

Architecture and Memory in Europe



Instructor: Dr. Jerzy (Jurek) Elżanowski

Location: 1006 Dunton Tower or as announced

Time: Tuesdays, 14:35-17:25

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Course Argument

Architecture and Memory in Europe surveys monuments, memorials, and monumental urban ensembles in the former East Bloc, with a particular focus on Poland and Germany. We will look at monuments, not only in their local urban or rural settings, but also as they relate to each other in the context of broader geopolitical pressures. Over the course of a dozen seminars, we will ask difficult questions about the political and ideological promiscuity of commemorative landscapes, and about their local, national, transnational, and even transcontinental implications. Methodologically, we will investigate the complex relationships between social groups and their symbolic architectures at times of conflict. By exploring post-1939 cartography and photography, we will consider the often-elided question of the presence and meaning of human remains in urban space, and in the broader imaginary of urban ruination. As a complement to our intensive work on texts, maps, and photographs, we will also prepare critical/subversive architectural competition entries for the controversial Memorial to the Victims of Communism proposed for central Ottawa (*no design experience required*).

This is a course about learning how to read commemorative and symbolic architectures in the city. Urban literacy requires an understanding of cross-disciplinary research methods and an ability to decipher a wide range of sources: architectural and urban plans, maps, photographs, exhibitions, and buildings themselves. It means working at different scales, not only in cartographic terms, but also in terms of local, national, and transnational politics. Deeply personal, I frame the course as a series of scaled travels, first through Warsaw, then west towards Berlin and Dresden, south to Oświęcim (Auschwitz), and northeast, to Vilnius, Tallinn, and Moscow. These imaginary excursions mimic my own longer and shorter research trips to these cities, but also

intentionally chronicle places I have chosen not to visit (or those I fear to encounter). By narrating the course in such a personal way, I hope to encourage you to be equally transparent about your preoccupations, and to layer *your* narratives beside and on top of mine, creating a sort of memory palimpsest.

I propose to divide the course into three main parts: The first three academic sessions will serve as introductions to early postwar European urban history, and to our two anchor cities (Warsaw and Berlin). These introductory sessions will help prepare us to identify and contextualize a series of object/institution types discussed in the last five sessions. The three middle sessions will initiate the main assignment – the conceptual design for Ottawa’s Memorial to the Victims of Communism – through intensive workshops involving map reading and projective curatorial work. These meetings will bridge between the European and the Canadian contexts and prepare us for the difficult task of designing a monument to communism on stolen land (unceded Algonquin territory) in a colonial state (Canada). Overall, the course will concentrate on the following (overlapping) commemorative/symbolic architectural types: the socialist people’s palace, the socialist boulevard, the reconstructed urban castle, the Jewish/war museum/memorial, the Soviet war memorial/Tomb of the Unknown Soldier, the incremental/iterative/deictic (counter) memorial. We will continuously oscillate between the local (urban) and the various national/transnational scales, tracking how commemorative languages – especially those related to diasporic traumas – enter the global memory economy.

Just like the more popular slow food movement, there is an increasing interest, for example among feminist thinkers, in a ‘slow scholarship’ that challenges what Metz et.al. call the “neoliberal University time.”¹ This course will try to be a slow course. We will linger on topics, let them unfold, enjoy silences, and scrape at specific places and situations rather than trying to cover the largest number of case studies. My hope is that we will do assignments thoughtfully, iteratively, and collaboratively. This doesn’t mean that we will work less, but rather that we will value process over product, and consider assessment tools together. In effect, the course will be both more flexible and more rigorous. For this reason, **the following outline is a draft only** – my initial proposal for how the course will unfold. During the first two course sessions we will work together to modify the outline to suit our common interests and goals. **I will circulate a final outline by the third week of class.** We will also discuss assignment goals, peer review models, and assessment. I will distribute formal assignment descriptions in class and post them on cuLearn.

Throughout the next 13 weeks, Warsaw and Berlin will be our patient guides; they will help us find a place from which to learn about architecture and memory in Europe.

Class Participation, Assignments, and Evaluation

You will be evaluated on the basis of class participation, discussion facilitation, a short response paper, a final symposium presentation/performance, and a final assignment. I will distribute detailed written descriptions for each assignment in class and post them on

¹ Alison Mountz et al., “For Slow Scholarship: A Feminist Politics of Resistance through Collective Action in the Neoliberal University,” *ACME: An International Journal for Critical Geographies* 14, no. 4 (August 18, 2015): 1235–59.

cuLearn. This is a seminar, so I expect all students to attend class regularly and to participate in discussions, drawing upon thoughtful analysis of the assigned literature. Each week, one or two students will be responsible for facilitating that day's discussion. The student or the pair will be asked to briefly summarize the assigned articles, to suggest a direction for the group discussion, and to prepare questions/an interactive activity for the class. We will talk more about expectations for discussions and class participation.

Grade Distribution

Overall Class Participation (including Peer Review): 15%
Discussion Facilitation: 15% (2 sessions)
Short Response Paper: 10%
Revised Proposal and Bibliography: 10%
Symposium Presentation: 20%
Final Paper/Project Submission (Conceptual Design for the Memorial to the Victims of Communism in Ottawa): 30%

Tentative Assignment Deadlines

Initial Proposals due Friday, October 21, 2016
Peer Reviews of Proposals delivered to colleagues by Sunday, October 30, 2016 at the latest.
Proposal Presentations, Tuesday, November 1, 2016.
Revised Proposals due Friday, November 4, 2016.
Response Papers due 1 week after discussion chosen (I will explain).
Symposium Presentations TBA.
Final Projects due Friday, December 9, 2016.

Schedule of Readings

I will make as many articles as possible available either on ARES or cuLearn. For copyright reasons, some books (and book chapters) may be accessible at the library reserves only, and in at least two cases (see Classes 8 and 12), I will be signing out rare books from my personal library. Please make sure to plan your readings in advance, and to coordinate with me.

We will be discussing James E. Young's *At Memory's Edge: After-Images of the Holocaust in Contemporary Art and Architecture* (New Haven: Yale University Press, 2000) in its entirety on November 22nd. Please make sure to purchase the book on Amazon or elsewhere as soon as possible so that you have enough time to read it in detail before Class 10. I find that using a hard rather than an electronic copy is more productive for learning. I would also ask that you print and bring physical copies of assigned articles to class.

In addition to the readings, we will choose a series of photographs and maps to 'read closely' for several of the sessions. I will talk more about what this means and how we will structure discussions around close readings of visual materials.

Class 1: Introductory Class

September 13, 2016

Please bring a printed image that you would like to share with the group. The image should address the question: What is my position with respect to/experience with architecture and memory in Europe?

Class 2: The Legacy of War

September 20, 2016

- Tony Judt, "The Legacy of War," in *Postwar: A History of Europe Since 1945* (New York: Penguin Press, 2005), 13-40. Note: Feel welcome to read the same chapter in the 2010 edition.
- Georges Didi-Huberman, "Four Pieces of Film Snatched from Hell," in *Images in Spite of All: Four Photographs from Auschwitz* (Chicago: University of Chicago Press, 2008), 2-17.
- Anthony Vidler, "Air War and Architecture," in *Ruins of Modernity*, ed. Julia Hell and Andreas Schönle (Durham, NC: Duke University Press, 2010), 29-39.

Class 3: Berlin—Warsaw—Moscow: Post-Socialist Anxieties

September 27, 2016

- Jennifer Evans, "The Cellar and the Bunker," in *Life Among the Ruins: Cityscape and Sexuality in Cold War Berlin* (Palgrave Macmillan, 2011), 16-45.
- Andreas Huyssen, "The Voids of Berlin," in *Present Pasts: Urban Palimpsests and the Politics of Memory* (Stanford, CA: Stanford University Press, 2003), 49-71.
- Ella Chmielewska, "Sites of Display: Iconosphere of Warsaw, 1955 to the Present Day," in *City in Art*, ed. Peter Martyn (Warsaw: Institute of Art, 2007), 127-143.
- Svetlana Boym, "Nostalgia Moscow Style," *Harvard Design Magazine* 13 (2001), <http://www.harvarddesignmagazine.org/issues/13/nostalgia-moscow-style>.

Class 4: From Ruins to Rubble

October 4, 2016

- Jerzy Elżanowski, "Ruins, Rubble and Human Remains: Negotiating Culture and Violence in Post-Catastrophic Warsaw," *Public Art Dialogue* 2, no. 2 (2012): 114-146.
- Michael Meng, "Clearing Jewish Rubble," in *Shattered Spaces: Encountering Jewish Ruins in Postwar Germany and Poland* (Cambridge, MA: Harvard University Press, 2011), 60-110.
- Gaston Gordillo, Introduction to *Rubble: The Afterlife of Destruction* (Durham; London: Duke University Press, 2014), 1-30.

Class 5: Damage Maps Workshop

October 11, 2016

We will be meeting at the Carleton Archives & Research Collections (Room 581, MacOdrum Library), in order to view and work with a collection of war damage maps of German cities recently acquired from Niels Gutschow. To prepare, please read:

- Kenneth Hewitt, "Total War Meets Totalitarian Planning," in *A Blessing in Disguise: War and Town Planning in Europe, 1940-1945*, ed. Jörn Düvel and Niels Gutschow (Berlin: DOM Publishers, 2013), 88-103.
- Andrew Herscher, "Introduction: Violence Taking Place" as well as "A Relic of the Past Fast Disappearing," in *Violence Taking Place: The Architecture of the Kosovo Conflict* (Stanford, CA: Stanford University Press, 2010), 1-43.
- and closely study Warsaw's historic aerial photomaps at:
http://www.mapa.um.warszawa.pl/mapaApp1/mapa?service=mapa_historyczna

Class 6: Curatorial Dreams

October 18, 2016

- Shelley Ruth Butler and Erica Lehrer, Introduction to *Curatorial Dreams: Critics Imagine Exhibitions* (Montreal and Kingston; London; Chicago: McGill Queen's University Press, 2016), 3-23.
- In addition to the introduction above, please choose one other 'curatorial dream' from Butler and Lehrer's edited volume to share in class.
- Nathalie Casemajor, "Memorial to the Victims of Communism: Chronicle of a Political Coup," *Espace* 112 (2016); 68-75.
- Please either listen to, or read the transcript from (posted in cuLearn), Daniel Liebeskind's 2015 Forum Lecture on the topic of the Canadian Holocaust Monument, <https://www.youtube.com/watch?v=nyqICK00YRY>.

Initial Proposals due Friday, October 21, 2016.

Reading Week – No Class

October 24-28, 2016

Please use this week to peer review your colleagues' project proposals. You will find that the following text will help you locate proposals in the Canadian commemorative context: Ruth Phillips, "Settler Monuments, Indigenous Memory: Dis-Membering and Re-Membering Canadian Art History," in *Settling and Unsettling Memories: Essays in Canadian Public History*, ed. Nicole Neatby and Peter Hodgins (Toronto; Buffalo; London: Toronto University Press, 2012).

Panel on Memorial to the Victims of Communism

October 28 or 29, 2016 (TBA)

<https://carleton.ca/canadianstudies/cu-events/2016-csn-rec-conference/>

I highly recommend attending. The session will help you a great deal with the final assignment.

Peer Reviews of Proposals delivered to colleagues by Sunday, October 30, 2016 at the latest.

Class 7: Presentation of reviewed proposals and discussion

November 1, 2016

I will be inviting guests to discuss your proposals. Check cuLearn for detailed instructions on presentation requirements. Please make sure you have read Ruth Phillips' text (above). Please bring printed copies of your proposal as well as all your peer reviewer comments.

Revised Proposals due Friday, November 4, 2016.

Class 8: Warsaw to Berlin: At the Edge of a Book Binding

November 8, 2016

- *MDM—KMA: The Architectural Legacy of Socialist Realism in Warsaw* (Warszawa: Dom Spotkań z Historią, 2011). Please read the whole book, available to loan from my office (DT 1203).
- Maria Shéhérezade Guidici, "The Last Great Street of Europe: The Rise and Fall of Stalinallee," *AA Files* 65 (2012); 124-132.
- We will be watching Eric Bednarski's 2005 film *MDM* in class (37 minutes, see szadek.com)

I will return revised proposals with feedback by November 11, 2016.

Class 9: The Socialist People's Palace

November 15, 2016

- Mark Dorrian, "Falling Upon the Palace: The Shadow of the Palace of Culture," *The Journal of Architecture* 15, no. 1 (February 2010): 87-103.
- Michał Murawski, "Big Affects: Size, Sex, and Stalinist 'Architectural Power' in Post-Socialist Warsaw," in *Elements of Architecture: Assembling Archaeology, Affect and the Performance of Building Spaces*, ed. Tim Flohr Sørensen and Mikel Bille (London: Routledge, 2016), 63-83.
- Reading by Rebecca Dolgoy TBA. Rebecca will join us for the discussion.

Class 10: Counter-memory

November 22, 2016

- James E. Young, *At Memory's Edge: After-Images of the Holocaust in Contemporary Art and Architecture* (New Haven: Yale University Press, 2000).
- Additional reading, likely from Shelly Horstein's *Losing Site* (Ashgate, 2011), TBA.

Class 11: The Keret House: A Case Study

November 29, 2016

- Jan Woleński, "Nothingness, Philosophy, and the Keret House," as well as Etgar Keret, "Jam," both in *Void Spaces. Artist-in-residence at the Keret House* (Warsaw: Polish Modern Art Foundation), 23-39; 43-45.

- Elżbieta Janicka, "A Hide-out in Demo Version: The Keret House in Warsaw as Re-Enactment of Jewish Hiding," *Holocaust Studies* 20, no. 1–2 (2014): 83–116.
- Chapter from Eyal Weizman, *The Least of All Possible Evils: Humanitarian Violence from Arendt to Gaza* (London; New York: Verso, 2011), TBA.
- Feel free to glance (this is by no means obligatory) through my text on Chłodna Street in Warsaw for some more context on the area where the Keret House is located; my text predates the construction of the house: Jerzy Elżanowski, "Memorials and Material Dislocation: The Politics of Public Space in Warsaw," in *Public Space and the Challenges of Urban Transformation in Europe*, ed. Ali Madanipour, Sabine Knierbein, and Aglaée Degros (Routledge, 2013), 88–102.

Class 12: Summary Class

December 6, 2016

- James A. Craig and Matt Ozga-Lawn, *Pamphlet Architecture 32: Resilience* (New York: Princeton Architectural Press, 2012). Please read the whole book, available to loan from my office (DT 1203).

CU Learn

This course uses cuLearn, Carleton's learning management system, for document sharing. To access your courses on cuLearn go to carleton.ca/culearn. For help and support, go to carleton.ca/culearnsupport/students. Any unresolved questions can be directed to Computing and Communication Services (CCS) by phone at 613-520-3700 or via email at atccs_service_desk@carleton.ca.

Academic Accommodations:

The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your **Letter of Accommodation** at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (*if applicable*). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (*if applicable*).

Religious Observance: Students requesting accommodation for religious observances should apply in writing to their instructor for alternate dates and/or means of satisfying academic requirements. Such requests should be made during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist, but no later than two weeks before the compulsory academic event. Accommodation is to be worked out directly and on an individual basis between the student and the instructor(s) involved. Instructors will make accommodations in a way that avoids academic

disadvantage to the student. Instructors and students may contact an Equity Services Advisor for assistance (www.carleton.ca/equity).

Pregnancy: Pregnant students requiring academic accommodations are encouraged to contact an Equity Advisor in Equity Services to complete a *letter of accommodation*. Then, make an appointment to discuss your needs with the instructor at least two weeks prior to the first academic event in which it is anticipated the accommodation will be required.

Plagiarism:

The University Senate defines plagiarism as “presenting, whether intentional or not, the ideas, expression of ideas or work of others as one’s own”. This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.

All suspicions of plagiarism will be dealt with according to the Carleton’s Academic Integrity Policy (<http://carleton.ca/studentaffairs/academic-integrity/>). The Associate Dean of the Faculty will conduct a rigorous investigation, including an interview with the student. Penalties are not trivial. They may include a mark of zero for the plagiarized work or a final grade of F for the course.

Student or professor materials created for this course (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the author(s). They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s).

Submission, Return and Grading of Term Work:

Written assignments must be submitted directly to the instructor(s) according to the instructions in the course outline. If permitted in the course outline, late assignments may be submitted to the drop box in the corridor outside room 3305 River Building. Assignments will be retrieved every business day at **4 p.m.**, stamped with that day’s date, and then distributed to the instructors. For written assignments not returned in class please attach a stamped, self-addressed envelope if you wish to have your

assignment returned by mail. Final exams are intended solely for the purpose of evaluation and will not be returned.

Final standing in courses will be shown by alphabetical grades. The system of grades used, with corresponding grade points is:

Percentage	Letter grade	12-point scale	Percentage	Letter grade	12-point scale
90-100	A+	12	67-69	C+	6
85-89	A	11	63-66	C	5
80-84	A-	10	60-62	C-	4
77-79	B+	9	57-59	D+	3
73-76	B	8	53-56	D	2
70-72	B-	7	50-52	D-	1

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by an instructor may be subject to revision. No grades are final until they have been approved by the Dean.

Carleton E-mail Accounts: All email communication to students will be via official Carleton university e-mail accounts and/or cuLearn. As important course and university information is distributed this way, it is the student's responsibility to monitor their Carleton and cuLearn accounts.

Official Course Outline: The course outline posted to EURUS website is the official course outline.