



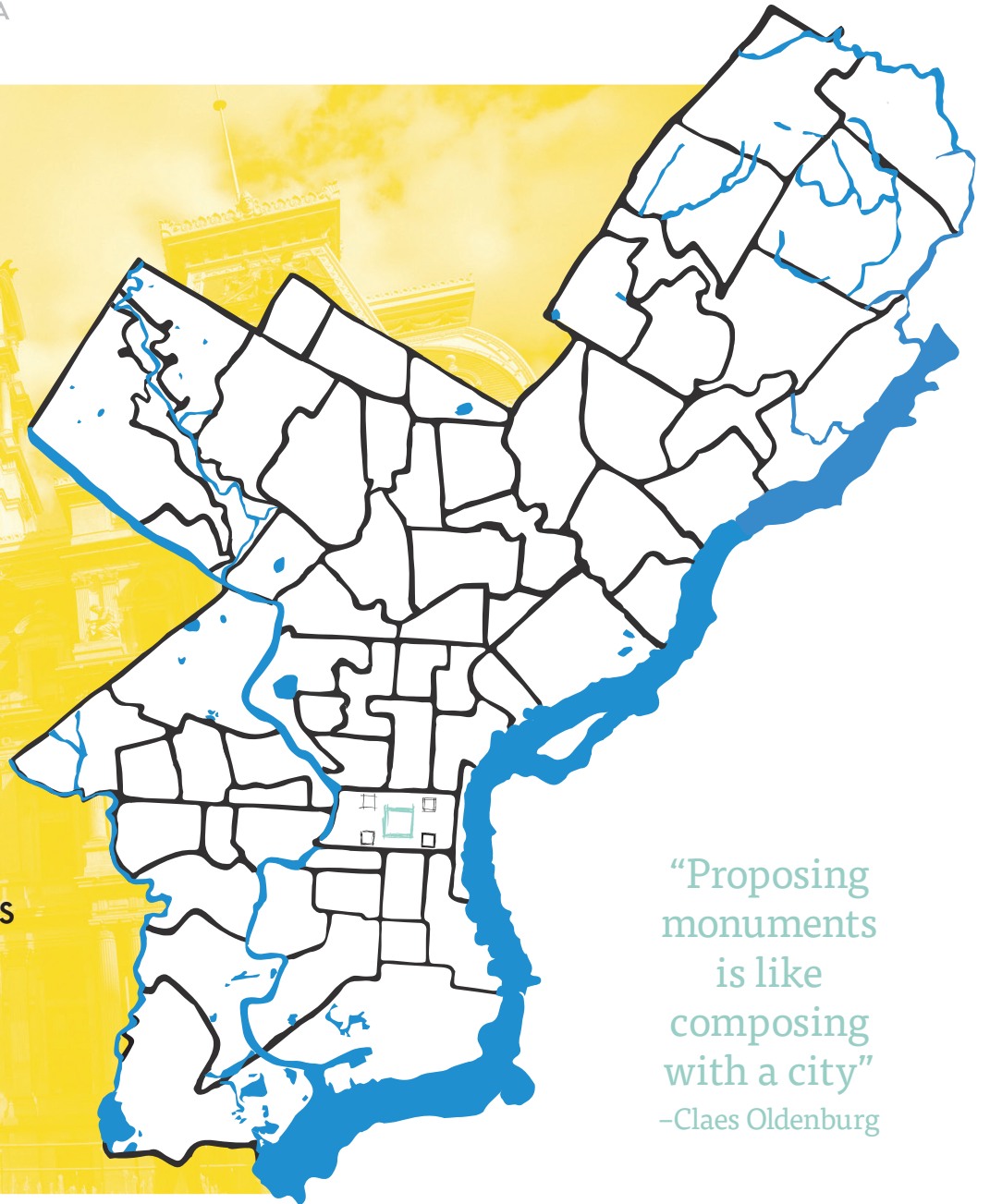
MONUMENT LAB

CREATIVE SPECULATIONS FOR PHILADELPHIA

The Time Is Now: Proposing Monuments for Philadelphia

Ken Lum
Paul Farber
A. Will Brown

William Penn’s “Prayer for Philadelphia,” a storied call to existence for a city imagined and mapped before it was built, is enshrined in two separate plaques at the base of City Hall. This doubling of Penn’s words correlates to the lofty statue dedicated in his honor which crowns the building and stands above the city.



“Proposing monuments is like composing with a city”
—Claes Oldenburg

Together, the plaques and statue link passersby to the endurance of the idea of Philadelphia, founded in 1682 as a concept city for freedom and tolerance. In 2015, the city is at a historical turning point in its evolution. As the population continues to grow and multiple redevelopment projects transform the urban landscape, the future identity of Philadelphia is again under revision.

Stand in the courtyard of City Hall in Center Square, the geographic and symbolic center of Penn’s city, and look through each of the portal gateways. New commercial projects mark the landscape in every direction, inviting palpable excitement and offering much-needed improvements to the physical environment.

Across the city, from Francisville to Point Breeze, Mantua to Kensington, a city of neighborhoods finds itself with renewed investment and a flow of development dollars that were unthinkable just a few years ago. The tremendous energy around cultural assets and public art projects raises Philadelphia’s national profile as an international destination.

Beyond upgrades, the need for uplift remains.

While some Philadelphians experience advancement, over a quarter of our residents currently live in poverty. In neighborhoods experiencing reinvestment, long time residents face the increased risk of being priced out of their homes. With more than twenty-four public schools recently closed, we continue to grapple with the stark fact that our education system operates in strain; and an epidemic of gun violence continues to afflict many across the city.

While some reasonably refer to this moment as the “boom,” we see this time evoking both the great promise of the new and the enormous stress of preservation: Whose presence matters here? How does the city respond to simultaneous growth and distress?

We are living through a moment of civic ambivalence—a pull between the wounds of the past and the hopeful fixes of the future. Ambivalence is neither apathy nor misdirection. This public feeling hovers at a potential fault line between two Philadelphias.

This ambivalence is echoed in the recent “Philadelphia 2015: The State of the City” study by the Pew Charitable Trusts, which notes that “Philadelphians are optimistic about their city...The question is whether the positive mood can be harnessed to help the city address its deep-seated challenges.”

Which direction will we take to face these “deep-seated challenges”? Will our city become a beacon for 21st century urban innovation and foster an enhanced sense of belonging, or will we ultimately be held back by an inability to overcome the difficulties of our collective past? Or can we embrace this current moment of ambivalence to fuel enhanced understandings of the core values we hold and intend for this great city?

In previous moments of flux, Philadelphia’s residents have turned to monuments to find a way forward while making sense of lessons from the past. These monuments include sculpted representations of noble persons and celebrated pioneers of the city, such as William Penn and Benjamin Franklin. Prominently placed artifacts and buildings with distinct architectural details—the Liberty Bell and Independence Hall, for example—also act as monuments. Further, previous innovations in commemorative public art, Claes Oldenburg’s Clothespin and Robert Indiana’s Love sculpture, which are now heralded icons, compel us to expand our understanding of monuments to include evolving sites of memory.

Increasingly, artists and civic thinkers create alternate monumental forms and forgo traditional materials such as bronze, *(Continued on Page 2)*

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marble, or concrete. This includes a new generation of monument makers and memory advocates who aim to creatively celebrate and memorialize Philadelphia’s diverse histories, all the while creating spaces to amplify awareness and garner resources for those who are most vulnerable among us.

As curators, we proposed Monument Lab: Creative Speculations for Philadelphia with the goal of activating public conversations about our city’s transformation by posing the central question: What is an appropriate monument for the current city of Philadelphia? We hope this question will guide a cohort of Philadelphia artists, policymakers, educators, students, and residents to explore possible answers through a series of speculations, a mode routinely employed by city planners and real estate investors for developing sites for commercial gain—undertaken here to produce knowledge through observation, and to generate proposals for monumental reflections that could help theorize the emergent “new” Philadelphia.

The centerpiece of this project is a prototype for an ambivalent monument by the late artist Terry Adkins, a sculptor and former Professor of Fine Arts at the University of Pennsylvania. Days before his untimely passing in 2014, Adkins proposed a powerful sculpture for Center Square, one of the five public squares of the city imagined by Penn in his original design for Philadelphia. Adkins’ poignant work reflects on the city’s history of educational innovation and loss.

Adkins envisioned a minimalist classroom installed in the center of the courtyard of City Hall, based on a 19th century “Lancasterian” schoolhouse through which Philadelphia boasted the first “model school” in the United States to train both advanced students and teachers how to teach. It also served as the forerunner to our city’s public education system.

Adkins’ concept for a public sculpture was realized after his death by a team of his former students and colleagues, as well as artists from RAIR (Recycled Artist in Residency), who incorporated salvaged wood from local sites to create a place to gather, commemorate, and reflect upon the evolution of our city.

To complement Adkins’ work, we will host free daily talks featuring an array of Philadelphia civic thinkers in an adjacent research “lab.” There, we will also collect proposals from the public that will be added to a database and shared on OpenDataPhilly. The goal is to summon Philadelphia’s deep historical consciousness and tradition of innovation to find ways in which this city can progress toward a more equitable future. Monument Lab will briefly repurpose the City Hall Courtyard as a stage for Philadelphians to think and act together, to imagine a new set of possible directions for our city.

Ken Lum, Paul Farber, and A. Will Brown are Co-Curators of Monument Lab



Terry Adkins, Blanche Bruce and the Lone Wolf Recital Corps perform “The Last Trumpet” as part of the Performa Biennial 2013 (Estate of Terry Adkins and Salon 94, New York).

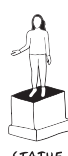
“...You could go to the junkyard and buy materials by the pound. The functions of these materials fascinated me. They were made by other hands for other purposes and at other times, and then they were discarded as being useless. So the idea that they could be rejuvenated and repurposed was exciting...”

—Terry Adkins (1953–2014)

Source: “Terry Adkins by Calvin Reid,” BOMB Magazine, March 25, 2015.

THE CURATORS OF MONUMENT LAB WOULD LIKE TO OFFER A SPECIAL THANKS TO EVERYONE WHO HAS MADE THIS PROJECT POSSIBLE:

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Terry Adkins, Prototype Monument for Center Square, City Hall Philadelphia (Detail), 2015; Reclaimed and new wood, hardware, paint; 28' x 28' x 9' (Monument Lab).

What does Terry Adkins' prototype monument about educational innovation and loss mean to you?

Charles Hall, Artist
Student of Terry Adkins

"It took me a long time to grasp what Terry meant by 'potential disclosure.' The idea of articles and entities revealing different meanings of themselves or their possibilities to him seemed to suggest he was having conversations no one else could hear. The amount of history, knowledge and wisdom he possessed was dangerously beautiful. Perhaps it is his indefatigable intelligence and the sonic boom of his laughter I listen for everyday. For me, he will forever be, a figure of thought."

Jane Golden, Executive Director
City of Philadelphia Mural Arts Program

"Art, particularly public art, cannot simply be seen in terms of where it sits or how it looks in a public space, nor can it be seen solely for how it revitalizes that space, as good as that is. The real power comes from art being a tool for social transformation and change. A perfect example of this is Terry Adkins' prototype monument in the middle of the City Hall courtyard. It asks us to think about education, what it was, what it has become, what we want it to be. I like to think the value of such work is that it extends beyond the realm of public space to that of public action. The piece challenges us, questions us, and haunts us with its stirring forms. It shifts our perceptions, taps into our collective imaginations, and reflects and generates community. Ultimately, because of what it is and where it is, my hope is that it will stir in us a cry for action."

Pearl Jonas, History Teacher and Jasmin Gilliam, 11th Grade Student
Science Leadership Academy

"When you look at this monument...do you see potential or disparity? Do you see a seat for yourself? Do you see an empty slate or a place to create? As a student and teacher in the School District of Philadelphia, education policies impact us directly. However, this monument represents the many ways you can look at or ignore the changing educational landscape. We encourage you to participate in the conversation."



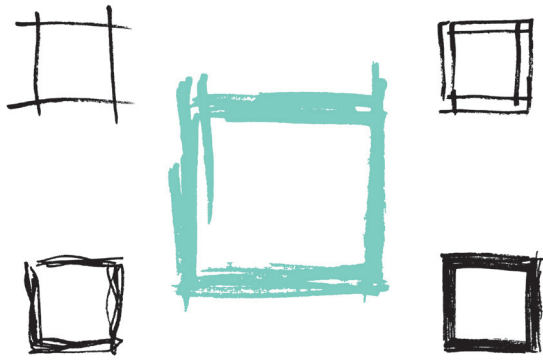
Billy Dufala and Lucia Thomé at RAIR, 2015 (Lisa Boughter).

Terry Adkins Working Group including: Ken Lum, Billy Dufala, Matthew Seamus Callinan, Elise McCurley, Wilmer Wilson, Lucia Thomé, and Charles Hall, 2015 (Monument Lab).

Billy Dufala, Artist and Co-Founder
RAIR (Recycled Artist In Residency)

"When I started working on this project to help realize Terry Adkins' monument proposal for Center Square, I was already familiar with his work. I had watched an interview with him years ago which was influential for me. He chose to use materials that were charged with complex histories. These materials added value to his works after he repositioned and recontextualized them. Terry proposed to re-visit the idea of education in this city. The wood used in this monument has a particular history in the Philadelphia area: it was likely cut down and milled by working class people, marked up and installed into the built environment by working class people, and then when its life cycle was over, it was also likely demolished and discarded by working class people. As we are living in a time of reinvestment in our city, we should be mindful of the fingerprints on all the built elements that comprise our surroundings."





Constants in a Sea of Change

Patrick Grossi

There are few constants in a typical American city. Like history, a city is governed in equal parts by the complex processes of change and continuity. Philadelphia is not unique in this respect, particularly in an economic climate that has local overseers and neighborhood representatives negotiating an influx of new residents and new private capital. Immigrants, millennials, and empty nesters—the perceived holy trinity of twenty-first century urban growth—have seemingly embraced this city; it remains to be seen whether this is an indictment of the American suburb or a validation of urban life. Despite the current rapid pace of development in Philadelphia, which increasingly comes at the cost of the existing built environment and decades-long patterns of life, there is one notable constant: the five public squares of city founder William Penn.

The five squares have existed as part of Philadelphia's urban grid since the city's original mapping by Thomas Holme in 1682, though they were just a concept at that time. You know them today as Rittenhouse, Logan, Franklin, Washington, and Penn Square. For decades they were marked simply by geography; but in 1825 they were labeled with the identifiers that remain today, each a nod to former city fathers. Important for its establishment of Philadelphia's urban grid, Holme's survey also serves as the essential standard-bearer of American urbanism. Penn's grid would be replicated hundreds of times over as Euro-American settlers sought to establish a European idea of order on the North American wilderness and preexisting Native American communities. Incredibly, the squares' function has remained largely the same over the course of three centuries. Then as now, the city was a speculative enterprise, founded on the radical principles of religious tolerance and municipal governance. In essence, the squares serve as a public respite from private wealth and privatized space, an unbuilt (though meticulously landscaped) check on the built environment.

Each park has taken on its own identity over the years. Rittenhouse Square, one of the most celebrated urban parks in the United States and arguably the most popular open-air cafeteria in the city, is diverse but also heavily classed. Logan (really a circle) serves as a focal point on Paul Philippe Cret's Benjamin Franklin Parkway and helps frame both the Central Library and former Family Court. More recently, Franklin Square has tried to reinvent itself as a recreation destination capitalizing on the growth of the northern reaches of Olde City. And Washington Square essentially serves as an extension of Independence Hall and the storied corridors of the National Park Service (despite an equally fascinating history as Potter's Field, an improvised municipal graveyard for those of lesser means). Penn Square, a.k.a. Center Square, was formerly the site of the first municipal water works in the United States, and has been dominated by City Hall since the building's late nineteenth-century completion.

Moreover, like the grid, the influence of these squares has radiated out to the rest of the city. Malcolm X Park at 52nd and Pine Streets in West Philadelphia, Norris Square in Kensington, and Dickinson Square in the South Philadelphia neighborhood of Pennsport (among dozens of others) seek to replicate the form and function of Penn's five squares.

That any of the founding squares remain today is a testament to both Penn's revolutionary design and to the value of public green space in the American city. They offer a set of "lungs" to the machinations of real estate development and the mechanical clang of industrial and post-industrial Philadelphia. This is no less important today than it was in 1682, as Penn sought to create a "green country town" that promoted order, peace, and virtue. In 2015, the creative destruction of Philadelphia is back in a major way. Evidence is mounting that Philadelphians and like-wise urban dwellers are witnessing a moment of new urban renewal.

The context has changed, of course. Rather than attempting to woo those who fled the Philadelphia of the past, the city is now attempting to retain the economically mobile classes who have chosen to call Philadelphia home, often at the expense of its architectural past and cultural legacies. How the five squares will function amidst this "urban renaissance" is an open question. Ambitiously, Monument Lab is attempting to answer precisely that question. Whatever the outcome, here's hoping Penn's squares stay just as they are for another 333 years—and then some.

Patrick Grossi is Director of Advocacy with the Preservation Alliance for Greater Philadelphia

History Tells Us: The Best Monuments are Controversial Monuments

Ken Finkel

Philadelphia was shaped by ideas—big, bold, appealing ideas. If we wanted to cast any of these in the form of a monument, what would they look like? Consider the most essential concept in Philadelphia's founding DNA: William Penn's promised "freedom of conscience." Can we imagine creating a representation of something so ephemeral, elusive, and debatable without oversimplification, without reducing it to a cold abstraction?

The challenge leaves us to consider the possibility that perhaps it's just not possible to create monuments that represent big, complex, contested ideas in meaningful ways.

Charlie Chaplin would agree. Consider his commentary as the tramp in the 1931 silent film *City Lights*. The introductory frame of this story of urban wealth, woe, and love reads: "To the people of this city we donate the monument: 'Peace and Prosperity.'" A politician gestures and orates to the gathered crowd and introduces the philanthropist, arms full of bouquets. She, in turn, acknowledges the grateful, groveling artist before unveiling the statue. By removing the drape, they awaken Chaplin's tramp peacefully napping on the lap of the monument's central figure. In the melee that follows, Chaplin mocks each of the sculpted figures as he climbs down and runs off. In this form, in this setting, "Peace and Prosperity" isn't working for Chaplin. Nor would it, most likely, for us.

Monuments and their makers claim to speak to the people and for the people, offering gratitude, praise, and recognition. But in the second decade of the 21st century, at a time when we, as a society, embrace diversity and empathy: can our monuments responsibly present the full view of reality? Can we actually represent an ideal while also openly acknowledging its inevitable complexity, possible irony, and on occasion, inherent contradiction? Can monuments speak to conflicting versions of what we consider the truth? Or have we arrived at the threshold of a post-monumental era?

"Nearly every project since the Vietnam Veterans' Memorial, however innocuous, has come under intense scrutiny and generated many bitter quarrels over representation and representativeness," writes Dell Upton in an essay published in *Commemoration in America*. "Contemporary public battles over monuments are not the result of a breakdown of (an imaginary) former consensus," he writes, "but the products of a greater democracy, at least in the symbolic realm."

We know, as does Upton, that "in a democracy, one must challenge values, claims, and procedures tirelessly and unceasingly." Investigating the monument-making process and its results at the most prominent example of our time, the 9/11 Memorial, Upton points out the uncomfortable truth that "an illusion of consensus can be sustained only by suppressing evidence, values, voices..." When we "evade conflict and fashion consensus by suppressing specificity in favor of abstraction and indirection" our monuments "deny conflict" and we find ourselves "derelict in our democratic duty."

We've been, it seems, deluding ourselves. Upon close examination, it doesn't seem possible to create truly democratic "consensual monuments." Upton's words leave us pondering whether the creation of such a monument is even an appropriate aspiration.

So let's focus on what is possible, and therefore what is inherently more interesting: the democratic, non-consensual monument. Prospecting for examples, we'd want to identify contested, evocative, pointed, and most importantly, engaging examples. Philadelphia's history offers up many rich possibilities.

In the late 1980s, when the fate of Eastern State Penitentiary was up for debate, one group advocating demolition argued that the building stood as "a monument to man's inhumanity to man." Others, urging preservation, read the penitentiary as eloquent and important precisely because it embodied the inconvenient, uncomfortable truth. We have, in our midst, a failed nineteenth-century attempt at prison reform that became yet one more overcrowded twentieth-century prison, leaving us to ask: Why hide truth when its expression offers so much?

Another example of a democratic, non-consensual monument was found, a century and a half earlier, in the ruins of Pennsylvania Hall. Opened in May 1838, the building hosted a national Anti-Slavery convention. Within three days, a rioting mob reduced it to a charred shell. Abolitionist/activist/poet John Greenleaf Whittier treasured his walking stick made of wood from the "black and roofless hall." The "fire-scorched stones themselves are crying," he wrote, "And from their ashes white and cold / Its timbers are replying! / A voice, which Slavery cannot kill / Speaks from its crumbling arches still!"

The ruins of Pennsylvania Hall stood untouched for the next four years, expressing its controversial ideas in full public view: a potent, eloquent, and in this case, temporary monument.

What would be the equivalent today?

Kenneth Finkel is a Professor of American Studies at Temple University



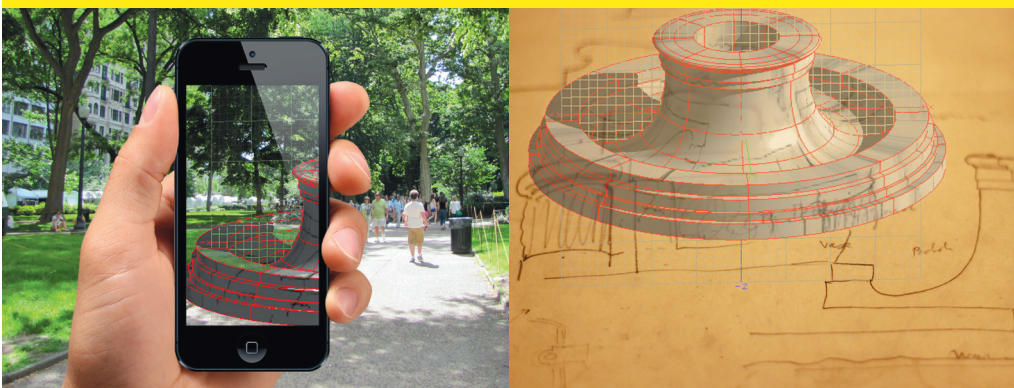
Zoe Strauss, Logan Square
The Walking Purchase Path



Logan Square is dedicated to statesman and historical icon James Logan, and the Swann Memorial Fountain within its circle depicts three Native American figures that represent the region’s waterways—the Delaware, Schuylkill, and Wissahickon. Despite Logan’s celebrated status, he was a major player in one of the more egregious land swindles in the history of the continent. During the early settlement of Pennsylvania, the treaty between William Penn and the Lenape was dissolved in a fraudulently constructed walking purchase. With Penn’s sons Thomas and John, Logan forged Penn’s signature on a deed stating that whatever distance a man could walk in a day and a half, a common unit of measurement among the Lenape, would belong to the Pennsylvania settlers. Logan sent three surveyors to run, not walk, along pre-cleared pathways; they covered over 50 miles, which led to the dubious transfer of nearly one million acres. The Swann Memorial Fountain is a point of pride in Philadelphia, yet it symbolizes a violation of William Penn’s treaty with the Lenape and highlights a chasm between history and public monuments. Little is heard of this troubling narrative, despite its existence in public records and court cases as recent as 2006.

The Walking Purchase Path is a speculative monument that proposes three 65-mile paths that lead from the fountain outward in three directions. These paths are not meant for the pleasure of walking or meandering—they are meant to measure distance. No matter the current ownership of the land, a marker the size of a manhole cover will sit at each mile, describing the longitude, latitude, and details of who owns the land when the monuments are made. Each will be inscribed with “Walking Purchase Path.” This unfeasible proposal is a call to make more public the history of the land theft that fueled the evolution of the Pennsylvania landscape, and to reconcile contemporary matters of land ownership and civic responsibility in Philadelphia.

Alexander Rosenberg, Rittenhouse Square
Imperfect Square: A Virtual Excavation

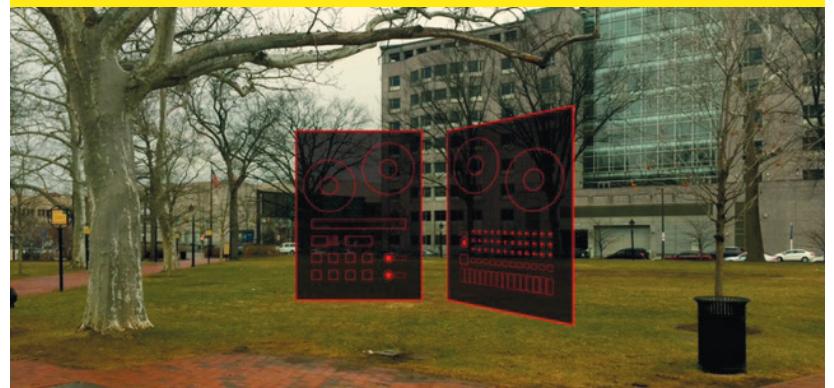


Rittenhouse Square is the only one of William Penn’s proposed squares to stay true to its original design. It was first depicted on a map by Thomas Holme in 1683, included on an imaginary grid of a then-nonexistent city to attract English investors. Looking around the square today, one might ask how this planned green space ended up containing so many disparate—and in some cases disharmonious—architectural elements. In attempting to answer this question, Alexander Rosenberg’s research revealed a great quantity of proposals: unrealized, partially completed, temporary, and built and removed. In other words, the oft-described “perfect square” contains an unusual series of events and structures that left the square with a confusing collection of fragments, mistakes, replacements, and long-forgotten intentions.

The square started as densely wooded and was completely deforested around the time of the Revolutionary War. Over the course of the following decades, a variety of monuments, memorials, and fences were erected and removed; as were benches, gas and electric lights, fountains, and walkways. A celestial observatory was proposed and approved but never built. A temporary kiosk was constructed for the 1876 Centennial Exhibition, then left permanently by the reflecting pool. The many monuments and artworks in the square have been defaced, stolen, re-located, and removed. To observe the square today is to glimpse a vibrant public space, but also to see a brief moment in an ever-changing process.

Rosenberg’s proposed monument acknowledges this constant flux with only minimal alterations to the existing square. With the aid of augmented reality, viewers will be able to see and explore every permutation of the square, layered into a great visual heap. What will it look like to see every proposal that has ever been imagined for the square, all at once? What if every structure proposed for this space was built, or if other bygone structures were never removed? Viewers will be able to download a dedicated app for their phones at the Victorian kiosk; a QR code will allow them to look through their screens and see a ghostly version of what was, what could have been, and what never was, all occupying the same space. Small, brightly colored “repairs” to the existing structures in the square will help the software place the virtual structure in real life, and viewers will navigate it by traversing Rittenhouse Square in new and exciting ways.

Kara Crombie, Franklin Square
Sample Philly



“Every music classroom in Philadelphia should have a drum machine and a sampler.” –Andrew Butler, Philadelphia Musician

The proposed monument is an interactive sculpture in Franklin Square that functions as a programmable drum machine and sampler, with a sound bank of musical loops drawn from Philadelphia’s rich musical history. In recent years, Franklin Square has been developed as a “playtime oasis” containing attractions geared toward family entertainment, such as a carousel and a mini golf course. The monument would not only match this agenda, but would also serve as a gateway for children in Philadelphia to become acquainted with the city’s musical legacies. In a time when art education has been cut from Philadelphia schools, and tools of musical expression are inaccessible to many children, this monument would provide an outlet for musical creativity. It could also function as the centerpiece for performance events in the city, as well as an archive of the musical experiments created by a future generation of Philadelphia artists.

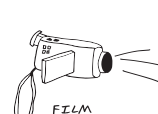
WE THE WEEDS, Washington Square
“We’re Getting There”



WE THE WEEDS responds to Philadelphia’s unique interplay of landscape and architecture to propose a botanical art monument for Washington Square. Describing the motley nature of the city’s visual landscape, Kaitlin Pomerantz of WE THE WEEDS notes, “A single square block may contain traces of the Founding Fathers, a chug-along factory from the industrial heyday, blown out windows from a home abandoned during White Flight, a vacant lot consumed by nature’s forces, and the billowing Tyvek of a rising construction project.” Inspired by SEPTA’s motto “We’re getting there,” which Pomerantz terms “a hopeful yet eternally provisional slogan,” WE THE WEEDS’ plan calls for the artists to clear a vacant lot within the park’s lawn, and to re-site architectural features from decaying homes throughout Philadelphia (stoops and door frames, for example) within the park as objects for visitor interaction. The cleared lot and the objects will be left untended so that ruderal plant species (weeds) can reclaim these zones. This array of insertions will create an alternative landscape within the highly manicured park that more realistically represents Philadelphia’s eclectic urban space and palimpsest-like architectural and ecological history. The scattered, deconstructed lot installation also refers to the park’s history as a burial ground for indigent and anonymous soldiers, antebellum African Americans, yellow fever victims, and other disenfranchised members of Old Philadelphia whose bones rest below Washington Square’s neat lawn. This monument-scape seeks to honor the variety in Philadelphia’s built and natural environment and to open a dialogue about its future development.

**ARTIST PROPOSALS FOR PHILADELPHIA’S FIVE SQUARES
 PRESENTED WITH THE PENNSYLVANIA ACADEMY OF THE
 FINE ARTS, 118 N. Broad St, 6 – 8pm**

- Wednesday, May 20 WE THE WEEDS, Washington Square & Alexander Rosenberg, Rittenhouse Square
- Wednesday, May 27 Zoe Strauss, Logan Square & Kara Crombie, Franklin Square
- Wednesday, June 3 In Memory of Terry Adkins, A Prototype Monument for City Hall’s Center Square



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Digestible History
Amari Johnson

Sometimes a city’s fictions are more digestible than its facts.

In 1976, Philadelphia was in a state of decay. Deindustrialization, growing crime and poverty rates, and mounting despair swept a nation recovering from war and social upheaval.

America needed a hero. He had to be large enough to capture hearts and imaginations, but not inaccessible. Capes and tights couldn’t do it. He had to strike a nerve more primal.

In December of 1976, *Rocky* hit the big screen. The 5’11” boxer was ready to take on the world and fight his way to mythic glory in the City of Brotherly Love. Where else could this story have taken place? Rocky Balboa is Philadelphia. As Sylvester Stallone once noted, he’s “a twentieth-century gladiator in a pair of sneakers” in a working-class underdog of a city. Through the triumphant Balboa, Philadelphia became America’s city once again—representing that hard work, determination, and an unwavering commitment to a dream can alchemize the most desperate of situations into victory.

In the movie *Rocky III*, a ten-foot statue of Balboa is installed at the top of the steps of the Philadelphia Museum of Art—the same seventy-two steps he sprinted up in *Rocky*, a scene that would become one of the most recognizable in American cinema. After the filming and a public debate, the statue was eventually relocated to the foot of those steps, where it remains today and ultimately serves as a symbol of the city.

All year, thousands of tourists crowd the “Rocky Steps,” tying up their laces to replicate Balboa’s run. Afterwards, if they can stand the line, they pose for a picture with the Italian Stallion himself, immortalized in two tons of bronze—a monument of fiction whose veracity is no less valid.

A little over four miles west of the Philadelphia Museum of Art, there is another monument—albeit unofficial and certainly less lauded. While its epicenter is at 6221 Osage Avenue, it spans the adjacent streets and creeps through Cobbs Creek. This is the place where

the “City of Brotherly Love” became the “City that Bombed Itself.”

A few years before the Rocky statue appeared, the MOVE organization formed in Powelton. The members of this life-centered, anti-establishment organization lived in a commune in the city’s Powelton Village neighborhood. Following a series of intense confrontations with the city, they were forced out; and they relocated to Osage Avenue.

On May 15, 1985, after ongoing clashes with police and neighbors, the city of Philadelphia dropped a firebomb on the MOVE house.

Debates about MOVE will rage far longer than the fire that city officials ordered to “let burn,” but certain facts are confirmed: Eleven people were killed in the fire, and five of them were children. Police fired ten thousand rounds of ammunition. Two hundred and fifty Philadelphians were left homeless and nearly sixty-five non-MOVE affiliated homes burned to the ground. Three city blocks were destroyed as a result of the city’s action.

In the ensuing thirty years, former residents have pleaded for the city to rebuild and repair their homes. After decades of shoddy workmanship and political evasion, the city sought, instead, to buy them out and condemn the houses. What remains, three decades after the fact, is an eerie silence that reigns over the boarded-up homes of the 6200 block of Osage Avenue: a monument to the unspoken.

Monuments to true events require a brave, bold citizenry willing to confront the past and make meaning of both myth and reality. A statue of Rocky Balboa—a movie character—was placed in front of the Museum of Art because of the real function he played in the lives of a needy audience. The hideous events that took place on Osage Avenue read more like a movie script than something you would encounter on the local news. But they are both Philadelphia. As we re-conceptualize monuments as not only bronze statues, but also as sites of memory, we must honestly and confidently acknowledge the facts that are uglier than fiction.

Amari Johnson is an Assistant Professor of African American Studies at Temple University and a Lab Manager of Monument Lab

For Time, A Monument
Megan Snowe

In the past few years I haven’t had time for monuments. The scale on which I live is not the same as the grand obelisks, awe-inspiring arches, or larger-than-life bronze men on horseback. I haven’t known how one such structure could relate directly to my life or emerge from my humble experience.

Monuments that evolve over time are the ones I connect with best. A garden, a house, a park—anything that actively perpetuates a connection to what is remembered and what is lived: continuity is a powerful tool. A monument does not have to be an ancient thing gathering dust, or a grand gesture of social principles. It can be temporary, changing, recurring, and performative.

Aside from the commemorated subject, a monument embodies time. In order to give form to a monument we must note something or someone whose impact we wish to continue beyond the moment in which it occurred or lived. Upon seeing it, the subject will travel forward as we—viewers, builders—travel back. That is what “monumental” can mean: crossing time. For time is the realm of memory, growth, and loss.

A monument can be a delicate thing, a statement of remembrance and caring, an act of homage. Some are meant to powerfully and defiantly withstand the test of time, reminding us that the strength to confront the present can be found in our past.

And what of the monuments that stand now? Those leaders of bygone movements, standing in overly determined poses... are we obligated to bring them into dialogue with our own time?

And then I remember, a monument can be a statement or a wish—something we are allowed to question – for it emerges from a shared history. And if we feel that our history is left out, we can give form to our own significant moments.

Carrying memory, appreciation, and significance through time is something I wish to do. I want to contribute forms that represent elements of our shared experience, no matter how small these elements seem. A statement of memory or presence in our shared urban space can be important, no matter how long it lasts.

It’s time to start building monuments.

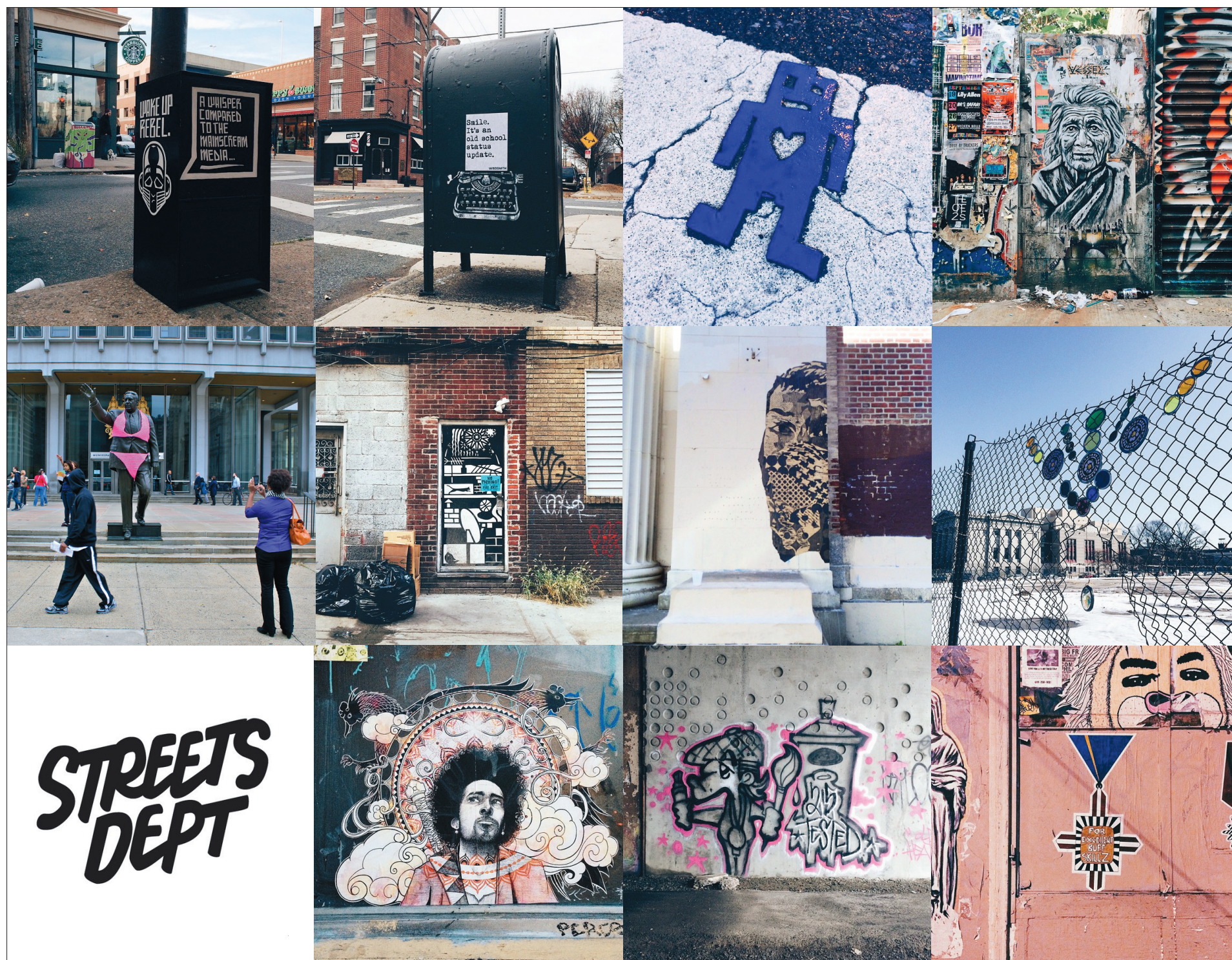
Megan Snowe is an Artist and the Program Coordinator of Monument Lab



Art and the Public Space Conrad Benner

Who decides what art is put in our public space and why does it matter? The vast majority of art in public space comes in the form of advertising, art created by businesses with the sole purpose of selling products and services. Most other forms of public art are commissioned and go through a process of approval by consensus that can ultimately change an artist's original intent. The average individual's role in creating art for the public space is very limited, but that does not stop some artists from using public space to display their art. This type of art, street art, is made outside of the control of money and consensus and can be used to create unfiltered dialogues, or simply for individual expression. Both are invaluable for a society dedicated to advancing free thought and the sharing of ideas.

Conrad Benner is the Founder/Editor of Streets Dept. For more information, see streetsdept.com and [@streetsdept](https://twitter.com/streetsdept)

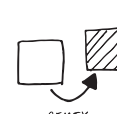


Monument Lab: Creative Speculations for Philadelphia Research and Data Collection

During Monument Lab, our team of researchers will engage the public at City Hall to collect ideas and proposals for speculative monuments. Students, faculty, and librarians from the Haverford College Digital Scholarship Fellows Program developed this exercise, led by Laurie Allen, Coordinator for Digital Scholarship and Services. This research form—available at City Hall and online—will invite participants to imagine their own speculations through written descriptions or sketches. Additionally, participants will locate their proposals using a specific address, intersection, or neighborhood within Philadelphia. Once completed, the form will be photographed and uploaded to a database, and then displayed on a digital map in the lab. The goal of this exercise is to map important histories and speculative futures together through creative research methods designed specifically for implementation at Philadelphia's City Hall. At the culmination of this project, the proposals will be shared on OpenDataPhilly, “a portal that provides access to more than 250 data sets, applications, and APIs related to the Philadelphia region.” Our collection of proposals will also be exhibited next fall during DesignPhiladelphia at the Philadelphia Center for Architecture.

For more information please visit www.monumentlab.com

<input type="checkbox"/> MONUMENT LAB		WHAT IS AN APPROPRIATE MONUMENT FOR THE CURRENT CITY OF PHILADELPHIA?	
NAME YOUR MONUMENT		PLACE YOUR MONUMENT [Address, Intersection, or Neighborhood]	
YOUR ZIP CODE		DESCRIBE AND/OR SKETCH IN THIS SPACE	
www.monumentlab.com		info@monumentlab.com	
#monumentlab		@monument_lab	



Illustrations by
Nilay Lawson

MONUMENT LAB CALENDAR

MAY 15 – JUNE 7, 2015

ALL EVENTS ARE FREE AND OPEN TO THE PUBLIC

S	M	T	W	T	F	S
May	ML Daily Monument Lab Open Hours 12 – 7 pm		Special Events free to the public in the City Hall Courtyard		15 Opening of Monument Lab and the dedication of Terry Adkins' prototype monument 4 – 7pm	16 ML
June	Noon Talks in the City Hall Courtyard 12 – 1 pm		Creative Speculations for William Penn's Five Squares presented with the Pennsylvania Academy of Fine Arts, Art in Process series 6 – 8 pm 118 N. Broad St.			
17 ML	Penny Balkin Bach , Association for Public Art & Ken Finkel , Temple University	Thomas Devaney , Poet & Yolanda Wisher , Poet	Nathaniel Popkin , Hidden City & Anthony Smyrski , Megawords WE THE WEEDS Washington Square Alexander Rosenberg , Rittenhouse Square	Chris Bartlett , William Way LGBT Center & Fran Zavala Cortes , GALAEI Zya Levy , WE THE WEEDS Elisa Ruse Esposito , Emerald Street Urban Farm 4 – 5 pm	Conrad Benner , StreetsDept.com & Lansie Sylvia , "Next Stop: Democracy!"	23 ML
24 ML	25 Memorial Day	Dan Biddle , & Murray Dubin , Co-Authors of <i>Tasting Freedom: Octavius Catto and the Battle for Equality in Civil War America</i>	State Rep. Brian Sims , & Students from Science Leadership Academy with History Teacher Pearl Jonas Zoe Strauss , Logan Square Kara Crombie , Franklin Square	John Jackson , University of Pennsylvania & Salamishah Tillet , University of Pennsylvania	Billy Dufala , RAIR & Lucia Thomé , RAIR	30 ML
31 ML	Nancy Chen , Asian Arts Initiative & Josh Perelman , National Museum of American Jewish History	Erin Bernard , Philadelphia History Truck & Daniel Tucker , Moore College of Art & Design	Capt. Altovise Love-Craighead , Philadelphia Police Dept. and EMIR (Every Murder Is Real) & Jonathan Purtle , Drexel University An Evening in Memory of Terry Adkins	Helen White , Haverford College & William Williams , Haverford College	Jane Golden , Mural Arts Program & Connor Barwin , Philadelphia Eagles and Make the World Better Project	6 ML Saturday at City Hall Presented with Next City A conversation about the city with Philadelphia Inquirer architecture critic Inga Saffron, Amber Art Collective, & more. 12 – 3 pm
7 ML Last Day of Monument Lab	<p>MAJOR SUPPORT FOR MONUMENT LAB HAS BEEN PROVIDED BY THE PEW CENTER FOR ARTS & HERITAGE</p> <p>The Pew Center for Arts & Heritage is a multidisciplinary grantmaker and hub for knowledge sharing, funded by The Pew Charitable Trusts, and dedicated to fostering a vibrant cultural community in Greater Philadelphia. The Center fulfills this mission by investing in ambitious, imaginative arts and heritage projects that showcase the region's cultural vitality and enhance public life, and by engaging in an exchange of ideas concerning artistic and interpretive practice with a broad network of cultural practitioners and leaders. The Center awards project grants in Performance and Exhibitions & Public Interpretation, no-strings attached Pew Fellowship grants to individual artists working in all disciplines, and multi-year Advancement grants to high-performing institutions undertaking bold, innovative organizational initiatives.</p>					

