonial America and the way of life of a generic “good citizen” are both ideals that may not have really existed, and certainly not in the simplified form in which they are often presented based only on exterior facades, period clothing and old-fashioned technologies. Period architecture, clothing and technology is certainly a part of what life was like in seventeenth and eighteenth-century American, but they also simplify living conditions and may omit the many hardships that were probably more critical to people’s identity during that time.

Another perspective on the relationship between monuments and memory relates directly to the urban landscape. Melvin describes the city as the repository of collective memory, which is realized through the existence of monuments (8). Indirectly, Melvin is elevating informal memory above strictly defined history, a view that is shared by Treib. Treib believes that the individual memories that make up a collective consciousness are built into the definition of urban monuments, which is more important than the names and dates recited by a tour guide. Part of the value of this dimension of memory within monuments is a result of longevity. Even when specific dates and events are missing, the overall memory of the place is still recalled (Treib, 250). Memory is doubly important because many people get a significant part of their knowledge of the past from monuments (242). When families visit formal monuments and historic districts they are not only contributing to the collective memory of the place, but they are learning from the history constructed by others as well.

Robert Nelson and Margaret Olin, writing from the perspective of art and cultural history, present an interesting example of how monuments can contribute to a collective understanding of the past. They both note the practice of re-carving statues in ancient Rome to illustrate the way that monuments can represent the more dynamic element of change, in addition to past events. During the many tumultuous changes of power in ancient Rome, the Romans re-carved the faces on statues of outcast leaders to resemble their replacements. As a result, the altered monuments represented the old leader, the new leader, and the transition between the two (Nelson, 225). These altered monuments thus functioned to illustrate the history of the place as a fluid process, more connected to memories on the ground. However, this example also points to a more sinister ability to

replace unwanted memories through the use of selective preservation. The alteration of the monuments influenced how people perceived the past, and seemed to attempt to erase those memories that were no longer desirable in the given context. This issue of an official past created through selective preservation in an attempt to control memory is an important one because it relates back to some of the negative implications of collective memory and the difficulties inherent in trying to create a common narrative within a diverse community.

Besides a potential for skewing present perception, relying on the memory built into monuments to understand the past has another major drawback. Melvin points out that the understanding of monuments relies on an understanding of the event that they represent. The monument is meaningless if the observer is not aware of its history (Melvin, 8). While each of these places is charged with meaning (Nora, 310), it may not be understood within a particular person's "topography of significance." Melvin uses the term "topography of significance" to describe the way that each person maps out the landscape that they experience (9). If a certain monument is not included on the map, the individual is left unaware of its significance. The observers understanding of those objects relies on their knowledge of the past to inform the perception of the artifact. If the observer is only aware of the present condition, their understanding of the monument is severely limited, and the monument's ability to present authentic historic content is disabled.

Melvin has identified another problem regarding traditional monuments. According to Melvin, monuments too often are selfish, imposing limits on use and interpretation (2). Merewether agrees that the ability of monuments to represent a dynamic cultural history is limited by the fact that their ideation, and execution is often imposed from government agencies who subscribe to a certain view of the past that may not be representative of the entire community involved (117). Therefore, monuments tend to represent a simplified version of the past. As Kathryn Gustafson points out, monuments are more standardized than the memories they are suppose to represent, so they can actually suppress those memories instead of celebrating them (27). A basic example of the way that monuments simplify a complex past, according to Gustafson,

can be seen in any number of monuments that compress a thousand years of Jewish oppression into what happened only during World War II.

The discussion of the role of memory in the definition of monuments draws a number of connections to similar examinations of artifacts discussed earlier. Broadly speaking, Jackson and Aroaz's understanding of monuments as representations of a vernacular past that use durability to amass memories into a collective consciousness, supports the existence of collective memory in artifacts. At the same time, recognition of the significance of monuments relies on individual knowledge of the event or time that they represent. Also, even when individuals are aware of the historic significance of a monument, Melvin's illustration of the selfishness of monuments used to illustrate an overarching national narrative, and Boyer's example of Colonial America showed how misleading monuments could be. This harkens back to the danger of taking the historic content represented in artifacts at face value. Just like artifacts as fragments and archives, there is potential for monuments to present a clear and concise communal narrative, but one that prescribes history in a very narrow way.

The literature on fragments, archives and monuments supports the notion that artifacts are defined by some combination of form and function, ability to change over time, and a relationship to memory. Some debates remain about the presence of a collective memory within artifacts and how reliable individual perceptions regarding the historic significance of them is. Also, there is some debate about how much artifacts are really defined by the culture at large, or whether they are merely a representation of a small group of elites. Either way, it is clear that the durability of artifacts is a result of their value to some group of people. An investigation of these values, and who subscribes to them, is important for addressing the debates inherent in the definition of artifacts, and how that understanding informs their role in the urban landscape.

II.3 The Value of Artifacts

The literature on the value of artifacts reveals a debate that is based in different, and sometimes opposing perspectives. In openly democratic countries it is easy to see the value of artifacts and historic landmarks. Dave Hickey, an art and culture critic, points out that this is not necessarily the case in more restrictive governments. Because

these governments see a rapid turnover in the power and governance structure, artifacts are a potential danger to the current regime because they threaten the sense of community and loyalty by representing a different ideology (Hickey, 84). Even when they do not pose a threat to government ideology, the perspective on artifacts by those in power can be very different from how they are perceived by those that use them on a daily basis. Sociologist Diane Barthel uses the example of the National Trust in Great Britain to illustrate the way artifacts can be perceived differently from government officials and everyday populations. According to Barthel, the establishment of a National Trust creates an unequal, “tutorial” relationship between preservers and everyday users (97). Analogous to the relationship between teacher and student, this relationship can result in a situation where preserving forces assume they know what is best for the long-term survival of the artifact, without engaging those that use it the most.

Another piece of the debate about the value of artifacts is rooted in the conflict in perspective between a unified, national narrative and a democratic, localized history. According to the Andrew Hurley, a historian interested in community-based public history projects, the value conflict revolves around how to perceive artifacts as a whole. The unified national narrative supports the value of artifacts as the storehouse of collective memory and history. The localized history, on the other hand, sees omissions inherent in the national narrative and favors an appreciation for points of historic and cultural overlap at the local level that foster social interaction (Hurley, 49). These two perspectives come into conflict over whether artifacts are valuable as a uniform and consistent narrative across an entire society, or as a messy and fragmented dialogue utilizing overlapping local traditions. This is important because it reveals that the source of an artifact’s value can come from multiple places, and that each of these sources impacts how the artifact is preserved.

There is also literature that does not reveal a positive value of artifacts at all. Lowenthal, who is largely an advocate for the self-conscious use of artifacts, points out that there are cases where artifacts are viewed negatively because their overwhelming presence stifles present creativity (13). A negative view of artifacts can also stem from a negative relationship between the contemporary society and its past (Lowenthal, 14). One example of this effect is the early American ideology of the new nation as a *tabula*

rasa. To achieve such an effect, there was mass effort to remove any remnants of the past European regime within the early states.

Another reason for a negative view of artifacts that is apparent from the literature, involves the infringement of private property rights and a strain on economic resources. According to Boyer, when historic preservation standards are implemented on districts including privately owned artifacts, there can be some conflict between preservation standards and the interests of the property owner. In many cases, historic designations hinder the development of artifacts, creating an outcry from private property owners (Boyer, 389). This outcry is not only in response to a perceived infringement on the rights of the property owner, but responds to the fact that preservation standards stand in the way of the opportunity for economic gains from development. In addition, even when development is not a desired outcome, the standards for the preservation of artifacts can become an economic burden on individual and public caretakers (Barthel, 99). Therefore, it seems inappropriate to assume that everyone that experiences artifacts positively values them in every situation. The revelation of the potential burden that artifacts place on private property owners is critical because it underscores the need to be cognizant of the diverging perceptions that artifacts evoke, another finding that limits the applicability of a generalized collective memory to the understanding of urban artifacts.

This debate regarding the value of artifacts is connected to the perspective of Lowenthal that the value of artifacts is often a product of present interests (24). The modernist movement of the mid-twentieth century, used earlier to illustrate the negative perception of differentiation, is also an example where contemporary design ideals placed a negative view on artifacts in the urban landscape. While the debate about the value of artifacts certainly exists, the current trend utilizes a mostly positive perspective. In opposition to the discussion of the negative view of artifacts by modernists, the aesthetic value of artifacts is now much more appreciated because of a renewed interest in the forms of the past. Lowenthal uses the examples of ancient Roman and Greek ruins, and Victorian architecture to illustrate the fact that the older artifacts become, the more beautiful they seem (18). This sense of beauty is based on a separation between the perspective of the present, and the past when the artifact was made. The present viewer of the artifact, according to Lowenthal, cannot understand the entire process of its

construction, having not witnessed it, and therefore has a greater appreciation for the achieved form. The adoration of artifacts is especially powerful now, in a time where advanced construction technology has all but eliminated the hand-made, craftsmanship aesthetic that remains in many older buildings (Lowenthal, 19).

Parallel to a renewed value of the form of artifacts, is an appreciation for their function. According to Lowenthal, the changing urban landscape produces the fear that familiar places will disappear (1). Artifacts are valuable because they persist through the changing city and constitute the familiar landscape that allows for the sharing of stories and history (Lowenthal, 6). Lynch has a similar notion about the value of artifacts as an opposition to a constantly changing landscape. Lynch believes that change is not all bad, and can create interesting and novel experience. At the same time, rapid and un-rooted change can be disconcerting because, according to Lynch, people feel a sense of abandonment when the urban setting of their memories is removed (777). Hebbert found a similar sense of estrangement in a study of people involved in slum relocation in the West End of Boston. Many of the people Hebbert interviewed felt lost in their new environment, and pined for the comfort they remembered in their previous surroundings (Hebbert, 586). Thus, the ideal process of change includes gradual evolution, rooted in the comfort that the connection to the known landscape of artifacts provides (Lynch, 777). This discussion of artifacts as touchstones of the past is crucial because it connects back to the discussion of differentiation and solidifies the notion that artifacts can be just as valuable as elements that oppose the changing landscape as places that change along with it.

The importance of artifacts as historic touchstones during times of change results from the way memories give a unique significance to place, differentiating it from anonymous space. Grady Clay, a journalist who specialized in landscape architecture and urban planning, identifies this value in the permanence of artifacts. According to Clay, the permanence of artifacts is gained through constantly changing action in an ephemeral world. He exemplifies this permanence through “epitome districts,” which are spaces always charged with meaning, “packaging emotion, energy, and history into one place,” a description that could easily be applied to the previously discussed examples of differentiation at Copley Square and Naples (Clay, 7). Treib provides an example of the

power of epitome districts by way of the public backlash that was received during Haussmann's redevelopment of Paris in the 1830s. According to Treib, Haussmann removed whole neighborhoods in the process of creating grand boulevards throughout the city. The unforeseen consequence was that he simultaneously destroyed landscapes that housed the memories of entire sub-culture groups (Treib, 179). The backlash to Haussmann's redevelopment of Paris illustrates the fact that government prescribed social changes often outpace grass roots changes based in the urban landscape. The new emphasis on grand civic scale that emerged among the elites in Paris in the 1830s happened before the convoluted architecture of the city that supported the lower class populations could naturally adapt. When Haussmann forced the urban landscape to change, he removed artifacts from those populations that were still locally valued. The fact that any artifacts persisted in the face of such powerful social change is important because it provides evidence of the value that the artifacts held as vehicles of cultural memory to those communities (Halbwachs, 133). At the same time, Treib's example is also important because it provides further support for the notion that the source of preservation and redevelopment seems to dictate how the process is done and the ultimate result. Thus, by revealing the group that initiated the preservation or redevelopment of an artifact, the value of that object or collection of objects can be discovered, as well.

The value of artifacts as durable objects in the face of change can also be based on a craving for immortality. According to Lowenthal, the relationship between a desire for immortality and persistent objects is related to the fact that history can never create a full picture of the past the way an artifact can (24). The interest in these artifacts is especially strong when they represent a *venerated* past. Venerated artifacts are valuable because they protect social values and provide an escape from the current environment (Lowenthal, 97). For example, the homes of local heroes can be used to teach values and civic obedience. These places create a mythology about how to live through the specific figure or event that they represent (Barthel, 97). George Washington's estate at Mt. Vernon is a particular example of this effect. Any visitor of Mt. Vernon cannot help but imagine how simple life was then, and strive to display the values that the image of George Washington creates.



Image 9: View of the main house at Mount Vernon

The value of artifacts connected to a venerated past is very similar to Jackson's discussion of the connection to a "golden age" discussed earlier, which relates to Lowenthal's assertion that the past is always preferred over the present. However, such a preference depends on the existence of a replacement, and the artifact as a piece of what was replaced (Lowenthal, 17). This is an important understanding because it relates back to the power of fragments to add a temporal dimension to the definition of the urban landscape. Likewise, Lowenthal's assertion that artifacts are valuable because they maintain a connection to a venerated past in the contemporary landscape indicates that the definition of artifacts is just as reliant of surrounding conditions in the landscape as on the artifacts themselves. This is a considerable addition to the understanding of artifacts, and evolves the way they must be understood well beyond initial descriptions that only related to the change of form and function exclusively in terms of the artifacts themselves.

Another value of artifacts is tied to Rossi's description of them as *locus* of memory. As was pointed out earlier, Rossi defines artifacts as objects rooted in a single place and memory (106). Lee agrees with Rossi's notion of the locus of artifacts because, according to her, the past does not naturally cast light on the present or vice versa. Conversely, the artifact is valuable precisely because it brings the past and present together simultaneously in one place (Lee, 85). Clay sees a similar role for "holdout areas." Artifacts as holdout areas eventually melt into the urban fabric and become less noticed by everyday users of the landscape, but provide a striking historical surprise to new visitors (Clay, 23). The value of bringing the past and present together is also

because it makes new development more self-conscious by demonstrating the tension between development and what it must replace (Lee, 70). Lee illustrates this value through the work of Gordon Matta-Clark. Matta-Clark used installations like *Conical Intersect*, described earlier, to create “scruffy survivors” that oppose the entire ideology of development in the modern world. *Conical Intersect* provided a view that literally framed the future in the past, educating everyone that visited it on the real impacts of urban development (Lee, 73).

There is a broadly understood value of artifacts as representations of the past. However, there are also some sources in the literature that value artifacts as indicators of conditions within present urban society as well. For Rossi, this is seen in the “social content” that constitutes artifacts (48). According to Rossi, the social content of artifacts is read before form and function, making the artifact a representative of present conditions within urban society (50). Barton provides some clarity on this topic by discussing the way that artifacts reflect material culture. The presence of artifacts has something to say about the social values of the current culture, as seen in the fact that certain artifacts are allowed to persist. The specific durability of these artifacts displays the parts of history that have value to the present community, even when those values have not always existed. Artifacts of once overlooked race divides in the antebellum south are a poignant and effective example of the concept (Barton, viii). The fact that these artifacts remain proves that they are valuable to a significant part of the population, and reveals a larger value structure for the population as a whole. The ability of artifacts to describe the current values in the contemporary community is important because it reveals that artifacts are not just elements that react to contextual changes. Instead, artifacts are not only approached as something that is defined by perceptions in the community, but also as informative tools for understanding that community as well.

The fact that artifacts have value is widely illustrated in the literature. The specific source of value is the cause of some debate, however, often responding to changes in contemporary preferences. Even so, when present, value tends to be based in the beauty of form, the connection to the past as locus of memory, in the function as a touchstone in an ever-changing landscape, and as a vehicle for illustrating the implications of constant development. In addition, there is a body of literature on historic preservation that is

important for ironing out some of the specific irregularities related to value that have been revealed so far. Therefore, examining the growing trend toward the preservation of artifacts is critical to continue to expand the understanding of the value of artifacts, and the predominant sources of that value.

II.4 The Value of Artifacts: Implications of Historic Preservation

The efforts to preserve urban artifacts illustrate their value to a certain group of people in a number of ways. The first way is through the use of Lowenthal's description of artifacts as a representation of a venerated past. Preserving artifacts from the past provides "insulation from the dismal present," which is desirable, according to Lowenthal, because any time in the past always appears more attractive than the present (16).

Another way that preservation illustrates the value of artifacts to a certain group of people can be seen in grassroots efforts. Hurley describes the efforts at the grassroots level as a documentation of public history. Preservation of locally significant artifacts has the power to revise the standard narratives that were prescribed for the place by powerful elites (Hurley, 20). Hurley thus presents a case where the appropriate treatment of artifacts can avoid, or even remedy, instances where they may illustrate a biased narrative. Besides the value of empowerment that preservation brings to the community whose story has been suppressed, it also makes the value of that history more evident to visitors. According to Treib, because artifacts do not endure naturally, but succumb to constant change, preservation requires the commitment of financial and psychological investment, which portrays the value that the artifact contains for those that protect it (253). Therefore, visitors are informed of the value of the artifact to its community, and are enabled to add their narrative to the story. In this capacity, preserved artifacts describe a certain segment of past history, but they do not necessarily determine what history will be created in the future (Treib, 246). This is significant as another means of support for collective memory. Assuming Hurley and Treib are correct about the potentials of grassroots preservation, these artifacts can be interpreted by insiders and outsiders in a way that is inclusive of often overlooked memories, and is open to adaptation into the future.

Preservation is an effective means for demonstrating the value that artifacts have for a certain community, or for a society at large, but the literature makes clear that the act of preservation can be problematic. For Li, the most fundamental problem with preservation is the perception that it conflicts with economic development (52), a view that was echoed earlier by Lynch when describing the issues related to focusing on the preservation of form alone. Another issue inherent in preservation, especially in cases that require some degree of re-construction, is the fact that such efforts are not unbiased. Lowenthal points out that reconstruction of the past is always influenced by modern preferences. As history is inherited, the details are contrived to reflect those preferences (Lowenthal, 36). Lynch describes a similar issue when preservation effort only focuses on “unique” artifacts, ignoring the value of everyday objects (629). As a result, artifacts that are important to a minority population are often ignored, and the ability of that community to contribute to the larger historic narrative is disabled. Therefore, the issues revolving around focused preservation on “unique” artifacts are similar to the problems discovered in a government led approach to defining the simplified narratives within monuments discussed earlier.

Boyer finds a similar problem at the opposite end of the spectrum, where any shred of uniqueness is lost in favor of historic continuity. The creation of history as a “Tableaux” destroys the naturally fragmented juxtaposition of artifacts in the urban landscape to create organized historic scenery (371). Furthermore, these kinds of generalizing preservation efforts use “heritage” as an excuse to create history that conforms to the current narrative, often gaping with things that are left out (Boyer, 377).

The issues that Lowenthal and Boyer find with historic preservation seem to manifest themselves more often when the effort is executed by groups in power, who make preservation decisions without regard for those that populate the artifact’s immediate context. In support of this notion, Li sees a problem when governments choose what is to be preserved, forcing an “official” version of history on the people (56). The practice of narrow preservation also focuses history on “special” times, people, and places, omitting everything else (Lynch, 629). Boyer sees a similar effect when formal monuments are erected on sites of historic significance. The monuments replace the

memory of experience in the place with a fantasy of the past, destroying the communal unity surrounding the event (Boyer, 135).

The problem with “official” history is that it shows a limited version of the past, which can have a significant impact on the perception of the present (Barthel, 102). The example of Polish reconstruction and restoration after World War II helps visualize this issue. Lynch points out that during the 1950s, historic restoration was guided by an “expert committee” who designated sites worthy of preservation without consulting community members (619). The issue arose when the committee designated private buildings for conservation or restoration without consulting the property owner. Lynch found numerous cases where such designation severely limited how the property owners could use their buildings, and their appeals for reconsideration rarely received any real attention from the government. This example illustrates the conflict that can emerge when preservation is initiated from government without the input of the community that uses the artifact on a daily basis. By selecting what parts of the past are worth remembering, prescribed history limits what stories are told in the present and eventually alters present perception altogether.

The result of such a skewed perception of the past, informing a biased perception of the present, is the potential for gentrification and marginalization of the populations left out. Insensitive preservation in concert with economic development attracts higher-income populations, alienating and potentially displacing existing residents. Lynch generalizes the process as physical improvement that comes at a social cost (528). Li presents an example of this kind of development in courtyard houses in China. During China’s economic development over the past couple of decades, historic courtyard houses in inner cities became popular among the social elite. As a result, the preservation and redevelopment of these artifacts displaced their original inhabitants who could no longer afford to live in them. While the preservation of the courtyard houses was important for maintaining some understanding of their regional historic significance, the displacement of resident populations, in much the same way that Lynch described earlier, replaced old use with new use without connecting the two. The houses became a representation of the past in form alone, totally separate from the culture of the people that once defined them (Li, 58).



Image 10: One of many restored Chinese courtyard homes that now house the country's elite

Li's analysis of this example highlights the issue of authenticity that is a common theme within the discussion of historic preservation. For Li, because history is always a representation of the past and not a direct reflection of it, the authenticity of reconstruction is always subject to cultural change. Authenticity is therefore bound by time and culture (Li, 53). Lowenthal supports this notion through the similar understanding that one can never be sure of the accuracy of the interpretation of artifacts (25). Recreation of the past inevitably adds details that are inaccurate because memory morphs past events to fit into the preserver's historic fantasy (Lowenthal, 33). The result is inaccurate representations that limit the authenticity of the ties between the artifact and local history.

Authenticity is an important dimension of artifacts because these objects and districts have such a firm role in influencing the perception of the past by people in the present. By presenting a version of history as accurate when in fact it is not, inauthentic artifacts can effectively erase pieces of the past by disabling their memory. Lynch provides an example of this that parallels Li's discussion of Chinese courtyard houses. For Lynch, a similar phenomenon exists in the restoration of Polish castles. Restoration efforts were so concerned with the authenticity of form that they ignored the social context that contributed to the castle's historic significance. For instance, whole sections of the castle's servant quarters were altered or filled in to support new activities (Lynch, 626). As a result, the lower class social dimension of the castles was removed, and the memory of the place irreparably altered. Like the courtyard houses, the castles became

historically relevant in form alone, disconnected from the cultural narrative that they used to represent.

Both the courtyard home and Polish castle examples bring up the issues that arise from focusing on the preservation of form alone. The focus on form ignores the value of change and the social dimensions of place (Araoz, 34). Also, when artifacts are turned into museums it restricts the connection they have to broader cultural landscapes (Borden, 49). For Barton, who is interested in the interplay between preservation and race, this can be seen in the way that the rehabilitation of some buildings important to black history misses the larger issues. The transformation of these artifacts into heritage sites, used to commemorate a specific person or event and draw attention to their historic significance, has the potential to isolate the artifact and ignores the connection to the artifacts and the larger cultural landscape (Barton, xv). Without the larger network, isolated artifacts only connect to people in their direct vicinity, or those with special knowledge of the history of the place. In contrast, if the preservation of the artifact respected the maintenance of the larger landscape, a much large population of people could be engaged.

The issue of marginalization and gentrification, as a result of narrowly defined historic preservation, is connecting to the growing trend of making history into a commodity (Boyer, 130). History as commodity makes artifacts and historic districts into dynamic advertisements that utilize nostalgia, or a romanticized vision that creates a desire for a time in the past, to sell goods. There are many examples of this practice and big city “historic districts” and nostalgia-themed amusement parks are the most obvious (Boyer, 438). Commodified artifacts illustrate the dangers of preservation in a nutshell, without consideration for social context. When history is forced into a narrow view, and artifacts are alienated from the memories of the communities that use them for the sake of satisfying an idolized fantasy of history, the result is an artifact largely absent of place-based social meaning. This finding has large implications for how artifacts should be treated and on their role in the urban landscape.

II.5 Literature Review Conclusions

Reflecting on the literature regarding urban artifacts reveals as many questions as it does answers. These questions are important, however, because they guide the need for

further enquiry. In terms of expanding the understanding of artifacts, the literature reveals four important discussions in particular. First, artifacts are dynamic entities that have significant ties to culture through form and/or function, but the values that each of these pathological or vital objects hold for their local community is more complicated than these two designations express on their own. Second, the review of literature presented the importance of change over time to the definition of artifacts, with particular attention being paid to the role of differentiation. The power of differentiation further complicates the understanding of the power of pathological artifacts and illustrates the need to further investigate how stagnant monuments contribute to their surroundings. Third, the role that memory plays in defining artifacts in the urban environment is the most widely debated topic among theorists in the literature. This shows that one perspective on the relationship between memory and artifacts cannot be narrowly defined, which is important for guiding the direction of further enquiry of the impact of memory on artifacts in the case studies. Finally, the review of literature showed that all of the diverse elements of form and function, change over time, and memory that contribute to the definition of artifacts influence how they are valued and by whom. This conclusion is important because understanding value begins to inform the role that artifacts play in the urban landscape. The appreciation for the variety of value structures that can exist in artifacts is also important because it establishes criteria for picking and analyzing case studies in a way that contributes to the aforementioned debates.

First among the complications raised in the literature are questions surrounding form and function. Rossi showed that artifacts can be categorized as vital or pathological, a distinction based solely on form and function. It would be easy given Rossi's description of the two categories, to conclude that vital artifacts are more valuable than pathological ones because they maintain an active role in the urban landscape. This conclusion is misguided, however, because the reason pathological artifacts are alienated from use is often precisely because they are so valuable. Even though that value is in form alone, they are so important to the fabric of the city that continued use cannot be allowed for fear of damaging or destroying them. Therefore, the definition of artifacts based solely on form and function has the potential for misunderstanding their role in the urban landscape. It is a mistake to assume that artifacts

are not valuable, or worth preserving, merely because they no longer provide a vital function. Instead, it is important to fully understand the way that artifacts constitute the fabric of the city, a perspective that requires more than form and function to understand completely.

Beyond form and function, the definition of urban artifacts also includes change over time. According to Rossi and others, change over time is a large part of what allows artifacts to have a cultural dimension. Change does not have to refer to the artifact itself, but could describe the landscape changing around it. The artifact that remains unchanged in a changing context comes to be defined by the contrast in the landscape that it creates. Defined by Gustafson as *differentiation*, these artifacts bring the past and present together simultaneously in one space and create a dialogue between the two. This dialogue can also address the implications of modern development on the landscape that it must replace. Artifacts as sources of differentiation reveal further support for the pathological role that artifacts can serve. Even when an artifact no longer functions in a vital way, its ability to contrast the modern environment and speak about the implications of development on the existing urban landscape is valuable in its own right. The example of Gordon Matta-Clark's use of pathological artifacts to create *Conical Intersect* is an important one. These conclusions suggest that further study needs to focus on the contrasting value structures that dimensions like functionality and differentiation create.

The largest complication that hinders a consistent definition of the urban artifact is the debate surrounding memory. Whose memories are included, how those memories interact at the communal scale, and how memories are to be used to facilitate the persistence of the artifact are just a few of the important questions that need to be answered. The literature shows that artifacts are the storehouses of a vast collection of individual memories. Even when artifacts as monuments define a narrow version of a particular historic event, the way that each individual interacts with that artifact is different. Thus the artifact, even when specifically identifying its own history, is only a vehicle for how visitors will use it to inform their own version of history in the future.

Perspectives presented by Li and Boyer, among others, also revealed that the complications of memory could be manifested when preservation is initiated from groups in power, prescribing a certain version of history on the larger community. These

projects rely on an imagined collective memory to justify the places to be preserved and the time period they are meant to represent. This has significant consequences for the communities involved. Whole groups of people are marginalized when the memories that define their version of history are ignored, and artifacts are preserved to represent something different. Therefore, further investigation needs to address the implications of government and publicly initiated preservation efforts, and how each has influenced present and past perceptions of the place.

Solving the debate about how memory exists within urban artifacts is not the point. The presence of the debate itself is what is important for continuing to frame the additional analysis that is needed to fully understand artifacts in the urban environment. Like the varying structures of value that function and differentiation may create, the variety of ways that memory is manifest in artifacts provides the opportunity to explore the results of their persistence through different means in differing contexts. Thus, the case studies will be important for taking the debated theories on memory in the literature and allowing their further investigation through real world application.

As with collective memory, there is considerable debate within the literature on the value of urban artifacts. At the larger scale, the debate on value is divided based on nationalistic and localized perspectives. These ideals are separated by whether artifacts are more valuable as a creation of a coherent narrative, or as an honest expression of the fragmented and incongruous memories of smaller communities. Like the conclusions drawn from the debate about memory, the specific value of artifacts is less important than understanding that divergent perspectives on the topic are possible. It cannot be assumed that all artifacts are valued in the same way by all parts of the community. Instead, to fully understand how each artifact is valued and by whom, it must be approached within the specific context in which it exists. This is another avenue through which further enquiry can be explored in the case studies. The persistence of artifacts seems often to be a direct result of some sort of value structure. By uncovering that structure in each case study example and comparing its results to theories addressed in the literature, a better understanding of how value contributes to an artifact's definition and ultimately its role in the urban landscape can be gained.

The findings in the literature review suggest the following criteria for selecting case studies. The selected projects must satisfy the basic condition of being in an urban context. The case studies must also be socially relevant and historically significant. Each project must have some connection to the history of its surroundings, and represent a specific function that is no longer present. This is important because the literature presented potential value conflicts between functional artifacts and pathological monuments, and the foundation of both in social processes of memory and adaptive use. By representing a variety of forms of historic significance in functional and static ways, case studies can therefore address this debate at greater length. These case studies can establish under what conditions each perspective exists and what its implications on the persistence of the artifact and its surrounding population are.

Also, case studies should include instances where preservation was initiated by government bodies, as well as grass-roots population groups. These two sources of preservation were shown in the literature to produce very different influences on the identity of the community, and continuing the investigation into case studies will be important for further understanding the implications of each.

Thus, the case studies will contribute to the discussions of form and function, memory, and value debated within the literature. As examples of pathological artifacts that provide a collective narrative, and as vital pieces of vernacular character that are individually defined in diverse ways, the case studies can expand on theory by displaying its consequences in practice. If the literature provided the debate that established the dynamic ways that artifacts are defined and valued, case studies will support and expand this definition by illustrating each condition in practice, and providing an opportunity to uncover broader understanding of the result.

III. Case Studies

The debates regarding the relationship between form and function presented by Rossi and Lynch, the role of memory discussed by Hebbert and Treib, among others; and the direction from which preservation is initiated, examined by Boyer and Li; established the criteria that allows case studies to effectively add to the discussion of artifacts in the urban landscape. Thus, the existence or absence of the following criteria within each case

study, and across all the case studies more broadly, are important for expanding these debates:

1. Artifacts existing in a diverse urban context,
2. Relevance to the cultural identity of a variety of groups in the local context,
3. Historic significance beyond the individual memories of local communities,
4. Value structures rooted in form or function at various scales, and
5. Representations of either preservation initiated by government/public action or grass roots community efforts.

These prerequisites reveal in the case studies the ability to evolve the debates on form, function, memory and value in the urban context that were so central to discoveries in the literature and are so important to the inquiry at large because they comprise the dominant elements that define artifacts in the urban landscape and point to their role in the evolving city. Those discoveries included the importance of appreciating the value of both vital and pathological artifacts, especially in light of the role of artifacts through differentiation, and thus the impact that change over time has on their definition. Also, memory was found to be a highly contested topic involving the presence and reliability of collective memory representative of a diversion population. Finally, these dynamics were found to inform the way that artifacts are valued in different ways, which begins to inform their role in the urban landscape. Therefore, using case study investigations to further the understanding of these specific dimensions will facilitate a better appreciation of how artifacts persist in the urban landscape in different conditions, and when approached in different ways.

The literature also revealed that urban artifacts are defined across a number of scales. Scale became important because it created a different context in which the dimensions that define artifacts interacted, and the value systems that were a result. Discussions of the definition of artifacts and their value dealt with artifacts at the individual object scale, exemplified by Rossi's discussion of the Palazzo della Ragione and the Alhambra; and at the scale of entire districts, as seen in the exploration of Warsaw's Old Town by Lynch, and the historic parts of Venice by Borden. To respond to this multifaceted focus in the literature, the case studies that follow explore artifacts at a range of scales from the individual object to the entire district. At the object scale, the

treatment of the Grand Opera House in Oshkosh, Wisconsin is important in contrast to treatment of post-industrial reuse projects at Gas Works Park in Seattle, Washington and Duisburg-Nord Landscape Park in Duisburg, Germany. Also, Gas Works Park and Duisburg-Nord are additionally important because they contribute to the examination of artifacts that exist across scales simultaneously. Within each park the exploration can be focused on the individual artifacts that exist within the sites and how they contribute collectively to the perception of the larger park. Therefore, Gas Works Park and Duisburg-Nord are important for defining artifacts at the object and site scales, while simultaneously making connections between the two. These object and site-scale case studies are critical because they are significant pieces of their local cultural heritage, while at the same time illustrating two different ways that collective memory and dynamic perception contribute to the understanding of place, and how those situations impact the way the artifacts are valued.

At the district scale, Walter Hood's temporary installation *Landscape in Blue-Entropy* in West Oakland, California is important as a cautionary tale of the implications of lost artifacts that suggest similar dangers exist, albeit for different reasons, at historic districts in North Water Street in Milwaukee, Wisconsin and Les Halles in Paris, France. This collection of district scale artifacts is important because it too represent historically and culturally significant places. Even so, they persist for different reasons, either for perceived value in form or function; and their preservation has been initiated from opposing directions, some from government leadership and others from grass roots initiative. Like the case studies involving post-industrial redevelopment, North Water Street is additionally important because it expands on the implications of artifacts that exist simultaneously at different scales. On North Water Street, the artifacts can be viewed in terms of the entire district and the individual buildings within it. Also, while North Water Street will be shown to reveal some similar conditions as Duisburg-Nord and Gas Works Park, it also uncovers an important and unexpected dimension of definition that relates to the source of value and how that value is distributed among the different scaled artifacts. Thus, this collection of case studies speaks collectively to the persistent value of artifacts in the urban landscape, while individually addressing some of

the debates about the source of the artifact's value and the groups that subscribe to that value, first introduced in the literature review.

These sets of case studies at object, site and district scales address the criteria listed above with similar site conditions that are dealt with in broadly consistent and subtly contrasting ways. Therefore, this group of diverse, but related case studies provides the potential for further examining how theoretical discourse about form and function, memory, and value found in the literature may be applied in real-world practice, and what the implications of those actions are for the people and places involved.

III.1 The Grand Opera House: Oshkosh, Wisconsin

Oshkosh, Wisconsin's Grand Opera House is an important case study for artifacts at the object scale because it contributes specific examples of two debates from the literature that involve the viability and reliability of collective memory in an artifact that is selectively preserved, and the contrasting value structures that result. As an artifact, the Grand is certainly a significant piece of local history, and is a good example of what Rossi defined as a primary element, that which is persistently valuable in consistent form and function. Even so, as examination by Montigny reveals, the way that the Grand is preserved is focused on a narrow set of memories that simplify the artifact's past, which is particularly useful for illustrating some of the points made by Boyer, Lowenthal, and Melvin about the monumental value of objects that illustrate a romanticized image of the past, and the potential negative impacts on marginalized populations that such a finite narrative can create. The Grand Opera House is also important for expanding the discussion of imagery and identity first introduced by Rossi's description of an artifact's power as presenting a *locus* of memory. The Grand reveals that artifacts do in fact have considerable power to influence the identity of the contemporary community, and uncover what content from that community's past is particularly valuable. Therefore, the Grand Opera House case study is a critical piece of an evolving understanding about how artifacts are defined by the memories they reflect from the community, while at the same time, revealing important values held within that community based on that history as well.

The Grand Opera House in Oshkosh, Wisconsin has a long history that dates back to the community's economic and industrial boom period in the late nineteenth century. In the 1880s, a group of business elite in Oshkosh became frustrated by a lack of local high-style performance venues. As a solution, they proposed the construction of their own opera house to be funded by the local Business Men's Association. In 1883, after some debate over where the opera house was to be located, it was constructed on H.B. Jackson's land in just six months according to William Water's design (Montigny, 77).



Image 11: Historic photograph of the original Grand Opera House

In its early years, the programming of the Grand was geared toward local elites, as ticket prices excluded the majority of the town's working class. After the 1920s, however, attendance at the Grand began to decline as the Great Depression affected the entire community. To increase revenue and respond to the development of new technology, the opera house began showing "talking movies" in the 1930s that catered to a more diverse audience thanks to admission prices that even the working class could afford. The Grand showed a mix of live performances and movies through the 1930s and early 1940s before becoming predominantly a movie theater in 1948. By the time the transition to a movie theater was complete, the Grand no longer catered exclusively to the economic elite but was frequented by a broad range of Oshkosh locals (Montigny, 78).

Beginning in the 1960s, the condition of the Grand took a turn for the worse. A lack of revenue and concerns for costs led the owners to board up a number of windows and the original exterior marquee was removed when the main entrance changed location to the corner of the building. At the same time, local interest in historic preservation of downtown Oshkosh was sparked in response to growing neglect of the city's historic buildings, caused by large population flight to the suburbs. The Grand was identified as

one of the buildings worth saving because of the “evocative power” that its form created as one of the lone fragments remaining that illustrated the once thriving landscape in downtown Oshkosh (Montigny, 73). Even as a monument to the glory days of Oshkosh, the building could not create enough public interest to fund its rehabilitation. As a result, the Grand hit an all time low point in the eyes of many community members there after in the early 1970s, when it functioned primarily as an adult movie theater (Montigny, 79).



Image 12: Photograph of the dilapidated opera house with the entrance moved to the corner of the building

By the late 1970s, a renewed interest in restoring the Grand emerged after two key events. First, in 1974 the theater was added to the National Register of Historic Places. Inclusion in the National Register solidified the importance of the building as an artifact worthy of preservation beyond just the local level. The tipping point, however, was in 1979 when a crumbling façade forced the local government to issue a “repair or raze” order. The order meant that if support for restoration could not be found, the building would be demolished because of potential public safety concerns (Montigny, 80). In response to the order, a task force of 50 local residents was created to guide an initiative to gain support for the Grand’s renovation. The task force successfully gained public support for the building’s restoration through the distribution of historic photos and fliers that depicted the Grand in its heyday, illustrating how neglected the current

building had become, while simultaneously showing the potential it held for the community.

In 1980, the public voted by a factor of two-to-one in support of restoring the theater with the use of public funds and to oversee the renovation, the Grand Opera House Board was formed. Initial public enthusiasm for the project was damaged when restoration became more expensive and proceeded more slowly than anticipated. However, public support for the project remained, and at one point in 1982 a \$35,000 fundraiser led by local residents was all that saved continued restoration. After six years the renovation of the Grand Opera House was finally completed, and it re-opened to the public in 1986 (Montigny, 83).



Image 13: Photograph of the main entrance of the renovated Grand Opera House

The overwhelming support for saving the Grand in the 1980s is an important illustration of the value of the artifact in the local community. The value of the Grand as an artifact was bolstered by the fact that, by this point, the Grand was one of the few urban fragments remaining from the thriving sawmill era in Oshkosh at the end of the

nineteenth century (Montigny, 80). The interesting part about this value structure is that it existed in some respect within the community in the 1960s when the downtown community began to decline. Even so, it was not powerful enough, or widespread enough to gain the amount of support necessary to renovate the building. Restoration finally received necessary support only in the face of entirely losing any fragments of Oshkosh's more glorious and thriving sawmill era. The crucial aspect of this evolution of value is the revelation that the connection a community has to a positive era in its past is a strong one, and any fragment that remains from that period is valuable as a result. This also speaks directly to what Lowenthal revealed in the literature about value related to the illustration of a venerated past. Lowenthal related this value structure to the fact that the past is often perceived to be better than the present. In the case of Oshkosh, this means that the thriving sawmill era, when local elites attended high-society performances at their own opera house, represented an time that was more desirable than the town's current existence as a relatively anonymous Midwestern locale. Better too than an "adult theater," the Grand was thus valuable precisely because it facilitated that romanticized vision, which could be lost without its continued presence.

The revelation regarding the source of the Grand's value as a fragment of the venerated past is also important because it unveils the way that artifacts can function as tools for understanding the dynamics of the contemporary community. Expanding on what Rossi described earlier, artifacts can identify the values of the current community based on what artifacts persist and how they are perceived. In the case of the Grand Opera House, it identifies the fact that Oshkosh feels a very close connection to the sawmill era of its past, and the activities of the local elites during that time. The way images were used to gain public backing illustrates that a large portion of the community subscribes to that romantic content, and are willing to support a project that facilitates it. Thus, it might be assumed that any other artifact that also provides this version of history is going to be a valuable one for the bulk of the community. Likewise, the omission of other narratives, like the Grand's function as a movie theater, uncovers that the value structure within the majority of the community does not include this part of its past or else it too would have been used to support the redevelopment project. This is not to say that the romantic version of the Grand's elite past is an accurate representation of the

entire local population, but it certainly identifies a key reason for the artifact's persistence.

Even though the renovation of the Grand received public support to preserve its connection to a romanticized past, unlike the original Grand Opera House, the mission of the restored version was to serve and belong to the entire community of Oshkosh. In response to this new mission, the Grand now facilitates a variety of community functions and also presents a much more diverse performance schedule than its predecessor (Grand). As an active theater venue, the Grand shows a range of performances by professional touring companies and local amateur groups. A landmark event that showed the newfound diversity of the Grand was the production of *Out in the Darkness: The Story of the Great Oshkosh Woodworkers' Strike of 1898* in 1998, which was underwritten and performed by the local labor council, keeping ticket prices low enough to make attendance affordable for the entire community (Montigny, 86). Locally created and produced performances are now a regular part of the Grand's schedule through the Oshkosh Community Players Series, which presents a range of locally produced events every year (Grand).

Besides theater productions, the Grand currently participates in a monthly downtown "Gallery Walk" and provides an art display space that is free to the public. The theater has developed a broad community base by hosting educational lectures, music performances, and instructional programs for locals to learn drama, music and dance. The final part of the mission of the new Grand, as stated on its website, is to focus on children in the community. To provide for children, the theater has a series of publicly funded productions directed specifically to young kids, and a Student Discovery Series geared toward adolescents (Grand).

Given the Grand's newfound mission and efforts to incorporate programs that engage with a variety of stakeholders, an easy conclusion to make is that the redeveloped Grand Opera House is a good example of how an artifact can communicate effectively with all parts of its community context. It is true that the rise and fall of the Grand mirrors the same rise and fall of economic and cultural vibrancy in the larger community throughout the late nineteenth and twentieth century. However, the advertisements that were distributed to gain support for the theater's renovation describe a less inclusive

process. Publications used to seek public donations focused on idolized images of a select few performers that once frequented the Grand. Famous names like John Phillip Sousa, Mark Twain, and Harry Houdini displayed the history of the Grand only in terms of the elite clientele it was originally meant to serve (Montigny, 84). Thus, support for the renovation of the Grand became rooted in only that history, considerably limiting the power of the historic meaning of the artifact. Therefore, the theater largely represents a romanticized vision of Oshkosh's past that does not necessarily align with a part of the community's memory that understands the place through other functions.

This expands on what Melvin presented about the negative character of monuments rooted in relaying a limited representation of the past. Also, this is an example of what Boyer was describing when she identified how romanticized images were used during the industrial revolution. Like Boyer's example regarding the limited representation of industrial monuments being used to bolster the image of the technological advancement of the United States, the images used to provide support for restoring the Grand exclude a large piece of the history of the theater and a part of the community that it served. The omitted history was excluded because it did not conform to the prescribed romantic narrative, and thus was not expected to create the same kind of nostalgia-fueled support for restoration. The omission of parts of the Grand's past supports what Treib described about the unreliability of individual memories of fragments due to their tendency to embellish and diminish past images in response to current preferences. The restoration of the Grand utilized memories in just the same way, highlighting the memories that facilitated the romantic view of the past, and ignoring those that did not.

Even though not included in the public dialogue, personal stories about the experience of those that spent their whole lives as support staff in the Grand do exist and illustrate a very different perception of the artifact. These working class stories are important because they tie the opera house to a part of the community that is not included in the formal and simplified narrative created alongside the building's restoration. Stephanie Montigny presents one such story told by Percy Keene. Percy Keane was a door boy and a stagehand during the Grand's heyday at the turn of the twentieth century. He recalls, "Squeezing through a small hole in the ceiling to light the gas chandelier,

nearly dropping a hammer on an Italian orchestra leader and almost falling out of the loft when startled by a Wagnerian soprano” (Montigny, 85). This story is a perfect representation of the kind of memories that are not told, even though they are an important part of the Grand’s history and how it interacted with, and influenced its community. These stories only survive through those remaining in the community that experienced them. Because they are not included in the public narrative, they will fade over time and a significant part of the history of the Grand could be lost.

Besides the work by Montigny to document these stories, the memories of the working class are largely ignored. Also, an entire era of memories rooted in the Grand’s function as a “talking movie” theater are totally absent, because the preservation of the Grand made no attempts to recreate that function or even acknowledge that it once existed. Therefore, even though the renovation of the Grand was supposed to expand its connection to the entire community, the process through which restoration was achieved shows that only one part of the artifact’s history was considered valuable.

Because the Grand is used as a representational monument to the golden age of Oshkosh, when the town’s elite attended luxurious performances by the famous names of the day, without including the artifact’s other significance as a place where people worked their entire lives or attended the town’s first talking movies, the historic content creates considerable support for the theater’s maintenance and operations in a certain fraction of the population, but it also does not connect to those whose stories are left out. This reveals a missed opportunity for establishing support for the persistence of the artifact in the entire community, improving its chances of surviving through changes in the immediate social context. Rossi described the fact earlier that cities are dynamic places that are constantly changing. Likewise, Boyer revealed that as the city changes, the perception of artifacts change at the same time, which impacts the way the object is defined and valued, even when its form and function stays the same. Therefore, the population that currently supports the persistence of the Grand Opera House may not always exist in the same way. As a result, the source of value for the artifact could change as well, and because it does not have a connection to the rest of the community, the loss of support in one part of the population would probably not be offset by value in another.

This is not to say that the theater's period of considerable neglect when it functioned as an adult movie theater is just as important to the community's identity as its original function as an opera house. However, the important part is that the isolation of only that original function at the expense of all of the rest of the artifact's past has a negative impact on the community's contemporary identity by highlighting one group of people over another and making only the town's historic elite the subject of admiration. Thus, because the Grand was preserved based on only part of its historic content because that was expected to garner the most financial support in the community, the artifact is in danger of serving the kind of negative function that was addressed by Boyer; that of a commodified historic façade, only used to attract revenue and alienated from substantial social content through the omission of significant parts of its past.

The view of the Grand as an elitist monument that ignores part of its social context is complicated by the fact that there were a number of cases where public votes were used to make restoration decisions, and in every case the Grand received enormous support. This seems to identify the Grand as a solid representation of the interests of its community context and contradict the previous conclusion made about its limited representation, as informed by the writings of Boyer and Melvin. While the restoration of the Grand does represent the *majority* of the community, as Li has identified in her study of the courtyard homes in China, a connection to most of the population at the expense of others is not enough. The marginalization of the few left out, those being the working classes in both Li's example and at the Grand, is exactly the problem, and a condition that reinforces the issues that emerge when conceiving of a collective memory housed in artifacts. Thus, the Grand is an example of how an artifact can change to provide a variety of services that respond to a changing set of needs, quite in line with Rossi's description of the value of vital artifacts as primary elements. However, the preservation of the Grand also speaks to the danger seen by Treib, Boyer, and Lowenthal among others, inherent in assuming that the current narrative provided is honest and complete, when in reality it omits multiple versions of the object's past and the people involved.

III.2 Gas Works Park: Seattle, Washington

Gas Works Park is another critical case study of urban artifacts at the object scale because it illustrates the static nature of monuments in a way that is not present in the other case studies. Specifically, the industrial artifacts at Gas Works Park question Boyer's assertion that the value of monuments being related to dimensions of memorial, history and age. Also, this case study reveals the complications that arise when the preservation of form creates a modern function that is not intimately tied to historic content. The lack of connection between contemporary function and historic content is important for further exploring Lynch's concern about overly focusing on the preservation of form at the expense of social meaning as exemplified in the preservation of Polish castles. Also, Gas Works Park introduces the notion that artifacts can exist at a number of scales simultaneously. While the term artifact in regard to Gas Works Park probably elicits images of the object-scale post-industrial structures that dot the site, the park as a whole can be defined as an artifact as well. The relationship between artifacts at different scales at Gas Works Park is particularly critical because it reveals the issues that arise when the perceived value of artifacts at the various scales do not align, and the site-scale artifact becomes more valuable than the objects that constitute it and therefore does not support their persistence.

Gas Works Park is a 19-acre site on the shore of Lake Union in Seattle, Washington. The land was originally cleared in 1906 to build a plant to manufacture gas from coal, and The Seattle Gas Light Company operated on the site until 1956, when the import of natural gas made the plant obsolete as a functioning gas manufacturing plant. The site was purchased by the City of Seattle in 1962, with the intention of turning it into a city park. After a public design competition, local landscape architect Richard Haag was chosen to design the site's redevelopment and the site opened to the public as a city park in 1975 ("Gas).

Unlike the traditional approach of remove and replace when dealing with post-industrial sites, Haag was intrigued by the aesthetic and historic character of the gas generator and oil absorber towers, as well as the boiler house and exhaustor compressor buildings that dotted the site and wanted to re-use as many of them as possible as a unique opportunity for historic preservation. However, the gasification processes of the

plant had severely contaminated parts of the site, which required the performance of soil remediation and the separation of preserved structures behind fences (Saunders, 14). Among those artifacts that were saved but not designated for public interaction were six natural gas generator towers and two oil absorber and cooler towers (“Gas). Even though these artifacts are fenced off because of safety concerns, they remain important fragments of the former function of the site.



Image 14: Aerial view of Gas Works Park

The environmentally toxic nature of the site’s industrial use limited what artifacts could be saved and restricted what artifacts could be used as interactive structures, but some of the artifacts were reused as active elements. One such interactive reuse of an existing structure was the conversion of the boiler house into a picnic shelter, which preserved the original wooden shell of the building. Another, the exhaustor-compressor building, is one of the largest artifacts on the site and a portion of it has been preserved and transformed into a children’s “Play Barn.” The Play Barn not only preserved the exterior shell of the building, but created play structures out of the decommissioned engines and internal tubing of the building while allowing them to remain in place (“Gas). Haag valued the recycling of these artifacts because by preserving their form, he felt like he was also preserving an important part of Seattle’s past.



Image 15: Interior view of the “Play Barn” at Gas Works Park

There were also many crumbling structures and bare foundations on the site at the beginning of the park’s redevelopment and instead of removing them, Haag compiled them on site into the substructure of a “Great Mound.” The rubble was mounded and covered with a layer of topsoil, a treatment approach that eliminated the need to remove substantial material from the site. Also, this approach sealed any toxins residing in the rubble into the hillside, protecting park visitors from potential exposure to contaminants. The top of the mound, accessed by a winding footpath, provides views across Lake Union to downtown Seattle, and is an iconic piece of landform on a site that used to be flat (Saunders, 16).



Image 16: Aerial view of the Great Mound overlooking Lake Union at Gas Works Park

Gas Works Park now serves casual park-goers and sightseers who are drawn to the site by the unique aesthetic created by the contrast between early twentieth century industrial artifacts within an otherwise open green space, surrounded by the twenty-first century city fabric. This visual juxtaposition of man-made structures and landform creates a strong impact within the park. In this capacity, the remaining industrial structures in the park are predominantly understood as monumental objects. Even those artifacts that are fenced off from use due to their dangerous levels of contamination, achieve a heroic status as isolated elements that endure, even in an evolving landscape. In fact, the towers that are fenced off from the rest of the park are relatively small compared to the interactive elements and the large amount of open space that separate them. Thus, their monumental character relies on them being observed from a relative distance, and their impact on the landscape would probably be diminished if they too had been repurposed into interactive features (Saunders, 16).

According to William Saunders, the industrial artifacts are valuable monuments because they illustrate the history of human actions on the site to modify nature, and the natural events that modify human rhythms (7). This means that the site is an educational resource for the environmental impact of industrial development, and conversely the way post-industrial recreation of “nature,” in the form of a park, can impact surrounding cultural activity. This historic value is exactly what Haag envisioned when approaching the design of the site, a unique opportunity for educational historic preservation. From Haag’s perspective, the artifacts are not necessarily important only as forms, but also as an illustration of the unanticipated consequences of human actions that comprise the historic content of the site (Saunders, 26). So according to Saunders and Haag, Gas Works Park is valuable for the story it tells of the implications of industrialization and the social interaction that takes place in urban green space that can only be understood through the artifacts that remain on the site. In addition, these remaining industrial structures are particularly important in this regard, as monuments illustrating the historic content that reflects the industrial era of Seattle and the United States in general, because they are the only fragments of their kind of coal gasification plant still in existence in the country (“Gas). Thus, the value of the artifacts relates to the representation of unique local history and a larger narrative included in the national history.

In their function as formal monuments according to Saunders, the artifacts at Gas Works Park are a good example that expands Boyer's value structure for monuments based on functions related to memorial, history, and age. As monuments, the artifacts at Gas Works Park are valuable because they represent the industrial history of Seattle, and the United States in general, the highpoint of that era being separated from the present by a considerable gap of time, and the fact that the structures facilitate memories and understandings of that previous use. The monumental role of the object-scale artifacts is not without complications, however, because as isolated fragments of the past, their existence can be tied to questions raised by Halbwachs and Treib about whether the function of monuments and fragments as facilitators of collective memory actually exists, and whether or not it is reliable if it does.

The issues that Halbwachs describes about fragments in general, and Treib discusses about Gas Works Park in particular, reveal that the monumental function of Gas Works Park is complicated because beyond its passive role, the park is also a functional venue for organized cultural events ranging from peace parades to an annual naked bike ride ("Gas). The cultural venue function has come about thanks to the significant amount of open green space that the park provides in close proximity to downtown Seattle, and through these events the park has become a feature of the city's cultural landscape.



Image 17: Photograph of one of the many organized cultural events that take place at Gas Works Park

Treib reveals that the modern cultural event function removes considerable meaning from the site's object-scale artifacts because they do not contribute much to the park's use (204). From Treib's active-use perspective, the park's individual artifacts provide very little experiential interest because the majority of them are fenced off, and they represent such a small area in proportion to the open green space on the site. In this way, the artifacts run the risk of being labeled as purely passive elements, void of real significance for the average user (Treib, 204). For Treib, as passive elements, these artifacts are only vaguely understood in terms of the complexities of their original use. The result is very little historic content in the collective impression of the site, a public understanding that is instead rooted primarily in the site's current function as a venue and park.

The identification of the gap between the value of Gas Works Park as a cultural venue and the value of the isolated monuments held within it is important because it reveals the complications that exist in instances where artifacts exist at a number of scales simultaneously. The individual object-scale artifacts at Gas Works Park are obviously represented by the post-industrial fragments that dot the site. However, the park as a whole can also be identified as an artifact at the large site scale. As a site-scale artifact, Gas Works Park provides a vital function due to its ability to provide an adaptive venue for local cultural events. The problems arise in the fact that the artifacts at the two scales are not intimately linked and do not mutually support each other. The object-scale artifacts seem to provide aesthetic interest that increases the unique attractiveness of the park as a whole, but the connection between the two can be seen as tenuous given Treib's comments regarding the difficulty in perceiving the true significance of the isolated fragments. Also, even though the object-scale artifacts may only vaguely support the valued function of the whole park by creating a unique aesthetic, even that structure does not exist in the other direction. The contemporary use of the park as a cultural venue has very little base in the industrial ruins that are isolated around its periphery. Instead, the value is largely based on the open green spaces that place the object-scale artifacts at a distance. Therefore, the value of Gas Works Park as a site-scale venue is not reliant on the existence of the object-scale artifacts within it because they do not contribute to its functional value. As a result, the persistence of the park as a whole is not tied to the

persistence of the object-scale artifacts within it because it could continue to function in a valuable way without them.

Gas Works Park is also a contested place within the cultural landscape of Seattle because it is often cited in recurring environmental debates. The exposure of the public to potentially dangerous environmental conditions in the park that persist from the site's industrial days, connects the park to larger social and political discussion regarding environmental stewardship and the impacts of development. Also, because of this large interest in environmental sustainability, Gas Works Park is often under fire as a threat to public safety (Saunders, 22). The focus of these cultural and political discussion on Gas Works Park, for better or for worse, its yet another reason why its post-redevelopment functioning is just as much, if not more, the source of its understanding for the city of Seattle as its monumental representation of past industry.

Thus, the ability of Gas Works Park to communicate historic industrial content is complicated by the cultural significance that it has gained since its redevelopment. Because the park is the site of organized events evocative of the culture of Seattle, it continues to contribute to new collective memories that are devoid of an appreciation for the site's industrial past. Unlike the simplified historic narrative attached to the Grand Opera House that connect it to only part of the local community, Gas Works Park is open to interpretation by all of the people that use it. It is built on the individual memories of those that experience it everyday and the collective memory of the cultural events that have been held there. However, such an inclusive set of perceptions does not create a more positive expectation for the persistence of the object-scale artifacts on the site because Gas Works Park has gained more significance through the personal memories that do not include the site's formal history and only perceive it as a park, than the formal history that includes the former industrial function of the site.

The gap between modern function and the appreciation for history is important because it was not Haag's original intent when designing the redevelopment of the park. Haag valued the post-industrial fragments as opportunities to educate the local public about the region's manufacturing past. He did not expect the park to develop a cultural venue function separate from the individual artifacts. His anticipation about how the park would evolve through use is crucial to expanding the understanding of artifacts because it

reveals that the perception of artifacts and their value is going to change according to the population that uses them, no matter the designer's original intent.

The defining role of individual memories at Gas Works Park that are not connected to formal history also expand on what Melvin described about the problems that arise when monuments are not included in an individual's "topography of significance" (9). Modern users of Gas Works Park do not have an informed understanding of the original function of the site, so they only relate to it through the way they use it, and the significance of the objects themselves shifts away from historic content as a result. This condition is partially a result of the fact that Gas Works Park is the first reuse of a post-industrial site as a public park, and as a result, many of the interactive features that have come to be standard in other post-industrial parks are not part of its design. Even so, the artifacts in Gas Works Park, as isolated monuments, represent a significant period in Seattle's history and a part of the industrial era in America in general. The problem is that the persistent value of content is fragile because it relies on visitor knowledge about the history of the site, and the larger environmental debate that it has sparked in the local community. Without that knowledge, visitors are likely to have only a mild appreciation for the objects as aesthetic follies in the landscape, meaning objects only placed throughout the space to create visual interest and define views, and will feel little connection to the content related to industrial use that exists under the surface.



Image 18: View of the isolated cooling towers at Gas Works Park

Gas Works Park has achieved iconic status in Seattle due to its function as a cultural venue that includes unique industrial fragments. This is important, and will likely insure its persistence into the future, but even so, as the park continues to age and lose any living connection to its former function, the artifacts that remain will become less and less defined by their connection to an industrial past. In-depth understanding of their significance as objects that once defined the daily lives of an entire portion of the population may be totally lost, and the resulting collective memory of the place will lose a significant dimension as a result. Thus, while the artifacts may continue to be valued for their aesthetic character and how they contribute to the unique contrasts of texture and form on the site, their lack of connection to the parks contemporary use and functional value is a serious complication for their successful persistence as objects of history significance in the landscape.

III.3 Duisburg-Nord Landscape Park: Duisburg, Germany

Landschaftspark Duisburg-Nord (Duisburg-Nord Landscape Park) is another post-industrial reclamation project that is important for defining artifacts at the object and site scale. The collection of industrial structures at Duisburg-Nord, as an entire system of artifacts, represents a typological evolution from Gas Works Park, taking the artifacts out of isolation and making them into intimate interactive elements on the site. Originally, Duisburg-Nord was the site of the Meiderich Plant, which spread over 230 hectares and employed 8,000 steel workers until it was closed in 1985 (Weilacher, 105). In 1991, IBA Emscher sponsored an international design competition to re-envision the industrial wasteland of the plant as a large urban park. However, most of the invited design submissions neglected the “special qualities of the site,” and the concepts presented were so traditional in form and approach that they could be applied anywhere (Weilacher, 107). The landscape architecture firm, Peter Latz + Partner, won the competition, and their design was chosen for the redevelopment of the site because their proposal included minimal intervention and an intent to integrate the industrial artifacts that stood on the site in a unique way that appreciated the regional character of the place. For Latz, valuing the artifacts allowed them to be connected into the landscape in a way that conventional landscape design, as seen in the other competition submissions, would not

(Weilacher, 116). Latz saw the potential for the artifacts to be recycled in a way that would educate visitors about the original organization and function of the site, and used this concept to guide the major components of his design.

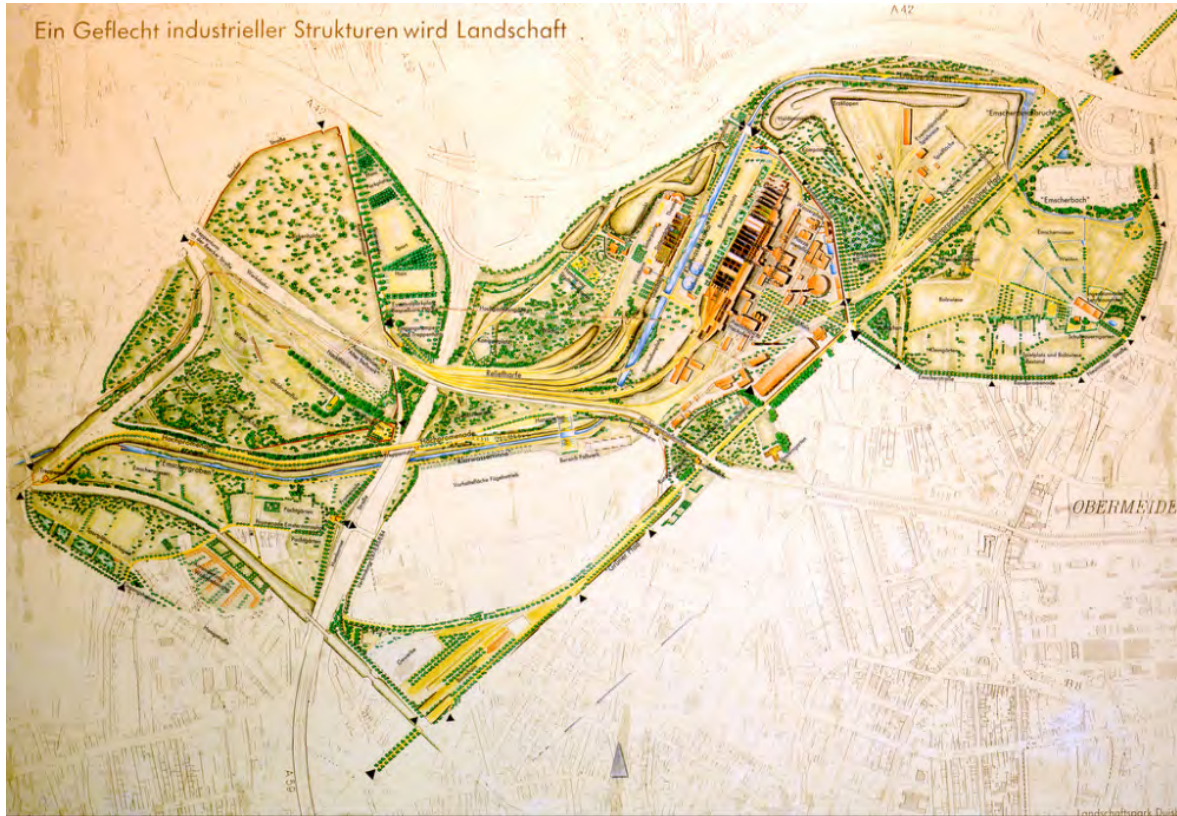


Image 19: Latz + Partner Master Plan for Duisburg-Nord

Latz discovered a number of systems remaining among the artifacts at Duisburg-Nord, which he organized into four layers to guide his design: water park, rail park, linking promenades, and fields and gardens. These layers reveal an underlying order in the complex industrial systems existing on the site, a condition that could be otherwise misunderstood as random and chaotic. Also, the organization of the design around existing layers illustrates Latz’s emphasis on minimal intervention by facilitating what he called “cultural recycling.” Cultural recycling, according to Latz, is an important design strategy because it re-uses elements in a way that allows for an understanding of their original function, beyond appreciating them simply as objects to be disassembled for materials to be used in a totally different way (Weilacher, 116). Of the industrial structures remaining on the site, the most crucial to Latz’s concept of cultural recycling are: The Matterhorn, Piazza Metallica, Cowerplatz, Kraftzentrale, and Alte Emscher. These elements are highlighted in the four design layers, and each contributes a unique

function of integrating park visitors into the artifacts themselves, while educating users on the larger site and its history as well.

The water park layer uses the site's existing network of canals to create an ordering feature out of the movement of water. "Alte Emscher" is a part of the design that exemplifies this effect by taking a former sewage channel and turning it into a clear water canal by improving the water quality and clearing away surrounding debris to allow access to its edges, while maintaining its original layout. Alte Emscher illustrates a connection between the artifact and nature by gradually softening its hard, recto-linear edges through the introduction of grasses along parts of its bank, in a way that alludes to a naturalized stream. Latz intentionally did not go as far as creating a meandering stream, however, because the form would not match the character of the rest of the park (Weilacher, 129). As a result, the canal functions as an interactive clean water resource that park visitors can access that is also informative about how sewage was dealt with during the industrial lifetime of the site. This is an example of a design feature Latz used to maintain a connection to the site's original function. Unlike if the water canals were transformed into meandering streams, maintaining the recto-linear lines of Alte Emscher allows it to communicate its original purpose as a drainage canal while still providing a safe and comfortable amenity in its new role within the park. Also by maintaining their original layout, the canals as a whole are still able to reveal part of the organizing structure of the site from its functional lifetime in a way that removing the canals or turning them into meandering streams could not.

The rail park and promenade layers provide spatial organization through a network of navigation axes in the park that connect users to the industrial heritage that the remaining rail lines represent (Weilacher, 115). Like the treatment of the drainage canals, the reuse of rail beds as paths with the rails intact, maintains a dialogue with visitors about the park's original use and organization, and how that system contributed to the larger ordering of the site. The use of existing rail corridors also illustrates ordering systems at a larger scale, alluding to the way that the park, and the original Meidrich Plant, connects to its regional context.

The treatment of the water park and rail and promenade layers, together, show how interested Latz was in the existing organizational and spatial systems on the site, and

how he wanted to integrate an understanding of these artifacts in their reuse as park facilities. Thus, Latz not only facilitated an appreciation for the current relationship between technology and nature on the site, but also revealed the logic behind the layout of each system and how it contributed to the original function of the plant.

Unlike the water layer and rail and promenade layer that were used to illustrate the organization and spatial systems on the site, the fields and gardens layer is created on top of existing structures to provide contrast throughout Duisburg-Nord by placing colorful plants against the backdrop of monochromatic steel and concrete. Cowerplatz, which sits in the shadow of Blast Furnace 5 is a good example. Cowerplatz is a grid of fruit trees that re-interpret the way texture is read on the site by opposing the overwhelming presence of steel and concrete. A series of bunker gardens function in a similar way, using formal plantings of annuals and perennials inside the remnants of large concrete slag storage bunkers (Weilacher, 122). The stark contrast between the two is another illustration of the ties between technology and nature that is at the root of Latz's design. It also shows how current use can coexist with original form in a way that is functionally effective and informational about the site's history.



Image 20: A view inside one of the bunker gardens at Duisburg-Nord

There are a number of other distinct design features within the four conceptual layers that also take advantage of the existing industrial artifacts. Two of the most iconic are the “Matterhorn,” and the “Piazza Metallica.” The Matterhorn is an 80-meter tall observation tower that overlooks the entire park, repurposed from a smoke stack connected to Blast Furnace 5. Users of the park must climb through the “steel guts” of the blast furnace to reach the top of the tower, which immerses them in the artifact more than could be achieved by standing at its base and looking up at it (Weilacher, 120). This is one example of the experiential evolution that has occurred between Gas Works Park and Duisburg-Nord. As a result, park users are much more likely to appreciate the complex nature of the artifact’s original use at Duisburg-Nord, and the way it defined the daily life of the steel workers that once inhabited it. This intimate interaction also makes the structure seem alive again, and closes the gap of appreciation for the site’s industrial past between modern users and those that experienced its original function in a way that is not possible at Gas Works Park.



Image 21: View overlooking Duisburg-Nord from the Matterhorn

The Piazza Metallica sits adjacent to the Matterhorn and also creates an experience of intimate interaction. The structure of industrial artifacts surround the sunken piazza on all sides, alluding to the traditional plazas of Europe enclosed by

palazzos. The floor of Piazza Metallica is made of 49 large steel slabs, measuring 2.2 meters by 2.6 meters and weighing eight tons each (Weilacher, 126). Being in the piazza creates the same kind of appreciation for the scale of the industrial artifacts that the Matterhorn created in terms of complexity.



Image 22: View of the interior of Plaza Metallica at Duisburg-Nord

Together, the Piazza Metallica and the Matterhorn represent a use of industrial artifacts that make the place much more experiential than if visitors could only observe the ruins from the other side of a fence. The integration of the artifacts in the experience of park users is a critical point because it illustrates the main evolution in the redevelopment of post-industrial sites into parks that is evident when comparing Duisburg-Nord to Gas Works Park. Because Duisburg-Nord functions as a venue in a way that remains closely connected to its industrial past by allowing visitors to interact with the artifacts, it may be able to resolve the critique that Treib had about the limited understanding of artifacts at Gas Works Park created by their isolation. Unlike at Gas Works Park where current use is replacing historic significance as the dominant defining element of the place, Duisburg-Nord's current use reinforces an understanding of its past because of the interactive nature of the artifacts that is maintained even through new use.

As a venue, the artifacts at Duisburg-Nord serve a number of functions for their contemporary users. The artifacts are free and open to the public twenty-four hours a day, seven days a week, 365 days a year (Weilacher, 131). For example, Piazza Metallica is often a venue for open-air concerts, and the nearby “Kraftzentrale,” an artifact used as a sort of cathedral to the workingman so to speak, provides a place for celebratory events and banquets. There are also guided tours that discuss the site’s industrial history, diving lessons in a former gas tank, and “rock” climbing competitions on a number of pot-marked concrete walls (Weilacher, 132). At night, many of the Park’s artifacts are lit in a variety of colors allowing for active use twenty-four hours a day. Such a broad set of functions that allow users to interact directly with the artifacts, in concert with the freedom of use that the park facilitates, allows for an almost limitless experience for each individual and a dynamic way for them to create their own memories while remaining connected in the industrial content of the site’s past.

The facilitation of a diversity of uses is important because it expands on some of the contentious debate concerning collective memory and divergent perception. Much of the debate in the literature surrounding collective memory had some sort of connection to identity and the structure of value. For example, Rossi defined artifacts as a facilitator of community identity by providing a *locus* of memory. On the other hand, Treib questioned the authenticity of those memories and their ability to contribute to a common identity. Duisburg-Nord is critical to this discussion because it reveals that collective memory and identity are not necessarily prerequisites of consistent value. To the contrary, Duisburg-Nord is commonly valued because it provides a venue for each individual to make their own conclusions about the place, and use it in the way they are most interested in. Thus, the desire to create places that are collectively valued does not have to depend on the creation of one collective narrative, but can instead be valuable precisely as a venue for diversity.

Additionally, the diverse perceptions of Duisburg-Nord are also important for how they relate to the historic content of each artifact at the individual object and site scales. As a collection of objects, Duisburg-Nord represents an important part of the industrial history of the region. The artifacts at Duisburg-Nord are therefore, in essence, a new kind of cultural landscape that questions the traditional notion of natural beauty.

The park is successful in highlighting the industrial era of the region's history without the typical designation of what Latz would call an "anti-world," meaning a place that is beyond repair and uninhabitable, only worth being removed and replaced (Weilacher, 132). The park as one larger artifact also uniquely illustrates the conditions of current society. Like what Rossi and Barton have identified, because the redevelopment of Duisburg-Nord has been so well received, and is functioning so well in its current environment, it illustrates the fact that the contemporary population still ascribes value to that part of their history and the artifacts that represent that history. This builds on the similar finding that was described in terms of the Grand Opera House case study where the images used to preserve the building revealed the values for the romantic past held in the majority of the community.

While Duisburg-Nord is valuable at the site scale because of the way it depicts regional history and provides a venue for a variety of uses, it is also a valuable artifact at the smaller scale of individual objects. The value for the object-scale artifacts comes from the fact that they so effectively facilitate continued use in a dynamic and adaptive way that is still connected to the historic content of the site as a whole. Likewise, much of the power of the object-scale artifacts comes from their proximity to one another, as is the case with the Matterhorn and Plaza Metallica. Therefore, a relationship between the artifacts at the object scale and the larger artifact at the site scale, constituted by the network of smaller objects, are intimately linked and support each other's persistence.

This is an important counter example to what was previously described at Gas Works Park. Unlike Gas Works Park where the function of the larger park is not dependent on, and therefore does not support the persistence of, the smaller object scale artifacts, the understanding and function of Duisburg-Nord, as a whole, is totally dependent on the object artifacts within it. Duisburg-Nord could not possibly be conceived of in the same way without the post-industrial fragments that exist there because of the way their interactive nature supports the function of the park as an adaptive recreational venue. As a result, the value of the park as a whole supports the persistent use of the object-scale artifacts, while at the same time; the successful functioning of the object-scale artifacts supports the continued value of the park.

There is one critique of Duisburg-Nord by Treib that is quite similar to that levied by him against Gas Works Park, and stems from the perceived limited capacity of new visitors to interpret the artifacts in a way that appreciates their full complexity. For example, Treib worries that Duisburg-Nord, and industrial artifacts in general, require a layer of informed interpretation because the complexity of their form does not convey their original function in a way that everyone can understand (210). As a result, it is likely that typical visitors to the park will only have a vague understanding of the site's original use, lacking an appreciation for the darker, more dangerous side of the artifact's past. Also, for new visitors the artifacts might only be valuable as a venue for recreation that happen to have some sort of generic connection to a past they do not understand. This perception reduces the narrative value of the artifacts and ignores some significant pieces of the population's cultural past (Treib, 212). As the stories of the working class struggles fade with time, the authenticity and inclusiveness of the collective memory of the place may be in danger.

The critique by Treib about the legibility of the original function of the artifacts by current park visitors actually illustrates, again, the most significant evolution in post-industrial reclamation projects from Gas Works Park to Duisburg-Nord. Unlike Gas Works Park, Duisburg-Nord benefits from the interactive nature of the repurposed artifacts. Thanks to the intimacy with which users can experience the artifacts, it is much more likely that they will appreciate the complexity of the original function of the objects, even if the exact operations are not known. That diverse appreciation for historic content by users of Duisburg-Nord is its greatest strength, and is an important point when considering how to facilitate the persistence of urban artifacts in general.

III.4 North Water Street: Milwaukee, Wisconsin

The first three case studies focused on the opportunities and potential difficulties inherent in dealing with artifacts as objects or a collection of objects. The literature also revealed a discussion of artifacts at an even larger scale: districts. North Water Street in Milwaukee, Wisconsin, has developed as an "entertainment zone" and is a good example of a case study on how artifacts are defined and valued at this larger scale.

North Water Street parallels the Milwaukee River and was the site of various small-scale industrial and commercial operations in the nineteenth and early twentieth centuries. By the mid-twentieth century, the district was largely vacated as industry moved elsewhere into larger-scale operations and the sites of many commercial ventures were replaced by the construction of office towers and freeway expansion (Campo, 294).

In the mid-twentieth century, a wholesale and retail flower industry had moved into North Water Street after the loss of earlier industry. By the 1980s, the flower industry too was in serious decline, and many of the buildings were left semi-vacated. To attract commercial tenants back into the area, the district was re-imagined by city officials as a hub of entertainment and nightlife and an increase in the number of bar licenses available on Water Street was advertised. The initiative was successful, and by 1989 four nightclubs had moved into the district. By 1997 the number of nightclubs and bars grew to thirteen, which further expanded to sixteen by 2007 (Campo, 295).



Image 23: Photo of the vibrant nightlife on North Water Street. (Image sited with permission from “The Entertainment Zone: Unplanned Nightlife and the Revitalization of the American Downtown,” by: Campo and Ryan. Taylor and Francis Ltd. www.informaworld.com)

Today, North Water Street is Milwaukee’s primary entertainment and nightlife district, and its unique character, created by a collection of nineteenth and early twentieth century small-scale vernacular architectural structures that today host a dynamic and changing set of activities, has earned it the designation “entertainment zone” by urban

designer Daniel Campo. According to Campo, who coined the term, an entertainment zone is a district full of temporary activities in flexible venues. These venues are adaptive to changes in local demand for nightlife, representing an opportunity for small-scale, individual transformations to the urban landscape without major physical intervention. Entertainment zones are ultimately attractive because they operate these flexible functions within architectural artifacts that support a distinct sense of regional character and cultural heritage (Campo, 293).

Through the designation of “entertainment zone,” North Water Street represents an interesting perspective on artifacts at the district scale. The use of the individual buildings in the district is dynamic, with owners subdividing their properties or expanding into adjacent ones, but the physical character of the artifacts remains intact. Not only on the outside, where the facades represent a range of architectural styles from Victorian to Beaux-Arts, but also on the inside where distinct features like open floor plans and high stamped tin ceilings remain (Campo, 298). This vernacular character allows for the district as a whole to maintain ties to its regional industrial and commercial past.



Image 24: Photo of the vernacular architecture of North Water Street. (Image sited with permission from “The Entertainment Zone: Unplanned Nightlife and the Revitalization of the American Downtown,” by: Campo and Ryan. Taylor and Francis Ltd. www.informaworld.com)

Examining North Water Street to shift the examination of artifacts beyond individual objects is important because it illustrates how artifacts interact with one another based on how the individual objects are used and then how the whole district operate. Also, because the buildings on North Water Street do not represent particularly unique or valuable pieces of architecture, there has been very little interest in their formal preservation, which has ultimately facilitated the flexibility of their use. This is a critical point because while the local government was responsible for initiating renewed interest in the area by advertising more liquor licenses, the continued vitality of the area is totally driven by the local business owners and their customers. As a result, North Water Street is a good example of how Montigny described the role of artifacts as creators of community identity. This district is a direct result of what local users made it, in response to their particular needs, not a preserved monument that was initiated by a government agency and impressed on the local population. Thus, North Water Street is a good illustration of the benefits of grass roots preservation efforts that Hurley and Treib described in the literature. The story of North Water Street may not represent an overarching narrative that speaks to similar conditions in other parts of the country, but it is an authentic representation of the confluence of a number of local narratives that are distinctly Milwaukee. For Hurley, that collection of messy and overlapping narratives would be North Water Street's greatest strength.

In terms of the relationship between the district's small-scale vernacular architecture and the surrounding urban landscape, North Water Street is a good example of how artifacts were defined by Gustafson through differentiation. As Lynch has identified, the differentiation of Boston's Copley Square is defined by its contrast to the immediate urban context, and a similar condition exists on North Water Street, which is also surrounded on all sides by office towers and highway infrastructure. As a result, the smaller-scale, historic buildings are even more attractive as fragments of a slower, earlier time. In fact, they represent one of the few such historic streets anywhere in the city. "Ordinary commercial streetscapes are no longer so common in Milwaukee," which makes the escape from office towers and freeways even more valuable (Campo, 301).



Image 25: View showing the contrast in scale created along North Water Street. (Image sited with permission from “The Entertainment Zone: Unplanned Nightlife and the Revitalization of the American Downtown,” by: Campo and Ryan. Taylor and Francis Ltd. www.informaworld.com)

North Water Street is also a valuable artifact because it still caters to its middle class and working class roots. Unlike the glamour and one size fits all attitude of designed commercial entertainment districts, North Water Street provides a range of activities that engage diverse groups of people. Also, unlike the generic character of many large-scale commercial centers, North Water Street displays a distinct regional character through the persistence of vernacular buildings whose facades still speak to their original commercial use. Even though the peak of its activity is at night, the mix of commercial use creates “everyday activity” during the day that becomes a part of the community’s regular routine (Campo, 308). In this way, the district is much more connected to the memories and culture of the community, and not just to tourists who visit once and leave with a very shallow impression of North Water Street’s cultural significance.

The diversity of perception that is facilitated on North Water Street is important because it supports the notion that common value does not have to come from generic or

romantic versions of history. Unlike the Grand Opera House case study where a narrow romantic history was used to create broad value for restoration, North Water Street reveals the fact that broad value can be achieved, even without limiting the narrative created by the place and the population it includes.

Likewise, as the illustration of the adaptive reuse of ruins by Greeks, Romans, and renaissance Italians presented by Treib showed, really successful urban landscapes are often not designed. Rather, they have evolved over time in response to the needs of different populations. The activities of North Water Street are a perfect example because, “ [the] vernacular architecture does not create the vitality of the area, but it provides an underlying flexible framework with which diverse actors can (re)shape through use” (Campo, 308). Thus, the value of North Water Street is that it has had the time to meld with the community it serves, and evolve with their specifically changing needs in a way that a designed commercial district could not. This speaks to the value of places that are adaptive and resilient, and develop over time to facilitate specific programs instead of springing up all at once. Slowly evolving places like North Water Street appear to have the capacity to correct errors and respond to changes in ways that still allow them to be useful, even if in a fragmented way, somewhat in line with what Lowenthal described in the literature about the accumulation of fragmented artifacts. Even if the use of North Water Street has had numerous stops and starts, the cumulative effect is one of continual occupancy.

While the vernacular character, and faculty for dynamic use are the primary strengths of North Water Street, such local functional value also points to a potential weakness. Because the buildings are not highly valued individually as formal artifacts or officially protected, their survival depends on local value and the communication of that value to those groups that control development. Likewise, the lack of monumental value of the artifacts as individual objects means that North Water Street could survive as a district even if some of the buildings are removed or replaced. There is an unexpected connection here between the relationship of artifacts at different scales at North Water Street, and the similar condition at Gas Works Park. While the object-scale artifacts on North Water Street provide a vital function that is supportive of the historic content of the larger district in a way that does not exist at Gas Works Park, it is still conceivable that

the district could persist even as some of the individual fragments are lost. There is potential for the value of North Water Street as a historic entertainment district to become widely held, without including the buildings themselves. Instead, the success of the district as an entertainment hub could attract additional development to expand its capacity, either replacing the existing artifacts or making them obsolete through additional competition.

The potential lack of appreciation for the value of the individual artifacts along North Water Street, so long as the district survives, is an important revelation because it describes a lack of understanding by public officials about where the source of the district's vibrancy comes from. North Water Street may be a well-established entertainment district for the city of Minneapolis, but the vitality of the place is really rooted in the unique aesthetic created by the historic vernacular character of the artifacts that remain there. If those buildings are replaced, North Water Street may still function as an entertainment district, but not in the same dynamic and regionally specific capacity. Therefore, while it may be attractive to take the image of a historic district and expand it through new development, it is important to understand that in order for the district to remain authentic in its connection to the surrounding community, the existing artifacts at the object scale must be respected just as much as the district as a whole.

North Water Street illustrates a case where the accumulation of individual perception into an overarching narrative of a place is possible through steady evolution of use over time. Unlike the negative characteristics of generic historic districts like "Colonial America" discussed by Boyer that commodify a prescribed collective memory to sell goods, North Water Street has made no overarching attempt to create an image of itself. The communal understanding of the place is a result of its use, and not the other way around where the character of the place is defined with explicit intent to elicit a certain functional attraction. This shows that encompassing collective memory in artifacts is possible, but such a narrative cannot be prescribed for a place and needs to evolve on its own over time. Also unveiled is the understanding of a distinct kind of communal artifact, one that is truly defined by its community. This speaks to Rossi's assertion that while artifacts are understood based on their current context, their definition cannot be wholly bound in one time. North Water Street has only achieved

value through effective use over time, a condition that illustrates the need to appreciate the ability of artifacts in general to evolve, and the danger of assuming that their current or past state is all that matters, ignoring the potential connections between the two.

III.5 Landscape in Blue-Entropy: West Oakland, California

If the case studies presented so far illustrate the ways that artifacts have persisted, for better or worse, Walter Hood's temporary installation along Seventh Street in West Oakland represents the exact opposite. *Landscape in Blue-Entropy* is a critique of what happens to a community when artifacts are lost. This is an important piece of work because it shows how valuable artifacts are as storehouses of memory by examining the implications of their absence instead of the more common exploration of their persistence.

In the 1940s, the predominantly African American neighborhood around Seventh Street in West Oakland was a hub of blues culture that attracted throngs of people from among those who came to the nearby Port of Oakland to work in the shipyard and railway industries during World War II. At that time, Seventh Street was lined with nightclubs and bars that brought in nationally known acts like Billie Holliday, Aretha Franklin and BB King (Vree).

Beginning in 1949, however, redevelopment began to fracture and isolate the community, although it continued to persist in a hindered state for a number of years. First, in the 1950s, freeway expansion cut off the neighborhood around Seventh Street from downtown Oakland, then in the mid-1960s the construction of an elevated BART railway station caused serious problems for the variety of performance venues and clubs in the neighborhood. The noise from the trains entering the station every fifteen minutes, built above ground to save money as opposed to the sub-grade stations that existed elsewhere in the city, made it almost impossible for musicians to perform in the clubs and even one-on-one conversations were interrupted (Vree). The final demise of the community, however, came when a U.S. Postal Service Distribution Plant was built at the end of the 1960s. The construction of the plant demolished twelve city blocks including 400 single-family Victorian homes in West Oakland and a drawn out construction process meant that a huge hole in the community sat empty for almost ten years until the

plant was completed in 1969. The distribution plant was supposed to provide 2,700 jobs but with regional transfers only 200 employees were hired locally. In 1973, the Post Office bought out the last remaining fragment from Seven Street's heyday, Esther's Orbit Room, and replaced the historic building with a parking lot (Vree). The Orbit Room managed to survive by moving into another space across the street, but the thriving Seventh Street scene was officially gone.

The downfall of Seventh Street is just one example of the damage that unchecked urban development can cause. The construction of the BART Station and Postal Plant were placed along Seventh Street because the neighborhood was not considered to be an asset to the city, and the complexity of the social structure there was not fully understood or appreciated. Today, very little of that original community remains, and even though a new transit oriented residential development around the BART station is improving the chances for economic revitalization, such development will do very little to communicate the history of the area and may even bury it further (Vree). The loss of the community along Seventh Street is important because it reveals the limitations of artifacts whose value is limited to local communities, and the gentrification that can result when the needs of current residents are not honestly considered and the value they ascribe to their physical and cultural landscape is not fully understood or recognized.

The loss of artifacts along Seventh Street is critical for expanding on one of the concerns mentioned earlier in regard to North Water Street. Like North Water Street, the artifacts along Seventh Street were once vitally important to the local community for the way they functioned as venues for music and entertainment. In addition, like North Water Street, that value structure was strictly local in nature because of the specific way that the place catered to its resident population through the use of an everyday landscape. However, the community along Seventh Street lacked the voice to communicate their value for the place to those in power who were making development decisions. As a result, the fear that was discussed about the object-scale artifacts on North Water Street being lost because outside authorities might misunderstand the source of the value of the district, as a whole, was realized on Seventh Street.

The one effort that has been made to keep the once thriving community along Seventh Street from being lost for good was an installation by Walter Hood, in

collaboration with Olly Watson and Douglas Hollis, commissioned by the San Francisco Museum of Modern Art in 2001. In his design for *Landscape In Blue-Entropy*, Hood abstracted the rhythms of musical improvisation to expose the lost artifacts of West Oakland's past while highlighting Esther's Orbit Room as the only remaining fragment to illustrate the full extent of the damage that urban development had wrought (Gustafson, 49). Thus, Hood's design was meant to function in much the same way as Matta-Clark's *Conical Intersect* in that it illustrated the consequences of urban development by highlighting what development must replace.

Hood's temporary design as a physical memory piece revealed the memory of Seventh Street with three elements, which were installed along Seventh Street from May 5-October 24, 2001. The first component of the design was a series of reflective aluminum sheets mounted to supports of the overhead BART rail line. The sheets vibrated each time a train passed, displaying a fractured reflection of the buildings opposite them across the street. The effect was a sense of going back in time, without being able to see past images clearly (Gustafson, 49). The vague reflections were meant as an allusion to the fragile nature of the memory of the neighborhood's history, which continued to fade over time.



Image 26: View of the hanging reflectors and the faded image they display

Another part of the installation was a series of benches set out to mark the former location of the community's church. The benches were placed in four rows, with six benches in each row, and every bench included text and photographs that illustrated the neighborhood's history (Gustafson, 50). This piece was used to reveal the important pieces of the cultural landscape of the community that were lost. The loss was not only the church, but also the social gatherings that the church facilitated that are largely unrecognized in the formal history of the place.



Image 27: View of the benches laid out to represent to the spatial organization of the missing church

The final component of the installation was a collection of twelve low blue wooden walls on the lawn next to the Post Office Plant that recreated a collection of fragments in the landscape. Each wall was etched with an address of one of the homes torn down to make room for the plant and their orientation replicated the former location of each home's foundation. The low walls were intentionally put next to a bus stop where many of the city's food carts parked during the day to enable one of the only communal social spaces left in the neighborhood by giving people a place to gather and

interact throughout the day, the way the front porch of the missing homes may have once been used (Gustafson, 50). As the recreation of lost community social space, the walls provided a community amenity while alluding to another community that no longer existed. The walls illustrated just a piece of the neighborhood that was erased, and made the illustration in a place where the present community would not overlook them and the story they told.



Image 28: View of the blue walls placed to indicate location of former house footprints

Walter Hood's *Landscape In Blue-Entropy* is important because it speaks to the fragile nature of urban artifacts that are only valued locally and not at the broader cultural scale that only seeks to preserve unique architecture that speaks to a national narrative. There was important local value in the function of these objects but because the community lacked political power on a broader scale, they were unable to resist outside urban development that put very little effort into understanding how the community functioned and the role that the buildings had in facilitating that function. Hood's installation, thus, temporarily recaptured the social dynamics of the neighborhood and how those interactions informed the value of Seventh Street's homes and nightclubs. The

issue illustrated here about the need to appreciate the consequences of urban development is just the kind of situation that Lee spoke about when examining Matta-Clark's *Conical Intersect*. Like *Conical Intersect*, the images of the past that Hood created in his installations represent "scruffy survivors" that opened a dialogue about the repercussions of urban development by framing them in the context of what they replaced. Especially in the case of the low blue walls, the artifact's location adjacent to the Post Office Plant made it painfully clear what the real cost of developing the plant was, and its impact on the larger community.

The damage done to the Seventh Street neighborhood by erasing the artifacts that embodied its memory is a misrepresentation of the past, and a creation of an inaccurate impression of the present as well. Visitors to Seventh Street today may assume that it has always existed in its current neglected state and totally miss the fact that it was once a focal point for African American culture and music. Esther's Orbit Room still remains as a fragment that Hood revealed as a vague reminder of those days, but understanding its significance to regional heritage requires a considerable degree of insider knowledge to have a serious impact. This is because while the Orbit Room remains in function, the physical artifact of the building that originally housed it along Seventh Street is gone. The loss of the original building is also the loss of a piece of history that the remaining part of the community cannot recreate because, even though the Orbit Room still remains, its current function is only a shadow of what it once was. Therefore, the need for physical artifacts is revealed as vehicles for taking the burden of memory away from individuals and making it collective and available for outsiders, supporting what was discussed by Montigny. As individual memories fade, or are lost by changing community populations, the most important reminders are the artifacts that remain. Even if the memories that those artifacts present are fractured and incomplete, as was the problem according to Halbwachs and Treib, at least some fragment of the previous community's culture remains intact.

Landscape in Blue-Entropy also suggests that there is a value to everyday landscapes that is often overlooked. Like some of the vernacular value that was described on North Water Street, artifacts have a power of place that is rooted in function and regional identity created through individual and collective stories. This may not

include pieces of unique architecture that achieve the kind of monumental value that ensures support for their preservation like was seen with the Grand Opera House. Even so, by not being attractive to outside entities, these everyday landscape probably have a greater capacity for presenting the locus of the community's collective memories in the way Rossi intended, while avoiding the kind of marginalization that was brought up so frequently by Boyer. And yet, the entirety of the Seventh Street neighborhood has been marginalized and Hood's installation uncovers that, while everyday landscapes have the potential to be valuable and uniquely functional to the surrounding community, they remain fragile places as well.

Without the work by Walter Hood, the history of Seventh Street in West Oakland would be unknown to just about everyone outside those that experienced it. The temporary nature of his installation still may not have much long-term impact on the preservation of memories that now only reside in the few residents that remain. The fragile nature of the story Hood is trying to tell is due to the fact that even as it adds to the history of the neighborhood, the installations only persist in photo archives and landscape architectural publications like that of Gustafson, and are no longer visible along Seventh Street. Therefore, *Landscape in Blue-Entropy* no longer functions as an artifact that describes the history of the neighborhood from within the place. As a result, such local history still depends largely on individual memories, and as they fade, so too will their place in the larger narrative. Finally, with no physical artifacts left to tell their story, the once vibrant African American community along Seventh Street is in danger of being completely forgotten.

III.6 Redevelopment of Les Halles: Paris, France

Les Halles is an important case study for the treatment of a historic district because it has experienced a couple of redevelopment efforts, each with its own impact on the character of the artifacts allowed to persist, and their connection to the surrounding community. The complexity of Les Halles is also a good place to conclude the case study investigation because its story exemplifies many of the themes from the literature review and the previous case studies in general.

Les Halles is a culture district in Paris that has significant historic value both as a marketplace and an important place for the diverse populations that the market served. One part of this history is at the center of every redevelopment effort to date, but the other seems largely ignored.

The story of Les Halles presents an interesting picture of the results of a narrow definition of artifacts, some of the implications of which remain to be seen because the most current redevelopment project is ongoing. The persistence of some of the historic buildings surrounding Les Halles illustrates the positive way that artifacts can be used as a part of development, gaining particular recognition through the kind of differentiation impact identified by Gustafson. Even so, Les Halles is a complicated case study because it also illustrates some of the issues that arise from selective preservation presented earlier by Treib and Barthel, including the understanding of archives as more omission than inclusion discussed by Steedman. In this way, Les Halles is especially critical for addressing the debate that Hurley brought up about the conflict between envisioning artifacts as a representation of a unified nationalistic narrative or a collection of messy, overlapping local memories.

Les Halles constitutes 100 acres located at the confluence of two major transportation axes in the center of Paris, France. The site functioned as a marketplace from the twelfth century until the 1940s, but the majority of its historic identity stems from the 1860s when the iconic cast-iron market sheds, designed by Victor Baltard, were installed. In 1946, government authorities decided that the marketplace had become too “noisy and cumbersome,” and would be more efficient if moved to another location on the edge of the city. Unfortunately, they could not decide what should replace the market in its current location, so it remained neglected and in a state of disrepair for almost two decades until its redevelopment in the 1960s (Boyer, 53).



Image 29: Street view of Les Halles as a marketplace with the Baltard sheds in the background

By 1964, public authorities again identified Les Halles as an area of the city that was dirty and overcrowded, and would be more of an asset to the city if it were transformed into an open green space. The proposed public gardens were envisioned to exist above layers of underground parking, antique shops, art galleries and restaurants. Surrounding the gardens, historic buildings were to be preserved to maintain the historic character of the neighborhood and to support the attraction to the area as a culture district (Boyer, 53). So in 1971, despite significant public outcry, the market sheds designed by Baltard and that had been the identity of the place for over a century, were demolished and replaced with 10.6 acres of public gardens. Below the gardens was a five-level subterranean mall and subway station (Iverson). The mall, in concert with the nearby transformation of Plateau Beaubourg into the Pompidou Center, which housed an art museum, public library, and media center, completed the transformation of Les Halles into a premier cultural district for the city of Paris (Boyer, 53).

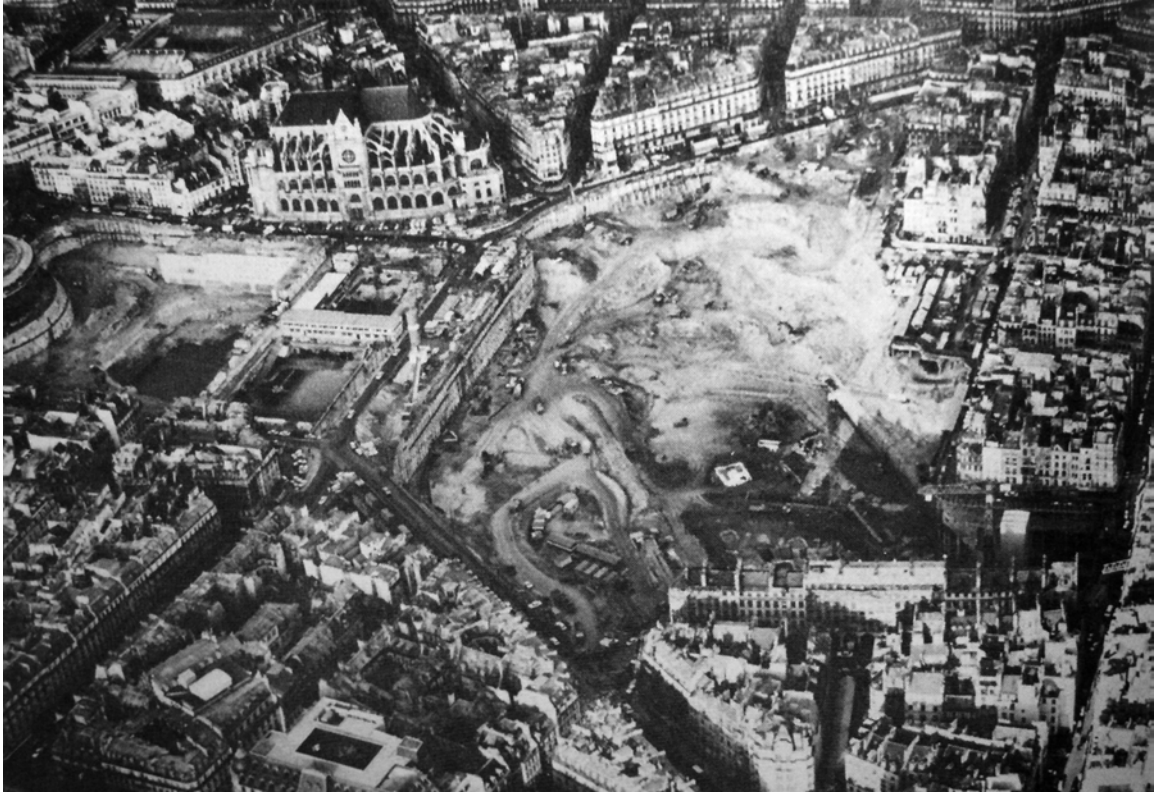


Image 30: Aerial view of the demolition of the marketplace in 1971

Unfortunately, the redeveloped Les Halles soon became viewed as an “urban catastrophe.” The maze of gardens was seen as a haven for drug dealers and the shopping center was considered an eye sore (Iverson). As a result, the area remained in a sort of semi-neglect, until renewed redevelopment interest grew among public officials in 2000. The rapid downturn of the redevelopment of Les Halles in the 1970s is important because it illustrates the limits to gaining support for a project by way of a particular romanticized identity. Like the Grand Opera House case study, support for this project was garnered by depicting an idealized version of the place that would attract a certain population, namely the higher society groups in Paris and tourists. However, that content proved to not be as powerful as expected, especially when the use of the place by a more diverse population of minorities and immigrants altered its perception according to those that initiated the project. This reveals that while creating a romanticized image of a place through the use of artifacts appears to be the easiest approach, it certainly does not ensure successful persistence of the artifacts involved. The fact that redevelopment in the 1970s was redesigned less than thirty years later is pretty convincing evidence.

The new project, initiated in the early 2000s, was guided by a collective partnership between Ile-de-France Region, RATP (Paris' transit authority), and Forum des Halles de Paris (represented by Espace Expansion) (Nouvel, 22). A design competition ensued, and in 2003 a series of community meetings were held to help guide the last stages of the process and choose a design to implement. Public engagement throughout the project also included a public display in Les Halles of the four finalist's submissions and the opportunity for feedback through comment cards and comments on the project's website (Nouvel, 23).

In 2007 the design team of Berger and Anziutti were chosen, and in 2010 the demolition of the gardens and new construction began on the project that is slated for completion in 2016 (Les Halles). The Berger and Anziutti design is intended to improve the lower level of shops, theaters and metro stops and replace the ground-level maze of gardens with an "open prairie" and a 151,000 square foot undulating grass canopy to cover the existing Forum marketplace (Iverson). These design elements are meant to respond to a number of conceptual redevelopment components that the public partnership established from the beginning.



Image 31: Conceptual aerial of the Berger and Anziutti design

The public entities that guided the design process wanted the latest redevelopment to appreciate the overlap of the public sphere, the commercial sphere, and the transportation sphere in a sustainable way that considered all possible users of the site (Nouvel, 21). This appreciation is meant to upgrade the quality of the site and connect it

to the surrounding historic neighborhoods in a way that supports local residents and maintains cultural diversity (Nouvel, 22). Also, the stated motivation for the project was rooted in the need to stay true to the site's traditional and historic symbolic, commercial, and spatial functions in a way that still connected to the surrounding residential context, which was always central to the character of Les Halles (Nouvel, 35).

The primary remaining artifacts in Les Halles are and will be the historic pieces of architecture and infrastructure that surround the open space. Differentiation, as defined by Gustafson, which defines artifacts through the contrast they create with their immediate surroundings, highlights the surrounding historic residential buildings in a way that is quite similar to the discussion of North Water Street earlier and Naples by Borden in the literature. As in Naples, the “seductive and nostalgic allure” of the surrounding neighborhood is emphasized by the way their eighteenth century facades contrast the modern and representational forms of the open space and nearby new construction (Boyer, 54). The artifacts represent Paris' high-class renaissance past and illustrate the amount of change that has developed around the neighborhood in the last few centuries. Therefore, due to their unique architectural form, and their juxtaposition against the activity of the modern city, the artifacts that surround Les Halles are valued by local residents and government bodies because they contrast the existing conditions by illustrating memories of what that entire section of Paris once looked like. This aesthetic value is further support for the idea presented by Lowenthal that examples of historic architecture always seem more beautiful the older they get, especially when connecting contemporary communities to what is considered a venerable past.

The differentiation that is evident in Les Halles also speaks to the relationship between preservation and development. Historic districts like Les Halles were traditionally viewed as barriers to the natural change and development within the city. This perspective was based on the assumption that historic places could only be preserved through a slow and arduous process that resulted in stalled development initiatives (Boyer, 54). In the case of Les Halles, however, preservation was designated from the outset as an element and guiding principle within development by the government partnership responsible for the project. Both in the original renewal projects of the 1970s and in the latest efforts beginning in the early 2000s, the preservation of

surrounding neighborhoods and their resident populations were key. The existence of historic artifacts, chosen for the combination of their eighteenth century architecture and their persistent function as residences and small commercial spaces, was used as a resource for gaining interest in the re-branding of the area as a culture district. The attractiveness of antique shops, boutiques, and cafes thus benefited from their existing in such a historically rich context. This illustrates the active role that artifacts can have in the creation of a cultural district, and the value that public and private entities attribute to them as a result.

The story of the redevelopment of Les Halles is not without its complications, however. In both the 1970s and most recently in the early 2000s, redevelopment was largely focused on “cleaning up” an area that was perceived to be overcrowded, dirty and potentially dangerous. This supports the complication identified earlier by Treib and Barthel where the preservation of artifacts to create a narrow view of history has a marginalizing effect on those left out. The newest redevelopment has already received criticism from local community groups for what they perceived to be an effort to sterilize Les Halle’s past and restrict what part of the history of the place is told (Iverson). One local neighborhood alliance in particular, ACCOMPLIR, is speaking out against the latest project, which it sees as suburban backlash against minorities and immigrants. To ACCOMPLIR, the view of Les Halles as an eyesore that attracts drug dealers is really a biased view of the way that minority populations inhabited the gardens.



Image 32: View from within the gardens at Les Halles

Therefore, according to protestors, the new redevelopment project is actually an attempt to remove those group's uses of the site from the image of the place (Iverson). The backlash that the project is receiving from local community groups is important for two reasons. First of all, it shows that the project is not connecting to the resident population in the ways intended, and may actually be alienating some of them instead. Secondly, the claim that the project is trying to control how the perception of the place is defined, and remove certain groups from that perception, shows how valuable image is for the perceived success of the redevelopment in the eyes of the government partnership leading it. And while the stated goal of the redevelopment of Les Halles was to create a culture district that was connected to the surrounding community, what redevelopment is really aiming to do is create a romanticized district that is attractive to the local upper class and tourists.

Thus, the use of a simplified and romanticized version of the place to justify redevelopment in 2000, is a very similar condition to what led development efforts in the 1970s, which makes the success of this latest development into the future just as questionable. The original redevelopment lasted less than thirty years because it was not designed with local populations in mind, and when their use of the place changed the intended imagery prescribed by the government groups that initiated the project, it was decided that redevelopment was needed anew. Now, no matter the stated goals of cultural inclusiveness that the latest project claims to be driven by, it is following in the same footsteps as its predecessor. Already, neighborhood groups are speaking out, and it appears that this project may be on the decline before it is even finished. This is important because it provides further evidence that while a romantic image of the past may gain support for a project in one select part of the population, the best way to facilitate the persistence of artifacts in the urban landscape is to allow them to connect to as diverse a population as possible by avoiding any limits being placed on the artifact's perception and subsequent value.

The clearing of the gardens into an open prairie in the early 2000s is just the latest attempt to control the perceptions of Les Halles. The redevelopment of the Les Hales in the 1970s, likewise, covered up the fact that the marketplace once housed prostitutes and sex shops, but was also a haven for jazz clubs like Duc du Lombard and historic

brasseries like Louchebem (Iverson). This effort sought to eliminate certain activities in Les Halles that were frowned upon by authority figures that only saw a place that was dirty and overcrowded instead of a place that was rife with cultural diversity. Even the market sheds that had widespread public support were removed as a result, erasing an important historic artifact from the landscape. To be clear, this is not to say that local officials should be highlighting prostitution. However, it is important to note that the elimination of those “dirtier” uses was just an excuse to expel diverse populations that did not subscribe to the identity that the government wanted to create. As a result, significant history and culture was lost for the sake of a “clean” shopping district that lacks a connection to the local community.

The latest redevelopment continues the effort of the 1970s to expel unwanted populations and restrict the present perception of the place. Though the architecture of the surrounding neighborhoods is preserved, those artifacts only represent higher society culture, and thus contribute to the marginalization of the populations who are excluded. This is a good example of the issues related to artifacts and collective memory identified by Steedman. As Steedman pointed out, the present impression and value of artifacts are shaped by current preferences. In the case of Les Halles, that preferred vision of a historic cultural district is best represented by the architecture of the surrounding residential neighborhoods, facilitating their preservation, and not in the various uses of the market place, which has been repeatedly removed and replaced.

Even though consciousness of historic significance and diverse local populations has been a vocalized driving force of both redevelopments of Les Halles, first through the creation of needed open green space within a cultural district, and most recently through renewed efforts to clean-up and revitalize that district, the success of both projects, in terms of social inclusion and revitalization, is proving to be less than what was expected. The pieces of historic architecture that serve a residential function in the surrounding neighborhood serve an important monumental role that aids in the designation of Les Halles as a culture district by way of diversifying the modern spaces and activities between them. However, these historic artifacts provide memories of the cleaner, high-culture past of Paris without recognizing the diverse culture of the lower-class inhabitants that used to populate the marketplace. The artifacts, like Baltard’s market sheds, that

represented the diverse people and functions that inhabited the marketplace for more than a century have been removed. Beginning with the destruction of the market sheds in the 1970s and most recently with the “cleaning up” of the area by replacing the public gardens in 2010, the redevelopment of Les Halles seems destined to ignore the diverse historic content that really makes the place unique and, instead, focus only on the simplified aesthetic of a cultural district.

The way that Les Halles has been redeveloped to restrict the understanding of the place’s history reveals important support for the contention that there is a danger inherent in preservation efforts that are carried out by government agencies that assume they have a full understanding of the conditions of the people and artifacts in question.

Specifically, the complications of preservation and redevelopment at Les Halles expand on the assertions presented by Hurley about the problems that emerge when trying to adhere to a common nationalized narrative when dealing with a diverse local population.

The most recent efforts did include interaction with the public, but the views of that public could easily be skewed as a result of the first cleansing effort of the 1970s. As a result of those earlier efforts to sterilize Les Halles, contemporary public perception of the place might lack an appreciation for the diversity of the site that once existed and the importance of that diversity to the historic identity of the place. Therefore, the creation of a common narrative excludes some of the messier local memories in just the way that Hurley identified. Instead of appreciating the complex overlapping nature of the history of the place, the national narrative just selected one dominant aspect and highlighted it. As a result of this repeated action, public perspective on how continued redevelopment should be done is directed in a certain direction, which lacks an understanding of the whole history of Les Halles and the diverse community it once served.

III.7 Case Study Conclusions

Reflecting on the case studies provides a number of conclusions that are important because they build on the debates related to memory and selective preservation of artifacts at the individual object and site scales raised in the literature, and the larger inquiry about how these dimensions provide value for artifacts and inform their role in the urban landscape. First, the North Water Street and *Landscape in Blue-Entropy* case

studies support the assertion made by Hurley about the need for an appreciation for everyday landscapes, that while potentially messy and fragmented, provide a distinct regional identity, and function in an effective way that allow for local changes in response to user needs. Second, the Les Halles and Duisburg-Nord case studies reveal that artifacts can serve a role as contributors to urban development. Third, the use of artifacts in a selective way, as at Les Halles and the Grand Opera House, can be problematic when one set of memories is highlighted at the expense of others, building on the same findings by Lynch, Barthel and Li, among others. Therefore, the case studies contribute to the understanding that it is necessary to be aware of the issues of marginalization and a skewed public perception that arise when artifacts are defined by a restrictive narrative that does not align with how the place is understood by different parts of the community. Finally, the most important discussion from the literature that is addressed in the case studies, and particularly from the Les Halles, *Landscape in Blue-Entropy* and the Grand Opera House studies, is the issue of authenticity and inclusion of the collective identity displayed by an artifact, and the larger social implications of losses of certain sets of memories and a simplification of history that result.

At the district scale, the artifacts examined in the North Water Street, Duisburg-Nord, and Les Halles case studies continue to building on important findings in the literature, including the role of place specific function discussed by Rossi, the value of vernacular landscapes revealed by Lowenthal, and the partnership that can exist between artifacts and urban development examined by Boyer. When exploring the function of North Water Street, one discovery is the durability of artifacts that remain connected to everyday use in a way that roots the artifacts in the lives of local populations. This durability through connection to a particular place supports the discussion of *locus* by Rossi and the power of artifacts to contribute to community identity by Montigny. North Water Street in Milwaukee, which functions as an informal “entertainment zone,” illustrates the importance of this relationship because unlike formally designed commercial and entertainment centers, North Water Street uses adaptive vernacular architecture to facilitate a variety of functions throughout the day that are specific to the populations involved.

It is important to note that the vernacular character of the artifacts on North Water Street is a great strength that builds on the notion of artifacts as pieces of local identity, where a lack of formal preservation initiatives has allowed for their continual adaptive use. At the same time, however, the vernacular character is also a potential counterpoint to the value of informal monuments as a durable collection of memories discussed by Treib, due to the fact that the source of that value is largely attributed to function instead of the monumentality of the architecture. Because the artifacts represent typical architecture from various periods in the past, they are often not perceived as “unique” enough to warrant preservation efforts focused on form alone, even if they are the rooting element of a community’s memories in the way Treib described. Therefore, the survival of these artifacts depends on their continual use and an appreciation for their adaptive function. This is an important revelation because it indicates that artifacts that are part of an everyday vernacular landscape may not be valuable in form alone, even if they are the storehouse of local memory. It also indicates that the source of the value of artifacts is important. In the case of North Water Street, even though the persistence of the artifacts has so far been ensured by their functional value in the local community, their continued durability into the future may depend on the community’s ability to communicate that value to large groups in power. This weakens the argument made by Treib and Melvin about the role of informal monuments, and instead supports the notion that vernacular artifacts rely more on the effectiveness of their adaptive use to remain durable in a changing urban landscape.

The value assigned to North Water Street by its user population as a representation of an evolving everyday landscape is mostly based on function, and the ability of that function to adapt to changing needs within a flexible form. This directly adds to Rossi’s description of vital artifacts, and the fact that vitality itself is shown through persistence. The buildings along North Water Street do not persist because their form is considered particularly valuable as a monument like Rossi’s description of the Alhambra, but because they effectively facilitate a range of uses that can respond to changes in need. Thus, the definition of the value of artifacts within the urban landscape includes more than formally unique architecture and includes the regionally specific function of the place. The value of functional artifacts on North Water Street also

supports Lynch's description of the value of old landscapes that have blended into the urban environment over time, and in the case of North Water Street, rely on a lack of physical distinction that might otherwise inspire restrictive preservation that would limit adaptive use. So while the Les Halles and Gas Works Park case studies support the findings of Gustafson and Borden that there is value in artifacts based on the contrast created through differentiation and unique architecture, there is also support for Lynch's value in everyday, vernacular artifacts like those on North Water Street that create a distinct sense of place, and respond to local user needs better than newly designed commercial centers could.

At the same time, this definition of the functional value of vernacular landscapes is based on an understanding of the partnership that can exist between preservation and urban development. Li discussed that negative views of artifacts are often based on the perception that they inhibit development. To the contrary, the evolution of Les Halles indicates that the preservation of certain artifacts can be a component of urban development that provides a cultural draw for potential users. Les Halles uses the preservation of historic architecture around its periphery to establish the character of a cultural district that blends modern shopping and transportation into a historic context in much the same way as Lynch described in historic Krakow. The persistence of the artifacts that illustrate the historic character of the city is what makes the aesthetics of a cultural district possible. This expands the discussion by Gustafson and Borden about the impact of contrast between historic architecture and modern use through differentiation by adding the fact that the potential for such contrast can be actively used to gain support for development. It seems that the tension between historic form and modern use is what makes the artifacts valuable to developers, and creates the potential for a unique and interesting place. The effectiveness of differentiation at providing a role for artifacts in development is also related to an appreciation of their nature as fragments. The artifact is only a striking piece of contrast in the city when its form is not typical of the modern urban landscape. Therefore, as Rossi and Boyer discussed, the fragmentary nature of artifacts is valuable because it can enrich the contemporary landscape simply by providing contrast, and adding the extra dimension of time to its understanding.

Le Halles also contributes an insight into the central problem discussed by Boyer and Treib, among others, regarding the existence of collective memory in artifacts and the implications of narrow and incomplete representations. Les Halles indicates that preservation can be a part of development, but it also shows that such preservation, when defined by government groups that only adhere to a certain narrative, can marginalize whole groups of a population and omit their understandings from the landscape. The history of the marketplace at Les Halles is diverse and represents a whole range of user populations. However, its preservation as a culture district has sought to “clean up” the area and remove the traces of minority groups under the guise of reducing crime. This provides considerable support for the problematic nature of preservation and collective memory described by Treib, where the memory of a place based on preserved artifacts is not necessarily reliable because of the tendency to embellish or diminish certain dimension to fulfill individual interests. Also, Boyer’s claims about the negative social impact created when commodifying history through the use of preserved artifacts is made clearer.

The effect of social marginalization through selective preservation was also described at the individual object scale in the renovation of the Grand Opera House in Oshkosh. Even more overtly than at Les Halles, only versions of the Grand’s past that continued a romanticized vision of Oshkosh were used to gain support for its restoration. Therefore, the Grand Opera House case study not only supports the problematic nature of collective memory described by Halbwachs, Treib and Boyer, but it expands on the implications of an artifact’s ability to influence contemporary perceptions presented by Rossi. Rossi’s definition of artifacts as *locus* of memory was presented as a positive thing, unifying the community under a shared identity. The Grand indicates, however, that the creation of this sort of community identity through the preservation of artifacts can also have a negative role when not all constituents within the community are included. As a result, even though the renovated version of the opera house has received considerable public support from part of the community, it cannot connect with the entire community, and its ability to survive through tough economic times may be diminished as a result.

The example of limited connections to contextual populations in the Grand Opera House and Les Halles case studies reveal that selective preservation not only marginalizes a part of the population by removing the physical structures that give place to their memories, but it also skews the present perception of the place by everyone else. Particularly by using selective preservation of the neighborhoods around Les Halles, the majority of the population incorrectly thinks that their collective understanding of the history of the place is valid and without omission. Likewise, identifying the area as a culture district further misleads visitors into thinking that the artifacts that remain tell the whole story, when in fact they only represent a very small part of it. Thus, the negative impact of preservation efforts that selectively exclude the histories of minority populations is compounded by the presence of those artifacts that remain, supporting the complications involved in collective understanding of fragments discussed by Boyer. As was described by Boyer, the appreciation of only those artifacts that enable a romanticized and selective view of the past is not only detrimental to the memories of those left out, but creates an inadequate understanding in the present perceptions of the rest of the population as well.

Examining the renovation of the Grand Opera House in Oshkosh and the repeated redevelopment of Les Halles supports the notion introduced by Halbwachs that a unified collective memory is hard to achieve in a diverse community. It also speaks to Treib and Boyer's point that when collective memory does exist, it often includes only memories of the elite at the cost of other large cultural groups. The conclusion to be drawn is that trying to use an overarching collective memory to define an artifact for everyone in a diverse community is problematic because of the diversity of individual recollection. This does not disprove the fact that artifacts are a storehouse of memories, as Rossi and Hebbert asserted, because in fact all of the case studies definitively support such an understanding. The point is that any attempt to narrow the meaning of an artifact to one linear narrative is bound to cause considerable omission. As was seen particularly clearly in Oshkosh and Les Halles, the result is a present perception that not only sees a limited picture of history, but is also often not even aware that anything is missing.

In contrast, North Water Street illustrates the effectiveness of allowing the definition of artifacts to evolve on their own through use, without trying to establish their

cultural meaning ahead of time. In support of Lynch's discussion, this allows the artifacts to adapt to current needs without alienating the resident population. As a result, the vitality of the artifacts is defined by a complex collection of understandings from within the community. These fragmented and overlapping narratives, as Hurley pointed out, represent a grass roots initiated value structure that ensures the persistence of the artifacts without marginalizing anyone. Therefore, the North Water Street case study supports the idea presented by Boyer that artifacts should not be used as commodified objects that create a draw to so-called culture districts as monuments to a certain view of the past. The case study, instead, bolsters Lynch's definition that artifacts function best as representative elements of regional identity, which highlight their unique connection to the local community.

The support for Halbwachs' description of the problematic nature of collective memory based on contradicting individual memories that skew the definition and value of artifacts also reveals itself in the post-industrial case studies of Gas Works Park and Duisburg-Nord. Treib argued that industrial artifacts like those at Gas Works Park and Duisburg-Nord have a newfound meaning to present users that is separate from historic significance. For Treib, the artifacts are not fragments because they are no longer understood based on their connection to history, but on their present use as recreational venues. As a result, the artifacts do not have the power to open a dialogue at a larger social scale (Treib, 212).

The evolving understanding of the artifacts at Gas Works Park is important because it expands on Jackson's notion that perceptions of the past are changing. Gas Works Park is a good example of Jackson's point that monuments no longer contribute to a social dialogue about how to act, but merely identify what happened and when. Even as an identification of events of the past, the post-industrial artifacts at Gas Works Park are losing significance in the face of contemporary use. This significantly contradicts the value of monuments defined by Boyer as objects that represent and inform on the past, instead supporting the notion presented by Melvin that for monuments to even be understood, they have to be included in an individual's "topography of significance." Without the understanding of historic content, the value of the monument is reduced, and Gas Works Park presents just such a case.

The limited ability of industrial artifacts to transcend current use and gain a larger social importance is compounded by the continued function of these places as venues for organized cultural events. For example, Gas Works Parks has gained iconic status in Seattle, not necessarily because of the industrial heritage that it represents, but because of the naked bike rides and peace parades that have occurred there since its redevelopment. However, this creates a situation where Gas Works Park is a place of memory rooted more in its function as a modern venue for cultural events than in its original function as a gasification plant in the early twentieth century. The problem with this sort of modern cultural identity is that the appreciation for the history of the industrial artifacts becomes shallow and only based on their perception as follies in the landscape related to some vaguely familiar past industrial use, further supporting Melvin's description of the importance of individual understanding to the value of monuments.

The separation of contemporary use from historic content seems to be more of a problem at Gas Works Park because of the way that the artifacts are isolated in the landscape and do not contribute much to the park's use. Duisburg-Nord is much more rooted in its industrial past thanks to the interaction that is possible between park visitors and the artifacts. Therefore, Duisburg-Nord suggests that the use of artifacts can actually create "topography of significance" on its own, without depending on the individual entering the site to already have an established understanding of historic content. Whether it is guided tours describing the site's previous use, or interaction that provides an appreciation for the complexity of the object, combining present use with discussion of the past seems to ensure that the creation of new memories does not erase old ones.

The important point is that while continued function is crucial for the vitality and persistence of artifacts, new use needs to maintain an understanding of the historic significance that the artifacts represent, similar to the rooting function of artifacts described by Lynch. This is achieved on North Water Street and at Duisburg-Nord through intimate interaction with the artifacts. The use of Gas Works Park, on the other hand, only engages some of the artifacts as shells to be filled with new uses and others not at all, and their place in the definition of the park is waning as a result. This limits the applicability of Nora and Melvin's findings that monuments continue to depict the past through a changing landscape because while the monuments to industry at Gas Works

Park may remain for a while, they do not contribute to the function of the place, and thus are only tentatively tied to it in the eyes of contemporary users. As a result, a place like Gas Works Park could eventually become a cultural venue that does not require the presence of the industrial artifacts for which it is named to stay relevant to the culture of its context. Because of this, the artifacts could be lost even as the park remains, a condition that considerably questions the durability of artifacts as monuments in general.

A question that is worth asking at this point is whether the loss of older memories to make room for new ones is really such a problem. If the memories of Gas Works Park as an industrial complex that harmed the environment are replaced with positive images of it as a venue for cultural gatherings, is that really such a bad thing? The evolution of the identity of a place in response to its changing user population is inevitable, that much is well established by Rossi and Lynch, among others. The part that is important to point out is that for places to remain true to their heritage, new understandings need to be rooted in the old ones. The reason older cities have such dynamic spaces, as was described by Treib in regards to the reuse of ruins in Rome, is because the layering of changing uses meld with one another, not because new replaces old. Therefore, it is appropriate to expect that the dominant image of artifacts will change over time; however, as Lynch pointed out, the most effective way for that change to occur is incrementally, staying rooted in the familiar artifacts that persist.

The support for Lynch and Treib's findings is important because it grounds the definition of artifacts, in general, based on change over time. This understanding is based on the appreciation that artifacts exist in a constantly changing environment, so they too are going to change. However, the value of artifacts is also that they remain connected to the past. Therefore, as Lynch and Lowenthal described, the historic content of artifacts is their greatest asset for the comfort they provide to local communities during changes in the rest of their environment. Whether used in partnership with formal development as at Les Halles or allowed to function within communities without a guided vision as along North Water Street, the case studies support the notion that historic content is important.

The negative implications of misusing artifacts is one thing, but the case studies also showed that casting them aside is the greatest offense to an appreciation of cultural heritage. The loss of an entire set of memories was most poignantly explored in regards

to Seventh Street in West Oakland. The tragedy of Seventh Street expands on the value of artifacts as storehouses of memory that relieve the burden placed on individual recollect in their absence, described by Treib. The history of Seventh Street currently depends on the recollections of the few aging residents that still remember its former glory. As Treib established, their individual memories will inevitably fade and change, so the history of the place will become harder to decipher as well. Tronzo also made a point to say that fragments, as archives of memory, are a much more powerful means for illustrating the past than even words in a history book. Support for this description of artifacts is especially well established along Seventh Street where inclusion in formal history is not very likely in the first place. *Landscape in Blue-Entropy* exemplifies Rossi's discussion that artifacts make memories physical, and while they may not be able to amass individual recollection into a consistent overarching narrative in conjunction with the findings of Halbwachs, they nonetheless can keep the content of the past from being lost.

The support found in the case studies for the ability of artifacts to partner with urban development, create as well as represent memories, and provide a place-specific venue for adaptive use, identifies a potential for a new understanding of urban artifacts that is likewise conscious of the dangers that the selective preservation has on marginalized minority understanding. Together, the combined findings in the literature review and case studies can significantly influence how landscape architects facilitate the persistence of urban artifacts and approach urban design in general. The result could be an approach to artifacts in the urban landscape that maintains the diversity and vibrancy of existing urban landscapes, while providing clues for effectively creating new ones.

IV. Reflection: Evolution of Understanding and Its Implications

The role of artifacts in the urban landscape is an enquiry that is the culmination of an evolving personal interest in the social dynamics of urban spaces over the past two years. Originally, the purpose of this study was to investigate the use of temporary design in leftover urban spaces, and how the use of these spaces could better facilitate social interaction. The research revealed, however, that many temporary design initiatives do not engage with vacant lots or other leftover spaces, but reuse existing

structures instead. This discovery introduced the notion of artifacts, and the potential for their active function in some capacity within the urban landscape. The exciting aspect of artifacts, from the beginning, was the varied ways that they may interact with their surroundings, given the duration of their persistence.

The examination of the potential for interaction between artifacts and their environment was further explored through the study of those varied fragments remaining of the ring forts that surrounded Washington D.C. during the Civil War. The exploration of these persisting earthen structures as Civil War artifacts in the urban context of contemporary Washington D.C., some of which have been remodeled to look as they did in the 1860s and some of which have fallen into ruin and are hardly recognizable, revealed the initial understanding that artifacts remain throughout time in different ways and, as a result, are valued differently in the contemporary landscape. The Fort Ward and Fort Stevens locations that have been remodeled to look as they did in the 1860s now serve as parks for their immediate community and also function as historic educational facilities. At the same time, many of the other fort sites serve very little function and are, therefore, not valued at all by their contemporary community. Even earthworks remaining from some of the forts that are maintained by the National Park Service are not understood for the historic content they could potentially communicate because vegetation has been allowed to grow all over them and in some cases even make the period earthworks all but invisible.

The varied conditions of the forts reveal the diversity of urban artifacts and the fact that, even when preserved, the resulting use and value of these artifacts can be hard to predict. Thus, the inquiry into artifacts in the urban landscape is the product of an evolving understanding of the dynamics of use of historic artifacts in the urban landscape. Interestingly, the process of expanding personal understanding of urban artifacts reflects a similar evolution of understanding more broadly by writers on the subject, and an incremental layering of information that reveals far more complexity inherent in the definition and value of artifacts than was originally expected.

The goal of studying the existence of Civil War artifacts in Washington D.C. was to gain an understanding of the role that artifacts play in the urban environment based on their definition and value. Even though the Washington D.C. ring forts revealed the

range in which artifacts persist in a changing landscape, the basis of that range was thought to be a result of the way they had been treated, either preserved and highlighted or left to ruin. However, this investigation has revealed that artifacts are much more dynamic than was originally anticipated. The examination revealed that artifacts function in a diverse set of roles that include adaptive function and historical education through monumental form, creating a wide range of values as a result.

Throughout this enquiry, the complexity of artifacts has been incrementally revealed. First by the evolving understanding based on the layering of multiple definitions of artifacts and related terms in the literature, and then on the expanded readings and understandings made through artifacts in the landscape as evidenced in the case studies. The evolution of understanding created four systems of perceiving artifacts, each with its own set of internal complexities. Specifically, these layers understandings include:

1. The complexity values of vital and pathological artifacts.
2. The inclusion of social dynamics in the change of artifacts over time.
3. The debate surrounding the role of memory in understanding artifacts.
4. The expansion of understanding artifacts across scales.

These complications were important for contributing to the understanding of artifacts as dynamic elements in the landscape that were valued and persisted in different ways based on each of the above listed layers of meaning.

The evolution of the definition of artifacts in the literature began with Rossi and Halbwachs in the 1980s. Rossi used the description of vital and pathological artifacts to define artifacts specifically in the urban landscape based largely on form and function. While this definition was an important place to start, it lacked the ability to fully understand the dynamics of artifacts and presented some considerable difficulties in terms of deciphering how the definition of artifacts leads to the way they are valued and by whom. At the same time, Halbwachs was describing artifacts more generally based less on form and function and more on the dimension of change over time. This additional understanding was important because it revealed a much larger role of social dynamics to the definition of artifacts, and clarified some of the complexity discovered surrounding the value structures created by vital and pathological artifacts.

Change in function and perception over time was not without its complications either, however, because as understanding evolved through the writings of Lynch in the early 1990s to introduce the role of memory to the definition of artifacts, it revealed a topic that proved to be the most complex and most informative. More recently, after the turn of the twenty-first century, the definition of artifacts evolved according to Hebbert and Treib to include an examination of memory centered on the debate of the existence and reliability of collective memory. This discussion pitted theorists like Hebbert, who expanded on the findings of Rossi that artifacts could create a community identity through the establishment of a *locus* of memory, against an opposing view held by Treib and others, who challenged the findings of Halbwachs asserting collective memory was not possible in a diverse population and even individual memory was unreliable. The addition of this discourse surrounding memory was a critical step to understanding the dynamic nature of urban artifacts because it illustrated the limited nature of the original assumptions that artifacts could be neatly defined within a consistent category based on unified meaning.

The accumulation of these challenging positions, beginning with form and function, adding change over time, and finally including to the role of memory, also provided an unexpected new perspective on artifacts across scales. Originally, artifacts were understood only as objects or sites, but the discourse in the literature revealed that artifacts exist at other larger scales as well. Entire urban districts can be understood as artifacts, which expand the understanding of artifacts considerably because it introduces a perspective on artifacts beyond their individual nature as isolated objects and reveals an appreciation for their existence as interactive components within a larger system. Aroaz and Clay were particularly important, in this regard, for revealing the fact that even though artifacts are often thought of in terms of individual objects, entire vernacular landscapes could function in the same way.

The revelation of artifacts across scales was key to the expansion of understanding, originally drawn from Lynch's discussion of the importance of appreciating social context, within the case studies. Therefore, while case studies were chosen specifically to address the debates surrounding the role of memory in defining artifacts and the results that stem from preservation efforts, the case studies were also

critical to understanding how artifacts function at the object, site and district scales. In addition, some of the case studies like Gas Works Park and Duisburg-Nord continued to demonstrate the way that artifacts can exist at multiple scales simultaneously by providing examples where object-scale artifacts were compiled to create the perception of the park, as a whole, as an artifact as well.

Aside from revealing the presence of artifacts at multiple scales, an understanding began to emerge that artifacts have a distinct power in the landscape because they have considerable influence over how places are perceived and experienced. The power of artifacts to influence perception was a crucial finding because it demonstrated the reason why some artifacts were preserved in the manner they were, and how the historic content that was chosen for preservation can be used to better understand the community involved. Rossi alluded to an appreciation for this power of artifacts in terms of identity based on *locus* of memory, but it was not until the review of case studies like Les Halles and the Grand Opera House, where particular historic content was used to create considerable public support for redevelopment and preservation, that the true power, for better and for worse, of artifacts was really understood.

The understanding of the complexity of artifacts has been a much richer undertaking than was expected at the beginning of this process. In fact, artifacts were not even the original subjects of enquiry. However, the evolution of their understanding as built elements that persist through changes in the surrounding landscape and their subsequent value and role through the literature review and case study exploration is not only an informative illustration of the complexities that exist in the urban landscape, but an apt allusion to the personal evolution of understanding and appreciation of artifacts through academic investigation as well.

IV.1 The Complexity of Vital and Pathological Artifacts

The first exposure to the theoretical discourse on artifacts, and the base from which the evolving understanding was built, was via Rossi's description of vital and pathological artifacts. This early definition used the contrasting examples of the Palazzo della Ragione, which has adapted over time from town hall to public market place in response to changes in the surrounding community, and the Alhambra, which conversely,

has been strictly preserved based on the value of its architecture and the fear that continued use would damage that form. Using these two examples, Rossi distinguished between vital artifacts that change along side their surrounding context and maintain an active function, and pathological artifacts that become isolated in the urban landscape because the value attributed to their form makes their continued and adaptive use impossible. Thus, for Rossi, the distinguishing characteristic that categorizes artifacts was whether the function of an artifact is based on continual use that is specifically adaptive to the immediate context or based on an alienation of use because such active function could damage the form that is the basis of the artifact's value. As a result, the first definition of artifacts focused exclusively on the impact of form and function. It was understood that artifacts either continued to function in their contemporary environment and were defined according, or did not.

However, further analyzing Rossi's definition of vital and pathological artifacts as elements that either continue to function through a changing context or are alienated from use based on the perceived necessity to preserve form, revealed a difficult scenario to full understand. On the one hand, Rossi's analysis could be used to conclude that vital artifacts are more important to the urban landscape because they continue to contribute an active use and respond to changing needs in the local community, whereas pathological artifacts do not. The strict nature of their preservation and subsequent lack of active usability having stripped pathological artifacts of a connection to the daily life of their local context and their value within that population would be less than that of vital artifacts as a result.

However, concluding from Rossi's descriptions that pathological artifacts lack value because of a lack of active function in the contemporary context is problematic because it is precisely the value of pathological artifacts' architectural form that define their need to be separated from active contemporary use. Unlike vital artifacts, whose value is overtly based in the uniquely effective way that they function, the value of pathological artifacts is important because it reveals some of the issues that arise from restrictive preservation. By isolating pathological artifacts, preservationists are revealing that the objects do not lack value, but that it comes from a different source. The difference, therefore, is not that vital artifacts are necessarily more valuable than

pathological ones, but simply that value is based on a different dimension of each artifact's understanding and comes from a different source. Likewise, value originates from different cultural scales, the local user populations for vital artifacts and the larger cultural significance of pathological artifacts.

However, complications arise for pathological artifacts because of the fact that even though they are culturally valuable in form, according to Rossi and Lynch, strict preservation of form often does not acknowledge contextual social dynamics and, thus, does not respond to the diversity of the community. The important aspect of this discovery is that the value of artifacts is not as simple as whether or not they maintain function, but also includes the source of the value and how that informs preservation and continued persistence. Just because an artifact has lost its vitality, and value in the local community, does not mean it is unlikely to persist. In fact, pathological artifacts that are valuable to the larger cultural landscape may be better equipped to persist through contextual changes because of a closer connection to those in power. Therefore, even when the source of value is unearthed, comparing the value of different types of artifacts in an attempt to rank one above the other continues to be problematic.

Part of the problem with understanding the value of different artifacts relates directly to who values them, and the implications that such a source has on the durability of the object. The value that is attributed to vital artifacts originates largely in their user population because of the specifically local way that they function. In addition, the fact that vital artifacts are allowed to be continually adapted by user groups to their changing needs is evidence that the vital artifacts lack substantial value to any broader preservation groups outside of the local community that would otherwise be concerned about the destruction of form through continued use. Thus, while local value for vital artifacts is high, the breadth of the value of these artifacts is limited to that immediate community and value at a larger cultural scale that appreciates historic objects that speak to a nationalistic narrative and seeks to preserve them is probably lacking.

In contrast, pathological artifacts are not as valued by the local population because they do not contribute an active function to the resident's daily lives. Instead, pathological artifacts are more valuable beyond the community to government groups and preservationists as examples of unique historic architecture worthy of preservation as

monuments to the past. Also, this broad pathological value based on architectural form may be attached to the ability to attract tourists from outside the immediate vicinity, and benefit the region economically as a result. Therefore, even when it is hard to identify the value of pathological artifacts to the daily lives of local residents it does not mean that they are not valued elsewhere. In reality, as the example of Old Town Warsaw as described by Lynch revealed, the persistence of pathological artifacts is the first clue that they are highly valued by some group that has the power and resources to ensure their persistence.

Both vital and pathological artifacts become endangered in times of change. For vital artifacts, such change could include the constant force of large-scale urban development that does not appreciate the value of the artifacts for the local community. In the case of pathological artifacts, such change could be in the power structure that had once ensured their persistence, since the lack of functional value creates little support for their persistence in the local community. Therefore, because change is fundamental to the urban landscape in which they exist, it must also contribute to the definition of the artifact itself.

The examination of vital and pathological artifacts reveals that considerable complexity emerges when trying to understand the value that people attribute to artifacts, especially when the potential exists for those perceptions to change. It is now evident that functional value may not be as solid a foundation for facilitating durable artifacts as was initially expected, especially when local value is not shared in the broader social context. Likewise, while pathological artifacts can benefit from an inherent connection to value in the larger social context, the lack of local value questions the artifacts connection to its local community. These findings suggest that the current state of an artifact as vital or pathological only begins to reveal its definition, and that Rossi's descriptions, while based in large part on whether or not the artifacts can change over time, did not address the dynamics of that change itself. Therefore, the critical next step to expanding the definition of artifacts, and evolving an understanding of their role in the urban landscape was to examine the dimension of change over time itself, and the additional social dynamics that were included.

IV.2 The Social Dynamics of Change Over Time

While Rossi understood the importance of describing artifacts in terms of form and function, he also addressed the shortcomings of any definition based solely on the perception of these two dimensions as a snapshot in one time. Likewise, Lynch added an important understanding when he revealed the need to appreciate the changing social processes that surround artifacts. For Lynch, focusing on form alone when dealing with artifacts was problematic because it ignored these surrounding social processes that are key to the understanding of any artifact. Specifically, Lynch found issues with preservation that removed some of the social meaning of the artifact as a result of renovating and restoring structure. An important example was the process of updating Polish castles, where the modernizing and restoration of the artifact's façade and facilities to satisfy contemporary perceptions of what the castle should look like, removed some of the historic content. Some of the historic authenticity of the artifact was lost by replacing servant quarters and other original servant spaces with boiler rooms, storage closets and extra support for the renovated stone veneers that allowed the castle to look the way it had centuries ago. This revealed that the value of the artifact was not in its authentic representation of the past, but its ability to facilitate tours and appear to be historically accurate in form. Thus, a significant evolution of perception occurred that shifted from valuable content that was once the reason for the artifacts persistence to valuable form that stimulated its architectural restoration.

The introduction of change over time to the understanding of artifacts is important because it expands the understanding to include social interaction and the impacts of changes of perception. The role that perception plays is particularly critical because it reveals that the way artifacts are understood can change, even when the form remains the same. As Boyer and Halbwachs pointed out, artifacts are defined, in part, by the perceptions of the people that experience them. Therefore, as the contemporary values of that population change over time, their perceptions of the artifact will change, and so too will the definition of the artifact itself, even when no change is made to the architectural form. This revelation is a significant addition to the understanding of artifacts because it completely changes the perspective that was created by Rossi's description of vital and pathological artifacts.

According to Rossi, the only change that impacted the definition of the artifact was its own changing form or function. There was no conception, from the perspective of an architect like Rossi, that the understanding of an artifact could change even while it remained the same. Therefore, the addition of Lynch's perspective, based largely in the broader landscape, was important because it uncovered that the environment in which the artifact exists is just as important as the object, or collection of objects themselves. This was critical because it removed the examination of artifacts in isolation, and related their definition to their specific context. Additionally, artifacts could no longer be thought of only in terms of concrete objects, but instead had to be appreciated in terms of the less tangible social preferences that informed the perceptions of those that experienced them.

Beyond the way that artifacts change in response to changes in the surrounding context, the writings of Halbwachs also revealed that the process of change itself is important. According to Halbwachs, artifacts that continue to provide an active function show signs of that causal use through daily wear and tear. As a result, the artifact that is used on a daily basis will slowly change as a result of the impacts of that use. Also, according to Halbwachs, the population not only adapts the space to its evolving needs, but "yields and adapts to its physical surroundings" as well (130). An important example, according to Halbwachs, is the way that a family becomes enmeshed in its home over generations. Years of routines within the same structure make changes to the artifact to suit those needs, while at the same time, those habits are specific to what the spaces allow. Over time, the image of the family and its relationship to its home becomes fundamental to its ideas about itself and how it evolves in the future. Thus, when viewed through a broader lens, the interaction between groups of people and artifacts is important because it creates a constantly changing interaction between people and place that contributes to the identity of the community.

The crucial part is that the new and old faces of the artifact and its interaction with the community is part of the artifact's understanding, but so too is the process of changing perception itself. Thanks to Halbwachs, it can be understood that artifacts are not only defined by their current state, or by the historic content of the past that people perceive in them, but by the constant interplay of change between the two. Halbwachs' discussion of the significance of the way that change itself takes place reveals that

artifacts have the power to impact a community's identity by influencing how that population evolves their perceptions of themselves over time. This gives artifacts the power to influence the agency of users beyond just responding to contextual changes in a subsidiary fashion. Thus, designers must be aware that the persistence of artifacts is not only a response to contextual factors, and designers can potentially use artifacts in way that highlights their influence, and improves their durability as a result. This is a significant finding, and adds even another layer of complexity to the dynamic nature of urban artifacts by revealing the fact that artifacts can influence the evolution of the city and the perceptions of those involved, and are not just elements that are defined by that evolving understanding.

Artifacts, at this point, were understood to be defined in large part by changing perceptions over time. However, Lynch also pointed out that part of the power of artifacts is their ability to root people in a known piece of the landscape even as the rest of the environment changes. According to Lynch, drastic change can be disconcerting because people naturally want to inhabit places they are familiar with. This builds on what Halbwachs revealed about the interaction that takes place between families and their homes over time. Thus, the most comfortable way for change to occur is incrementally, where pieces of the urban landscape change while others persist unchanged, providing the rooting element that Lynch spoke of.

Artifacts as touchstones of the past are important because it, again, identifies a new way to perceive the way that change defines artifacts. In this way, the fact that the artifact does not change, and neither does its perception, is important when that presence is a lone rooting element amidst an evolving larger context. Defining artifacts as rooting touchstones expands the potential implications of using artifacts in the urban landscape to include opportunities to reduce the impact of large-scale development on local residents by allowing the persistence of certain artifacts in the landscape that are familiar to them to remain unchanged. This is also important because it reveals a potential added source of value for artifacts beyond their ability to adapt to changing needs. The new source of value defines artifacts similar to what Rossi described as primary elements, where artifacts were valued was based on their ability to persist in form and function through times of change and become a fundamental part of local identity.

Gustafson expanded the understanding of artifacts as touchstones of the past through the discussion of *differentiation*. For example, Naples was used by Borden to show how the contrast created by the juxtaposition of historic architecture and street infrastructure against the noise and bustle of modern transportation contributed significantly to the identity of the city because it revealed the extent of its evolution over time. As a result, the dimension of time was not only added to the understanding of the artifact, but to the larger urban landscape as well.

Lynch provided another important example of differentiation by way of Copley Square in Boston. Copley Square provides contrast with the present through the use of historic architecture and street grids. However, unlike Naples, the contrast that Copley Square creates is not only against the modern use of historic space but against the surrounding contemporary urban landscape as well. The addition of contrast to the surrounding urban landscape is important for revealing that differentiation has the power to give value to artifacts through the representation of historic content overlaid on top of the present landscape, a considerable expansion on the impact of pathological artifacts first described by Rossi. What emerges is evidence that the stagnant nature of pathological artifacts not only reveals their value to preservationists, but also has an experiential value for those who inhabit the surrounding environment as well because the fragments maintain a powerful ability to illustrate the process of evolution that has progressed around them. Thus, unlike vital artifacts that remain tied to the contemporary landscape through active use, pathological artifacts are valuable because they have not changed as the city changed around them, maintaining a connection to the past for the contemporary community. This is important because it suggests that the isolation of adaptive functioning of pathological artifacts may not in fact be a weakness that alienates them from their local community, but an asset that has the power to connect that same community to its past.

The inclusion of change over time provided a huge step from the original definition based broadly on the value of form and function. Instead of only exploring how artifacts are used, this new dimension included the way they were perceived and the impact of changes in that perception in response to changes in the surrounding community. Likewise, change does not necessarily have to come in the artifact or its

perception alone, but can be a process of give and take with those that experience the place. The important point is that artifacts are not only understood based on internal characteristics, but also on the dynamics of their context.

Much of the understanding that comes from the relationship between artifacts and their changing environment, especially in cases where they exemplify differentiation, seems to involve memory or the historic content artifacts communicate of the past. Like the dimension of change over time, memory is also a very complicated aspect of the definition of urban artifacts. Even so, the debates that arise between proponents of collective memory as a source of community identity, like Rossi and Hebbert, and writers who question the existence and authenticity of such memories, like Halbwachs and Treib, are also very informative. The debate surrounding collective memory is important because it expands on the understanding that the perception and definition of artifacts is not as clean and consistent as was once expected. At the same time, it unexpectedly reveals that even without a consistent understanding, collective value can still exist.

IV.3 Memory: Revelation Through Debate

In the early 1980s, artifacts were presented by writers like Rossi as a *locus* of collective memory that created a shared community identity. The role of memory in artifacts to create community identity is, therefore, a logical progression from the discussion of the similar function of artifacts that change over time, where the interaction and historic content surrounding the artifact defined it and its community population. The conclusion by Rossi and other similar writers was that even when individual perceptions are not all exactly the same, they nonetheless contribute to a larger unified narrative regarding the history of the place.

This understanding of the role of collective memory of artifacts was not universally accepted, however, because at the same time a number of writers, including Halbwachs, questioned whether such a consistent narrative was possible within a diverse community. Halbwachs proposed that perception is always a product of individual experience and preference, and therefore, the perceptions of any place will be different from one person to another. This opposes Rossi's notion that even different perspectives can be aggregated into a common narrative, a view that is currently shared by more

recent writers like Hebbert. Such a perspective based on collective memory remained problematic even into the mid-2000s, especially for Treib, because he questioned the reliability of individual memories too, because of the tendency to embellish or diminish certain aspects of the past to satisfy personal preferences. The debate continued to be, therefore, not on whether or not artifacts are powerful tools for creating memory but rather, how unifying and reliable those perceptions of community identity are.

The way that memory is used to define artifacts in the urban landscape is complicated by the fact that no matter the perceptions cast onto an artifact, the memories that it reflects back to the community are not necessarily inclusive of the entire population or authentic in the historic content that they present. In addition, the situation is even more complicated by the fact that the use of artifacts as storehouses of memory about the past also contributes to the definition of the contemporary community. As was revealed quite clearly in the Grand Opera House and Les Halles case studies, the use of artifacts to represent a romantic version of the past has a large impact on how the present population perceives itself. In the case of the Grand, the romantic history that the artifact portrayed was enough to stimulate public support for the building's restoration. The Grand became valuable to the community because it was the last remaining fragment with such a nostalgic power. Similarly, romantic perceptions of the confluence of history and culture were used in Les Halles to stimulate redevelopment initiatives. By placing modern shopping and transportation in a context of historic residential architecture, the redevelopment of Les Halles was able to project the image of a cultural district, and increase the people that it attracted to the area as a result.

Therefore, while artifacts can define the past, they can also contribute to defining the present. The key to this connection relates back to the questionable nature of the history being communicated. It would be easy to take the version of the past presented by the Grand and Les Halles at face value, and the public support they received is evidence that many people did. In reality, Les Halles and the Grand support the contention by Halbwachs and Treib that collective memory in a diverse community does not naturally exist, and is unreliable when it has been artificially created. In both the Grand and Les Halles case studies, the creation of a romantic history to garner support in a certain part of the population came at the expense of marginalizing others. By erasing

those memories from the artifact, the redevelopment efforts were basically removing that history from the majority of the community's past, and a scenario where present perception was created by an inauthentic local history was the result.

It is important to point out that the altered perception of the present may not necessarily impact everyone in the same way. Those that rely on local artifacts to gain an understanding of the place like new residents or outside visitors will be the most influenced by the version of history that is relayed through existing artifacts. Conversely, those long-time residents that know the whole history of the place will probably not be swayed by the narrow readings presented by the same artifacts. The marginal knowledge of long-time residents is fragile, however, because it relies on those living memories since there is no physical structure to provide reminders to anyone else.

At the same time, the marginalization of a part of the community impacts the artifact itself. Because they are not connected to the artifact's explicit understanding of the past, marginalized populations are less likely to value and support the artifact or contribute to its ability to persist through changes in the surrounding landscape. Thus, romanticized artifacts, like those in Les Halles, depend solely on the part of the population that values the version of history presented and that group's ability to protect and support it into the future. This limits the durability of the artifact because social dynamics are bound to change, which has the potential to remove the isolated value structure that the artifact depends on for survival. The fact that the redevelopment of Les Halles in the 1970s was redesigned less than thirty years later is evidence of this effect. The project's weakness was a result of an overly simplified reading of the value and use of the marketplace artifacts and the diverse population they served. Instead of attempting to understand these dynamics, those in power simply took the surface perception of a place that was dirty and overcrowded and assumed they knew the best approach to solving a problem that may not have even existed in the way they perceived it in the first place.

Because the initial redevelopment of Les Halles removed the marketplace that was broadly valued by a diverse community and replaced it with public gardens that were only valued by those initiating the redevelopment, and not those that were expected to use it, the project was destined to fail. Even now, the newest redevelopment of the early

2000s is also receiving considerable resistance from local neighborhood groups, which seems to illustrate that durability does not come from creating a powerful image that a small group highly values, but from communicating a past that a diverse population can relate to, even if in a variety of ways. The shortcomings of both projects are important because they reveal that the dimension of memory and change over time situate artifacts in regionally specific place, both physically and culturally, but also temporally; and the appropriate approach to their preservation and use should be cognizant of all three.

The way that illustrating the past connects to the impression of the present is also crucial finding because it reveals that the evolving definition of artifacts can be an ongoing progression. Artifacts display a version of the past that defines the history of the community, which in turn reinforces the community's perception of themselves in the present. Then, that present perception becomes a critical dimension to the definition of the artifact. Assuming that perceptions evolve, it becomes evident that this process of an artifact defining perception, which in turn affects its own definition, becomes a process that results in a constant evolution of meaning as the artifact and its context interact over time. It is clear how the result of this relationship makes understanding the perception of artifacts at any given time difficult. At the same time, it reveals an important appreciation for what the understanding of artifacts can actually reveal. It may be increasingly difficult to specifically define the role and value of artifacts in general because of the myriad ways that they are understood in individual cases. On the other hand, artifacts can be understood broadly as important elements in the urban landscape due to their evolving and interactive nature. Thus, generalizing the specifics of value and role of artifacts to society at a larger scale may not be the point, and the point may be to understand that artifacts can be understood as important at a broader level as interactive elements in the landscape.

Thus, the definition of artifacts can be approached from two different scales: at a specific case scale where particular values and roles are sought, and at a broader cultural scale where artifacts as a whole can be appreciated as dynamic entities in the urban environment. The curious part about this revelation regarding a shifting in the scale of definition, is it brings the inquiry back to where it started, being a set of understandings that could be applied to artifacts as a whole. This reveals that the specific ways that

individual artifacts are defined in their local context can still only be understood on a case-by-case basis, and even achieving that can be difficult when some of the dimensions of that definition are constantly changing. Broadly speaking, however, artifacts can generally be understood as interactive elements that have the power to sway individual agency in the urban landscape because they influence perceptions of the contextual environment as well. This interactive character makes artifacts exceedingly complex but also places them in a unique position in the urban landscape due to the fact that they are not only defined by their environment but also influence their environment by adapting to changing needs or persisting unchanged in the face of them. This revelation of artifacts across scales is important for beginning to reveal their broader role in the urban landscape and the additional enquiries that are needed for a clearer understanding.

IV.4 Questions Across Scales

An important discovery was the understanding that artifacts can encompass a variety of scales. The discussion by Clay and Lynch regarding entire landscapes as artifacts, and the expansion of that notion in the North Water Street and Les Halls case studies reveals that artifacts themselves exist at a variety of scales. Artifacts exist as sites and districts, as well as the object scale identified by Rossi. The really important discoveries are uncovered when comparing artifacts that exist simultaneously at multiple scales. A rich complexity results from the fact that site-scale artifacts can be comprised of individual objects that are artifacts as well.

Gas Works Park and Duisburg-Nord Park are both artifacts across a number of scales. Each park is an artifact of the industrial history of its specific region. Also, within each park is a collection of smaller object-scale fragmented structures that reinforce the history of the park as a whole. These object-scale artifacts are important individually in their representation of historic industrial processes, but also as a collection of objects whose organization and spatial relationship to one another reveal the logic behind the original form and function of the site. As a result, the historic content that both parks present is complicated by the confluence of scales and certainly temporal in nature because of the way the historic objects are placed in the contemporary context and molded to contemporary use. Thus, the artifacts are not only understood in terms of how

the they interact across scales in their contemporary function as pieces of city parks, but also how similar interaction facilitated their original use.

However, there is one key difference between Gas Works Park and Duisburg-Nord that illustrates the different ways that artifacts across scales can relate to one another, and the support system that results. The individual object-scale artifacts at Gas Works Park are largely isolated from use, whereas the individual artifacts at Duisburg-Nord are central to the park's use and provide intimate and interactive experiences. The result is two very different value structures, where the artifacts at Duisburg-Nord continue to be vital to the function of the park and the artifacts at Gas Works Park do not. Also, while both parks are pieces of their local cultural landscape, it is for different reasons: Duisburg-Nord is culturally important for the interactive way it introduces the historic artifacts to contemporary populations and the opportunity for education about the past that results, whereas Gas Works Park is culturally important for the environmental debates that it sparks, and the functional way that the open green spaces provide a venue for organized events for the community. The important difference between the two cases is the interaction that takes place between modern use and the object-scale artifacts on each site, which has very different implications for their persistence through changes in the surrounding landscape.

Gas Works Park, as a whole, is an important artifact of the industrial era of Seattle's past, and is physically detailed by the object-scale artifacts that remain of the site's original function. At the scale of a city park, Gas Works Park functions very much as a vital artifact for the city of Seattle because it provides an adaptive venue for individual use and larger organized cultural events. The amount of open space allows for adaptive functions in response to a wide variety of needs. The object-scale artifacts represented by preserved compressor and cooling towers, on the other hand, are a prime example of isolated pathological artifacts. Their isolation is a result of safety concerns and not monumental value that prohibits their use, which makes the example of Gas Works Park slightly different from the Alhambra, as presented by Rossi, but the resulting alienation from vital function is the same. These industrial ruins at Gas Works Park stand as static monuments to local history without contributing to the use of the park. The static nature of the artifacts is important because the individual object-scale artifacts do

not contribute a vital function for contemporary users and are only pathologically valuable to those that appreciate their historic significance; their persistence is not tied to the persistence of the park at the larger scale. Even though the compressor and cooling towers do provide a visible link to industrial history, that content requires some considerable historic knowledge separate from what the artifacts themselves present, to fully understand their content because of the physical separation that makes their interpretation more difficult, and the complexity of their original use.

Thus, Gas Works Park as a park could persist even without the object-scale artifacts that were meant to define its unique significance. If the park persisted without the object-scale artifacts that currently stand within it, the site as a whole could still be understood as a site-scale artifact whose existence as a voided open space is informative of its previous designation as an industrial site, and subsequent omission from inclusion in the expanding urban grid. But the lack of physical structures to communicate the original purpose of the site would significantly limit the visibility of such content to park visitors. The important understanding is that the designation of a district scale artifact, or historic district, may not ensure the persistence of the individual artifacts that comprise it and without those objects, the visibility of the district's historic significant could be reduced as a result.

Unlike Gas Works Park, the artifacts at the object and site scale at Duisburg-Nord both contribute a vital function for contemporary users. In fact, Duisburg-Nord is probably one of the best examples of a vital artifact because the historic content and functional value of Duisburg-Nord is wholly dependant on the artifacts that were preserved and revived to provide an intimate interaction with park visitors. Thus, it is impossible to imagine Duisburg-Nord as a park without the industrial artifacts there; it simply would not be the same place or function in even remotely the same way. The artifacts at the two scales are intimately linked at Duisburg-Nord through perception and use in a way that is not present at Gas Works Park.

What is most important is the understanding that artifacts can exist at a number of scales simultaneously, and each contributes to the definition and value of the other. When the two have similar or aligned functions they become reinforcing elements, like the case of Duisburg-Nord. On the other hand, it is possible for the small scale artifacts

to support the function of the larger artifact while the larger artifact does little to increase the understanding and value of those smaller artifacts within it. This discussion of artifacts across physical scales adds considerable depth to understanding role and power of artifacts, but it is even more important to understand that the definition of artifacts itself can exist across scales.

The appreciation for the interaction that takes place surrounding evolving perception is just as important to the understanding of the artifact and the community that uses it, as is the evolution of physical use. It was already discussed how Les Halles and the Grand Opera House had a significant impact on the identity of their community, even if it was not a totally authentic one. The presentation of history that informed community identity also contributed to the definition of the artifact itself, making it more valuable and worthy of preservation. Contrast that with the way Duisburg-Nord and Gas Works Park contribute to their community's identity through the creation of adaptive venues that facilitate diverse perceptions. Even if Gas Works Park is not an ideal example of how to intimately tie the persistence of object-scale artifacts to contemporary value and use, it nonetheless reveals a much more inclusive history and set of evolving perceptions than what was discovered in Les Halles or at the Grand. Thus, interaction takes place between artifacts and their environment in a wide range of ways, but it is nonetheless always present, and is a crucial element of defining what contributes to the understanding of artifacts as a whole.

IV.5 Implications of a New Understanding

The evolution of understanding regarding the definition, value, and role of artifacts in the urban landscape has revealed a number of crucial implications for their persistent role in the urban landscape. These implications are based on the discourse revealed in the literature regarding diverse meaning and change over time, which was expanded to include an understanding of artifacts across scales using specific case studies. In particular, the evolving findings of this enquiry reveal the following implications for their treatment in the urban landscape:

1. Artifacts must be approached as components of systems in the larger landscape and not isolated elements.

2. The source of an artifact's value is a critical component of how well it will persist through changes in the surrounding landscape.
3. Artifacts can be used as tools for expanding the designer's understanding of the surrounding contemporary community.
4. Artifacts are most durable when connected to a diverse population based on a localized definition, understanding that effective preservation does not have to come from formal initiatives.
5. Achieving a broad value for artifacts does not required a simplification of meaning, but can be the result of diverse understandings.
6. Artifacts can positively support urban development and urban development can positively impact the value base of artifacts.
7. Change over time is one of the most fundamental defining elements of urban artifacts, and must be the most basic guiding principle of their treatment as a result.

These implications are important because they suggest a strategy that future designers can use for successfully approaching the preservation and redevelopment of artifacts in the urban landscape based on the power already contained within them. Utilizing these principles, designers can expose the potential in each artifact for continued persistence that is as durable and socially engaging as possible.

To begin with, the interactive nature that was discovered in regards to urban artifacts implies that the treatment of artifacts by designers and preservationists must appreciate them as components within a system in the larger landscape, and not individual isolated elements. Therefore, the power of the artifact to communicate to a larger audience is limited by how it exists as an individual object, instead of as a piece of a larger system.

The best example of the understanding of artifacts within a larger system is at Duisburg-Nord, where the object-scale artifacts support the value of the park as a whole by the way that they actively function in relationship to one another. This was no accident, Latz intentionally re-imagined the artifacts to reveal the systems that already existed on the site, and used them to organize and facilitate movement in the redeveloped park. Thus, the appreciation for the system in which the artifacts existed, created a

dynamic place at Duisburg-Nord where interaction with one artifact, like the Matterhorn, was made more interesting by the proximity of others, like Plaza Metallica, and the contrast in spatial qualities that the relationship between the two created.

Therefore, the findings of Lynch and Melvin about the need to connect artifacts to the surrounding social landscape, as expanded upon by the example of Duisburg-Nord, show that artifacts have the most power to communicate historic content and connect to surrounding populations in a way that makes them the most valuable. As the example of Duisburg-Nord illustrated, the appreciation for systems reveals the opportunity for designers to create diverse meaning through the interaction of artifacts across scales that combine individual meaning and value into a larger cultural significance, broadening support for the persistence of all the artifacts as a result.

Another important implication of the findings of this enquiry is the fact that the source of an artifact's value matters. Additionally, designers and preservationists need to understand the source of an artifact's value at the beginning of its preservation or redevelopment because that source will fundamentally impact how the artifact persists. The assertion that the source of an artifact's value is important for how it impacts its persistence is first an extension of Hurley's discussion of the contrasting view of artifacts as communicators of a national narrative or messy fragmented local memories. Hurley's discussion of the effect that the source of value has on an artifact's persistence was further revealed through a comparison of the North Water Street's local value and Les Halles' value to broader public agencies.

The findings reveal that the source of an artifact's value will impact how it persists. In response, designers must understand that the creation of value in an artifact is a balancing act between connecting to a larger cultural significance at the risk of alienation from the local community, and appreciating the diversity of the local community while risking a lack of support from the larger government. The implications of the source of an artifact's value are important because they build on the previous discussion of artifacts as components in a system of venues. Appreciating the presence of artifacts within these systems furthers the potential that the source of value can come from a number of places, meaning that the ability of the artifact to persist through various cultural changes will be improved. So while appreciating artifacts as components within

a system of venues is important for the connection of meaning between different individual objects, it is also critical for diversifying the source of the artifact's value and its ability to persist.

Related to the impact of an artifact's source of value on its persistence, is the important revelation that artifacts can be used by designers as a tool for better understanding the contemporary community in which they exist. The appreciation for artifacts as revelatory tools, in this way, is fundamentally based on Rossi's discussion of the fact that artifacts are first understood in terms of social content, even before form and function. Merewether's revelation about archives and Barton's discussion of fragments of the antebellum south provided the important finding that when understood as archives, artifacts are just as much a representation of the people that preserved them, as they are illustrations of the past landscape. While the community may not value the antebellum era necessarily, they are communicating how important they think being authentic about their past is through the preservation of those fragments. Thus, the artifact has the power to reveal to way a community sees itself and how it wants to relate to its past.

As important as it is to appreciate the impact that an artifact's source of value has on the way it persists, and the power that such a relationship gives the artifact to describe its contemporary surroundings, it is equally important to understand that artifacts are most durable when connected to a diverse population. Also, the connection of artifacts to a diverse population suggests that their definition in a particular case must be based specifically on the perception of that local community, understanding the fact that preservation does not have to come from formal efforts, but can be just as effectively facilitated through use.

The need to connect an artifact to a diverse population based on a specifically localized definition is rooted in two key findings from the literature. First, Rossi was important for describing the potential for artifacts to serve as a *locus* of memory and, thus, constitute a key component of a community's identity. Also, referring back to the assertion that artifacts need to be understood as systems, Lynch's discussion of the social context as a necessary component of the artifact's definition is further support that artifacts are inherently linked to their community. Therefore, simplifying the meaning of any artifact is only going to alienate it from some part of its community, whereas,

allowing the artifact to remain meaningful in a diverse number of ways gives it more connections in the community and improves its ability to persist through social changes.

Further clarity about the need to connect an artifact to a diverse user group was gained through the North Water Street and Les Halles case studies. North Water Street is an important example because its ability to persist as an adaptive venue is precisely because there has been no effort made to restrict its meaning or use through preservation. Instead, the preservation of the artifacts on North Water Street is achieved because they are so valuable functionally, and any drastic changes would reduce that vitality. The important point is that the artifacts are preserved just as effectively through continued use as they would be through formal efforts that limit use and simplify meaning. In contrast, the romanticized content related to the creation of a cultural district at Les Halles has stripped the place of all ties to local diversity and the area has been redesigned twice in less than thirty years as a result.

So as the revelations by Rossi and Lynch, and the contrasts between North Water Street and Les Halles show, the best way for an artifact to persist through changes in the surrounding landscape is to connect it to as diverse a population as possible thanks to rooting the understanding of the place in the local community. In addition, a second key implication of these findings is that preservation does not have to be a formal undertaking, and as the North Water Street case study revealed, can be achieved just as efficiently through the value of place-specific use. The preservation of artifacts through use is a critical understanding for designers in the urban landscape because it reveals that valuable pieces of architecture can be protected without simplifying meaning. This informs the fact that preservation of artifacts does not need to alienate them from local communities due to a fear that the adaptive use of the structures will ruin the historic content of the place.

Another important implication related to the connection of artifacts to a diverse support system that facilitates preservation through place-specific valuable function, is the understanding that overarching value does not have to come from simplified meaning. This implication is largely based on the findings of the Duisburg-Nord case study, where the value for the park, as a whole, is rooted in the diverse ways that the individual object-scale artifacts are used and perceived. Latz's greatest success at Duisburg-Nord was

creating a dynamic recreational venue that could be used in a number of ways that are all rooted in the historic content of the artifacts that remain. As a result, even though the artifacts mean something different to everyone that experiences them, they are consistently valued for precisely that same reason.

The implication that overarching value can be facilitated, even in the presence of diverse perceptions, is important for how designers approach the redevelopment and preservation of artifacts. It was already asserted that sources of value matter for how the artifact persists, as does the ability for it to connect to a diverse population. By facilitating dynamic perceptions, the designer is achieving just that – a connection to a diverse population, while simultaneously creating a broad system of value across all those groups. Therefore, preservation should not seek to simplify or generalize the meaning of an artifact in an attempt to create support for its persistence. Instead, the strongest and most persistent value of artifacts is only gained through the connection to diverse populations, which can naturally be achieved through the facilitation of diverse understandings.

The discussion of persistence through diverse community connections and the efficiency of preserving artifacts through valuable use, leads to another implication that artifacts can have a positive relationship with urban development. Unlike Lowenthal's discussion of the negative perspective of artifacts as barriers to development, Li revealed an important case where the historic content of Chinese courtyard homes led to increased interest in their redevelopment in partnership with larger urban growth. While the courtyard home example had some negative social costs that stemmed from the displacement of resident populations, the North Water Street and Duisburg-Nord case studies revealed cases where the stimulation of urban development did not have to come at the expense of minority marginalization.

On North Water Street, the redevelopment of the area into an entertainment district was only sparked by the existence of artifacts that were perfectly functional but largely vacant. Also, even though the initial effort was stimulated by the government creation of additional liquor licenses, the continued development of the place was totally defined by those that used it. Therefore, the existence of the artifacts was the only reason

why development was sparked in the first place, and the subsequent use of those artifacts did nothing but improve the vitality of the place for those that lived there.

Duisburg-Nord also illustrates how the persistence of artifacts and urban development can have a positive relationship, but in a slightly different way. The use of Duisburg-Nord in partnership with development is important because it reveals how development can actually benefit the broadening of the value of the artifacts involved, instead of the other way around. The way that Latz revived the object-scale artifacts at Duisburg-Nord as dynamic and interactive recreational facilities increased their value in the local community, while also reigniting the artifact's ability to communicate historic content important to the cultural heritage of the area. Thus, artifacts can be used as a jumping off point for successful development, while at the same time, development can be used to improve the understanding and value of artifacts as well.

The final implication of the findings within this enquiry is based on the most fundamental, but most critical understanding that artifacts are going to change. As a result, the redevelopment or preservation of urban artifacts must understand that the definition and value of those artifacts is going to change, no matter their current state. First of all, Boyer's understanding that the definition of artifacts can change with changes in community perception, even when the artifact itself stays the same, is a critical finding that implies that the treatment of all artifacts must appreciate their inherent tendency to evolve. Likewise, Halbwachs' discussion of the way everyday use influences evolutions in community identity and the subsequent definition and value of the artifact, reveals that even when artifacts are preserved with a certain intent based on a certain set of values, those are bound to change as the artifact interacts with its context, either physically or through changes in perception.

The way that even static artifacts change over time is also made clear thanks to the Gas Works Park case study. When redevelopment of the artifacts at Gas Works Park began, Richard Haag envisioned them as unique pieces of cultural heritage that could be valuable as elements that would educate the public about an important era in their collective past. The educational value that Haag saw in the artifacts informed how he designed the site, which is evident in the preserved fragments that are nonetheless removed from interactive use. Haag assumed that the historic value that he used to

design the redevelopment of the park is how it would always function, ensuring the artifact's persistence into the future. However, the use of the park has not stayed true to the understanding of the historic significance of the isolated cooling towers, and is instead rooted much more in the value of the place as an open-space venue. The perception of the artifacts at Gas Works Park has changed, and because Haag did not build the ability to adapt to those changes into the way he preserved the artifacts, they are losing value and understanding as a result.

Therefore, as the findings by Boyer, Halbwachs, and the Gas Works Park case study show, it is critical that designers appreciate the fact that artifacts are going to change, either through physical interaction or evolving perception, and facilitating such change is the best way to ensure that artifacts persist and remain valuable as they evolve over time. The implication that preservation must be conscious of the inherent tendency of artifacts to change is important because it encompasses all of the other implications previously discussed. Approaching artifacts as systems that are locally understood and valued in diverse ways that connect them to a broad support systems is all connected to an appreciation for the fundamental defining element of change. When designers approach the redevelopment or preservation of artifacts with the understanding that they must, first and foremost, facilitate the artifact's ability to be adaptive, they are already taking a critical first step towards responding to all the other implications as well. Thus, change over time is one of the most fundamental defining elements of urban artifacts, and must be the most basic guiding principle of their treatment as a result.

The evolution of the understanding of artifacts as interactive elements in the landscape, across scales, that can mean many different things to many different people has a number of important implications for designers working in the urban context. From the necessity to understand artifacts as systems, to the understanding that they can be used as tools for understanding the surrounding context, and finally to the critical overarching implication that artifacts are inherently going to change; all of these implications can provide designers with a means for approaching the use of artifacts in a way that facilitates their persistence in a socially and historically authentic way. At the same time, these implications are equally important because they reveal that the original guiding question of this thesis, the interest in understanding the role of artifacts in the

urban landscape, is only the first step and another question has emerged that is even more important for the future of urban design. Such a question seeks not only to identify the role of artifacts in the urban landscape, but to how to use that knowledge of the artifact's role to inform the most successful approach to facilitating their persistence in the urban landscape.

IV.6 Reframing the Question

The original enquiry that led this body of work sought to uncover the role of the artifact in the urban environment by way of its definition and value. The question regarding such a role was guided by an interest in ways that urban design could be approached more effectively and sensitively. It seemed unnecessary for the evolution of the city to depend on a constant process of replacing old with new, especially when historic artifacts were well engrained in their physical and cultural context already, and could potentially be valuable tools for designers as a result. The possibility appeared to exist that artifacts could provide some sort of active function in the development of the city, and uncovering their definition and value seemed to be the way to get at such a role and provide considerable insight into the future of urban design in the process.

As an understanding for the dynamic nature of artifacts has evolved however, it has become clear that such a guiding question was not sufficient to reevaluate the persistence of artifacts in the urban context. The discoveries clearly identify the fact that artifacts serve some role by interacting with their environment, but the specifics of such a role are complex and difficult to generalize beyond broad understandings, so making conclusions applicable to the treatment of artifacts in general is difficult. Therefore, while broad understanding of the fact that artifacts are interactive elements that involve a changing set of values and definitions in response to a variety of individual perceptions, is a critical piece of what makes artifacts important, and unveils a number of key implications, it does not satisfactorily address the way artifacts can persist most effectively in the urban environment. What is gained by the interactive nature of artifacts, however, is the discovery of another question that is more applicable to the future of their persistence in the city.

Instead of seeking to only understand the specific role of artifacts in an attempt to make judgments about appropriate practices in regards to their persistence the urban landscape, the more effective approach is to appreciate that artifacts serve a role in some capacity and use that knowledge to better understanding the dynamics that urban design must respond to. Therefore, the question is not only “what is the role?” but “how can understanding the role of artifacts inform the effective facilitation of their persistence?” This additional question should not come as a surprise because it has been a subtle underpinning of this entire enquiry and is connected to all of the implications previously unveiled. By using an understanding about the role of artifacts to reveal the dynamics of their persistence in the urban landscape, designers can use artifacts as a tool to better understand the communities in which they are working, learn from the ways that the artifacts have evolved alongside their communities over time, and design in such a way that the artifact can be broadly valued without generalizing meaning or perception.

The use of artifacts as a tool in this way is best exemplified at the Faneuil Hall Marketplace in Boston, Massachusetts. The marketplace is a dynamic public venue that houses a number of activities in a historic context anchored by two important artifacts to the local history of Boston: Faneuil Hall and Quincy Market. Both structures have had a long functional role in the waterfront area of Boston, largely defining its evolution as a commercial hub over the last century and a half. Currently, the Faneuil Hall Marketplace still constitutes the major small-scale commercial district for the city of Boston.

In the late 1970s, the city of Boston commissioned Architect Benjamin Thompson to redevelopment the district around the Faneuil Hall Marketplace into a more attractive tourist destination by highlighting and updated the existing structures and adding additional commercial space around their periphery (“Quincy”). This sort of objective, initiated from a government agency, could easily have destroyed the character of the area and created some of the same problems described earlier at Les Halles where a generalized version of the past alienated a substantial portion of the local community. However, a key success for the Faneuil Hall Marketplace redevelopment was that it still provided a vital function for local residents, as well as being attractive to outsiders. Therefore, an examination of the Faneuil Hall Marketplace is critical to the understanding of artifacts as tools because it reveals:

1. The way diverse values based on local and outsider perspectives can exist simultaneously.
2. Artifacts can remain vital to local communities while also serving a pathological role for the broader cultural landscape.
3. By aligning current use with original function, contemporary roles do not have to replace an understanding of historic content.
4. Artifacts can be facilitated to persist across scales in a way that is self-supporting.

Having experienced the marketplace first-hand, it is easy to see why it remains such an important artifact for the city of Boston. For one thing, it is an extremely dynamic place functionally. Even on a cold October afternoon, the place is full of people and the dozens of vendor stalls in Quincy Market that are inhabited by local producers create a cultural scene that is specifically Boston. Such a cultural scene attracts tourists, as the redevelopment initiative intended, and the tour groups are easy to spot. More importantly, however, is the fact that the Faneuil Hall Marketplace is also inhabited on a daily basis by scores of local residents who use it as a lunch destination or coffee stop on the way to and from work. Therefore, as some of the earlier implications revealed, the marketplace benefits from a dynamic and diverse value structure based on a range of perceptions thanks to its ability to be useable to everyday residents and attractive outside the community to incoming tourists as well.



Image 33: Interior view of Quincy Market lined with local merchant stalls

In addition to the dynamic function of the Faneuil Hall Marketplace, it also benefits from the broadly held pathological value of the historic architecture of Faneuil Hall and Quincy Market. Both buildings are important historic pieces of the development of the city of Boston. Originally, Faneuil Hall was the first public marketplace that allowed Boston to develop as a commercial center. Then as the local population boomed, Quincy Market was built to provide a larger venue that could handle increasing demand for market space that could not be provided by Faneuil Hall alone (“Quincy”). Thus, the two buildings together are important representations of how Boston developed as a regional commercial destination and would be worth preserving even if they did not maintain the capacity for active function.



Image 34: Exterior view of the historic architecture of Faneuil Hall

The redevelopment of these buildings is, therefore, important because it illustrates that the pathological value of form does not have to come at the expense of continued function. As in the case of North Water Street, the architecture of Quincy Market is preserved thanks to its continued functionality just as effectively as if it were isolated as a

pathological artifact. Also, by aligning continued function with the historic significance of the area, current use is not replacing historic content but is positively reinforcing it instead. Thus, Quincy Market illustrates the earlier implication that the best way for artifacts to remain durable as functional elements, without losing the power to communicate their unique historic content, is to align that content with the contemporary function of the place. This is done at Quincy Market by maintaining its predominant function as a commercial venue, even though that function responds to contemporary needs in a slightly different way than it originally did as a public marketplace. The vendor stalls may now have serve ethic cuisine and locally made artisan crafts instead of predominantly fresh produce, but the atmosphere of buy, sell and trade is probably much the same.



Image 35: Quincy Market on the right with numerous merchant stalls surrounding it

The presence of artifacts across scales is also important at the Faneuil Hall Marketplace. The existence of object-scale artifacts like Quincy Market and Faneuil Hall that support the perception of the whole Faneuil Hall Marketplace area as a valuable district-scale artifact, are successful in much the same way that was found at Duisburg-Nord. Like Duisburg-Nord, the image of the district as a historic cultural and commercial venue is wholly dependant on the persistence of the individual object-scale artifacts held

within it. The Faneuil Hall Marketplace certainly could not persist functionally or historically without the persistence of Quincy Market or Faneuil Hall, and likewise, the power of each of the individual object-scale artifacts is bolstered by their functional and visual proximity to one another. As a result, the artifacts at the two scales provide critical support for each other in a way that ensures one could not persist without the other.

This self-supporting relationship across scales further diversifies the way the area is valued, combining the functional value for locals and tourists with the pathological value held by preservationists and historians. Also, this provides crucial evidence for the benefits of artifacts across scales being aligned in a value structure that is self-supporting and based in broad values that are at the same time not restrictive of the history communicated by the place. The Faneuil Hall Marketplace is not perceived the same way by everyone who visits it because it provides a different function for tourists groups interested in the formal history of the area, as opposed to locals who are mostly interested in a convenient place to shop and eat. The important part is that even though multiple perceptions exist, the value structure is consistent. This provides critical support for the notion first described in regards to Duisburg-Nord that a key consideration for urban designers is that collective value does not have to come from one generalized communal narrative or a simplification of historic content.

Some discussion has been uncovered regarding the commodification of history that Quincy Market could potentially represent. Boyer, in particular, is concerned that the use of the Faneuil Hall Marketplace to attract tourists is simplifying the historic content of the place and alienating local populations. However, personal experience suggests that this is not the case. Instead, as has been described, the success of the marketplace is rooted in the diverse populations that value it and the connection it maintains to regionally specific historic content. It is true that some of the constituent values come from outside tourists, but the important point is that such value does not come at the expense of marginalizing local populations. In fact, part of the reason the marketplace is attractive to tourists is precisely because of the distinctly local flavor that remains in the form of regionally specific architecture, inhabited by local vendors and shoppers.

The discussion of Quincy Market and the larger Faneuil Hall Marketplace, in general, is an important illustration of what the evolving understanding of artifacts can contribute to the future of urban design. The Faneuil Hall Marketplace provides insights into all of the implications previously described, from the relationship between artifacts across scales, to the benefits of maintaining a diverse value base that maintains the ability to change over time. It also reveals that there is another important question to ask when working in the urban environment beyond identifying the role of artifacts. This important question that further expands on the way urban design can be approached more effectively, regards how the understanding of the role of artifacts informs the work done by designers. As Benjamin Thompson successfully showed with his design for the redevelopment of the Faneuil Hall Marketplace, appreciating the dynamic definition and role of artifacts can inform a design approach that maintains a connection to history, engages diverse populations, and has the best potential for ensuring the successful persistence of the artifacts involved for as long as possible. Therefore, if the goal remains to create and maintain dynamic urban spaces that facilitate effective and authentic social interaction, artifacts must be engaged as a tool for understanding the condition of the current society and facilitating its positive evolution into the future.

The examination of artifacts has been an evolutionary and complex endeavor that has uncovered considerable debate and unexpected revelations. Such a process has been extremely important for personal development as a designer interested in the effective use of these historic elements as tools in the urban environment. Likewise, the findings and implications concerning urban artifacts are just as important for other designers working with similar interests. The examination of urban artifacts begins to reveal a way to read the landscape, and use its persisting structures as tools to better understand the context in which designers work in a way that connects the past to the present, and understands evolving tendencies into the future as well.

Artifacts were originally studied because they appeared to hold the potential to better understand appropriate design in the urban landscape. However, it eventually became clear that the initial enquiry into the role that artifacts play in such an environment was only the first step. To be clear, understanding the role that artifacts play in their specific context and the broad way that they interact with their environment, in

general, should be an extremely important component of effective facilitation of their persistence. As difficult as identifying these dimensions can be, they are nonetheless additionally valuable as tools for understanding the current dynamics of the surrounding community and how those dynamics are informed by perceptions of the past. At the same time, designers should go beyond understanding the role that artifacts play, and use that knowledge to reveal how the dynamics of their persistence will change over time and how a diverse value structure that does not limit the historic content communicated about the place, can facilitate continued persistence even through constant evolution. Artifacts are, therefore, a critical component of the urban landscape that can provide designers with a valuable tool for understanding the context in which they work and the way that it functions. By engaging with artifacts and their constituent population, designers can, thus, unveil the potential to facilitate their continued vitality in existing cities while providing an asset to a diverse constituent population as well.

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