



Anvers Départ d'émigrants

E. & J.
B. & C.

THE RED STAR LINE

It will be important that the experience of the emigrants and the relationship they had to the building be experienced by the audience/visitor.

How do these private moments get transported into a public arena and translated into the physical form of the architecture of this memory site?

Memory in and of itself is challenging to articulate because it is so subjective. How, then, do you make it universal?

How do you have a remembrance of other moments, living in them and through them, without isolating the present?

What is the connection between history-as-lived and history-as-recorded?

How are memories of groups conveyed and sustained?

What are the defining moments that shaped the experience and created this memory place?

How do we return the voice to the building?

Migration As Social Change

The Red Star Line complex, not unlike Ellis Island, was a place of arrival and departure. Though Ellis Island and the Red Star Line have a shared past, the affirmation of who we are and what we are as emigrants moving through this site is quite different.

Not unlike the Bremerhaven museum that came about in collaboration with the Immigration Museum at Ellis Island or the Hamburg emigration museum with a 2007 opening, the changing landscape of the world today with European migration, integration, tolerance and intolerance makes it increasingly critical to understand how societies coexist. It has never been more important to understand what it meant to leave home in earlier times, the fear experienced, the risks, the hope as emigrants entered into a world that was not at that time a global village. It is part of the controversial history that we all need to reclaim as our own where wealth and frustration and hope, often appearing in parallel, does not diminish representing distinctive characteristics of various cultures.

The Red Star Line should be for a large and diverse audience, including people who never go to history museums or read scholarly books on the subject. The Red Star Line Antwerp, within the context of Ellis Island, Bremerhaven and Hamburg, though unique, is part of a network of places that reconnects social memory on an urban and international scale to those meanings in contemporary life.



THE RED STAR LINE

Design Vision, Goals and Process

The Red Star Line Buildings are historically more significant than their physical stature. The buildings hold an endearing place for the millions of emigrants who passed through them, as well as their countless descendants. This project is about their collective memories.

We realize that these evocative memories are created, not by pristine restorations and striking new interiors, but by preserving the patina of time. New design elements are insertions within the original architecture. The stabilized ruin of the historic interiors convey the legacy of these buildings. The contemporary design is distinctively new, held apart from the historic fabric. The most significant interventions occur in the least historic spaces – RSL 2, while RSL 1 and RSL 3 tell the story of emigration and the Red Star Line process and provide the contemplative spaces to understand the memory of these experiences.

The emigrants' experience is one of procession, not just from room to room in the administrative and medical examinations, but more significantly, one of emotion and revelation, from fear of the unknown to the hope for the future as one passed the many hurdles of acceptance for passage to the New World. Indeed, the passage began in one's small rural village, through the City of Antwerp and the Red Star Line complex, and across the ocean to one's ultimate destination in America.

The physical route through the RSL Memory Place is a metaphor for these processions. Starting in the enclosed, dark, ground floor rooms, one passes through the interpretive spaces with increasing glimpses of light and air, culminating in a glass enclosed tower where the full possibilities of hope and promise are revealed in unobstructed views of the water and the sky beyond.

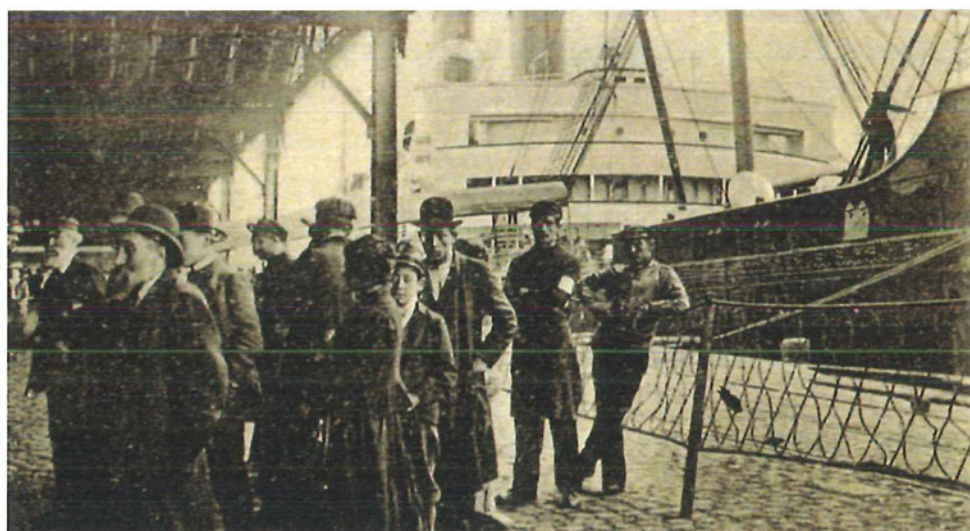
The inspiration for the design is drawn from the buildings themselves and their storied past. It is the architect's role to understand the evolution of the Red Star Line Buildings, to tell its important stories and design the next chapters in its ongoing history.



Antwerp and New York



The Red Star Line was formed in 1902 by the Welsh-born American financier John Pierpont Morgan and wealthy partners who acquired and merged six shipping lines with a total of 133 ships, sailing under the American, British and Belgian flags. The Red Star Line consisted of “magnificent floating palaces” in existence from 1872 to 1935. An extension of the Pennsylvania Railroad, it provided a direct connection to Continental Europe through the port of Antwerp.



Antwerp - Emigrants Departing



Antwerp - Route from Station to Dock

In 1920 and 1921 there was a period of unusually large mass emigration from Eastern Europe to the United States. The Red Star liners sailed under the Belgian tricolor, and had as a house flag a white burgee with a red star in the centre. The hulls had a red line from stem to stem. All ships owned by this company would have names ending in – LAND, i.e. Vaderland, Belgenland, Nederland, Switzerland, Zeeland, Friesland, Noordland, Pennland, Lapland and Westerland. The Belgenland was called a jewel box among ships with first class smoke rooms on the upper promenade deck, lido beach and outdoor swimming pools.



Ellis Island
Immigration Station 1900



New York City Ethnic Neighborhoods

Immigrants Arriving at Ellis Island

Migrant Memories

Routes, Landmarks
and Memory Sites

“The first leg of the trip was a freight train, crowded, people jammed in. My memory is finally arriving in Antwerp and staying somewhere that wasn’t a hotel. It was a place where emigrants were lodged. You would sleep in separate rooms, men and women lodged apart. It had taken so long to get here I didn’t understand why we weren’t immediately placed on the ship that would take us to America. Not knowing frightened my mother and angered my father.”

“We were scared to death. There was tenseness both in my parents and myself when we entered those buildings in Antwerp. We did not know a word of English and certainly not Flemish. People burst into tears when they were separated from their families. First we left our bags, the only thing we had in the world, and then we left our mothers, fathers, sister, brothers, husbands, and wives. When we were separated we thought we had done something wrong.”

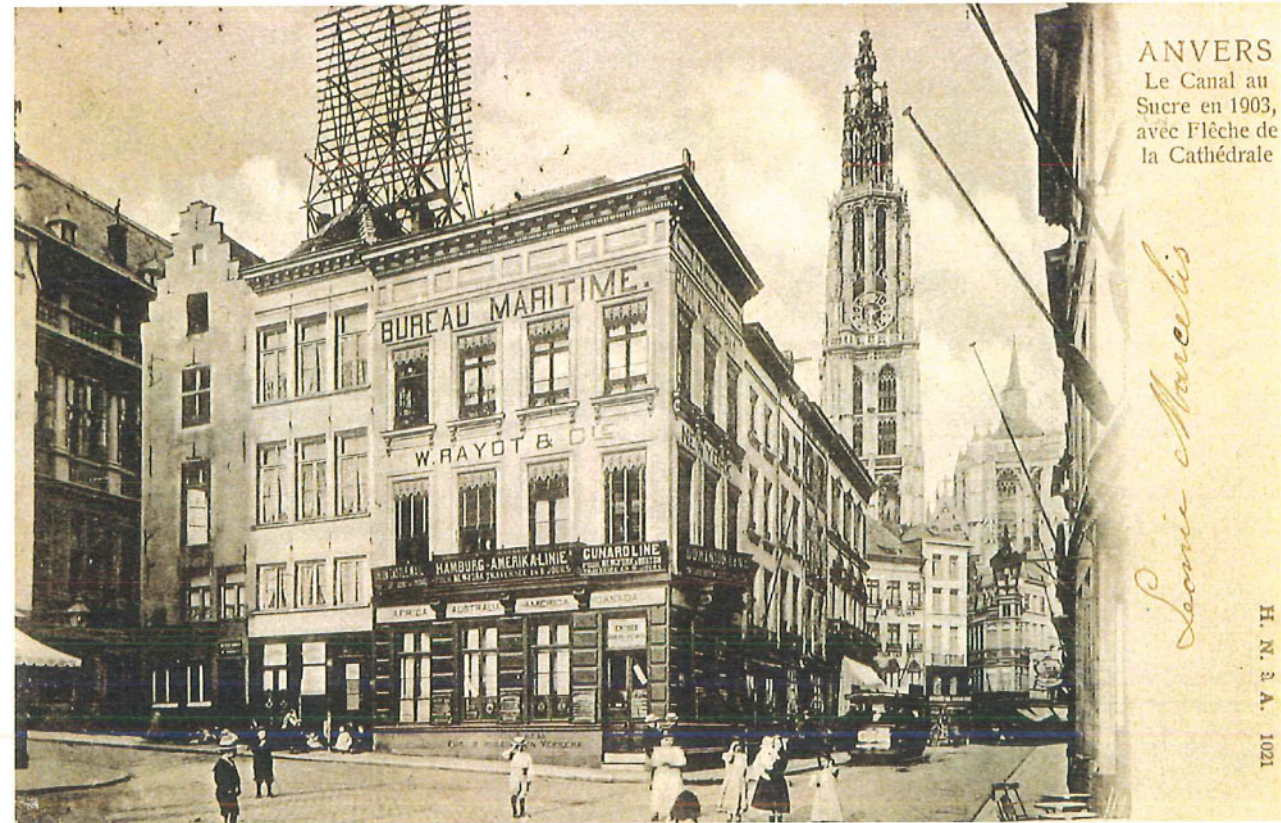
“I remember that red headed fellow. So many people in Lubijiva had red hair. So when he pointed for me to go down the small narrow hallway that seemed so small with so many people, I went. I was separated from my brothers and needed to find something familiar to trust. So it was the color of his hair that made me feel that I could trust him, like some long lost family member whose name I did not know and whose language I did not understand.”

“I left Antwerp to be with friends and relatives who had already settled in this new world. They made more money and many returned to Antwerp again speaking of a different and lucrative life in the world across the sea.”





Antwerp Central Station



Antwerp City Center
Circa 1920



Antwerp - The Route to the Docks



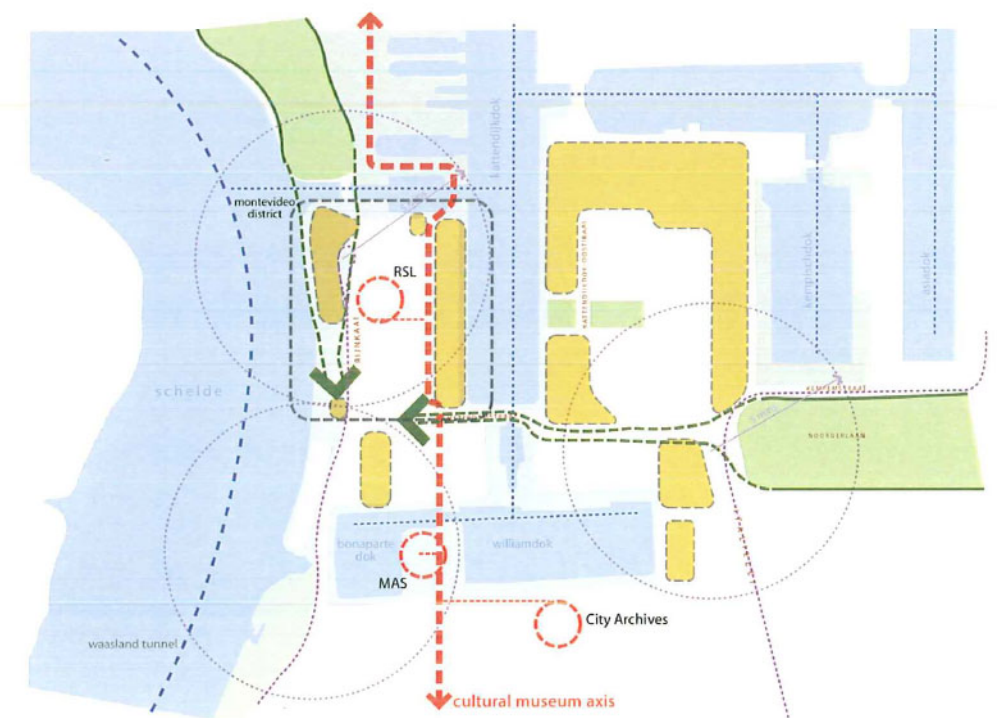
Antwerp - The Rijnkaai

Montevideo District

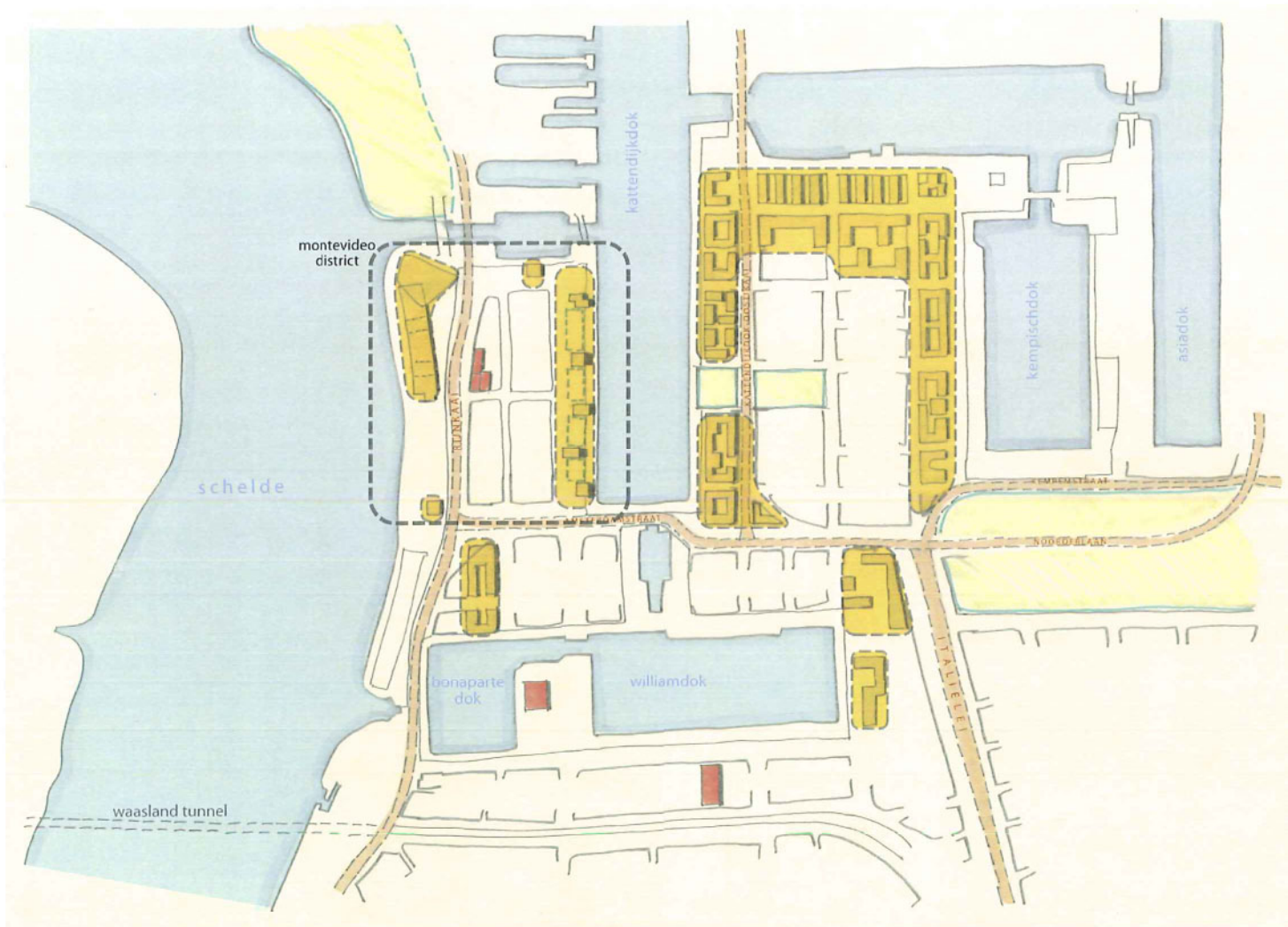
Master Plan
April 2004

The Master Plan for the Montevideo District, which was published in April 2004, set the framework for public improvement and private development in the District. Development sites, cultural sites, intermodal connections and landscape linkages are all integrated into the District Plan.

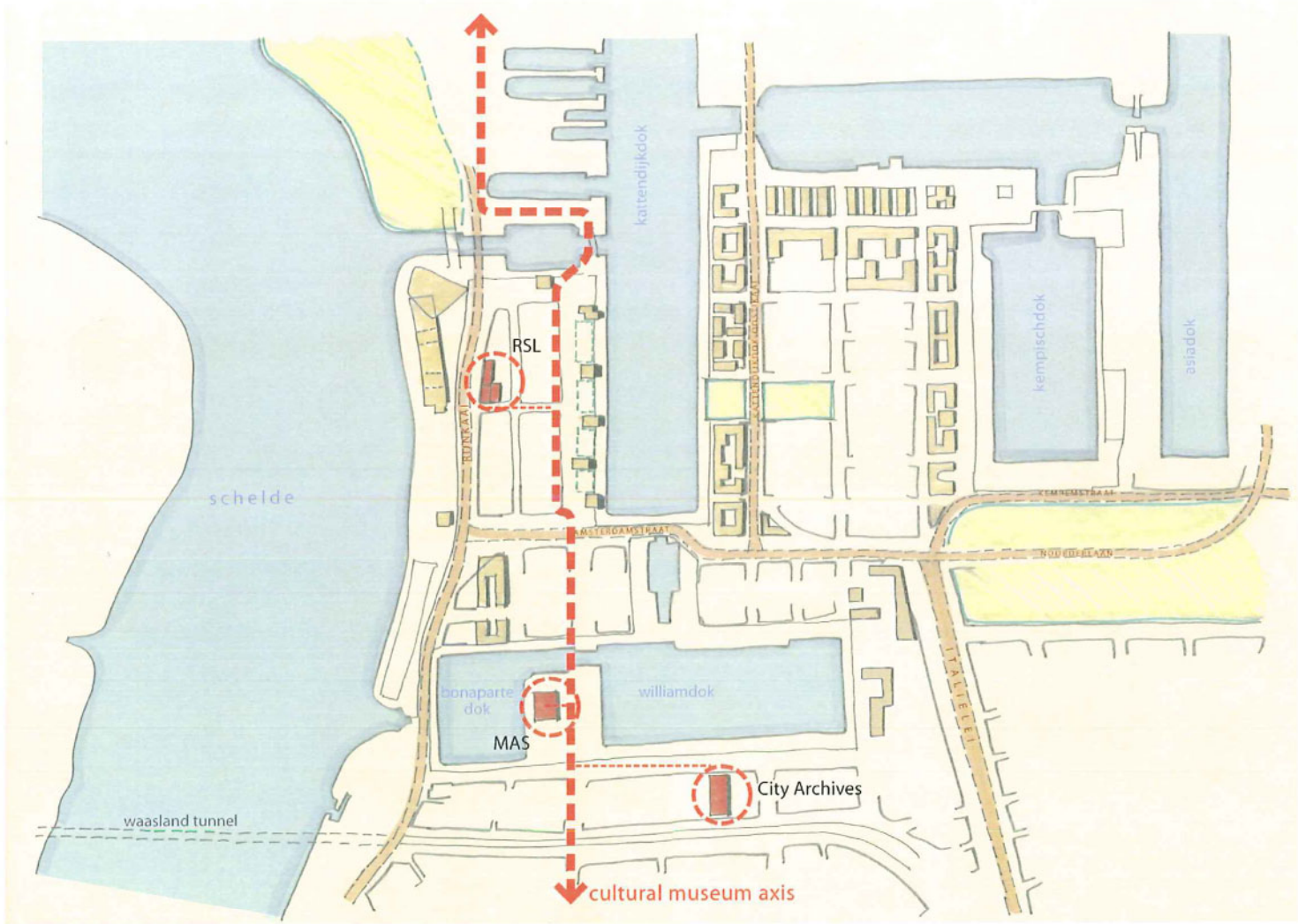
Now there is the need to integrate into the District Plan proposals for the RSL site and ensuring that it will generate further cultural and economic stimuli to the Plan. The following diagrams illustrate the development, inter-modal, landscape and cultural components of the District Plan.



District Master Plan - Land Use Diagram

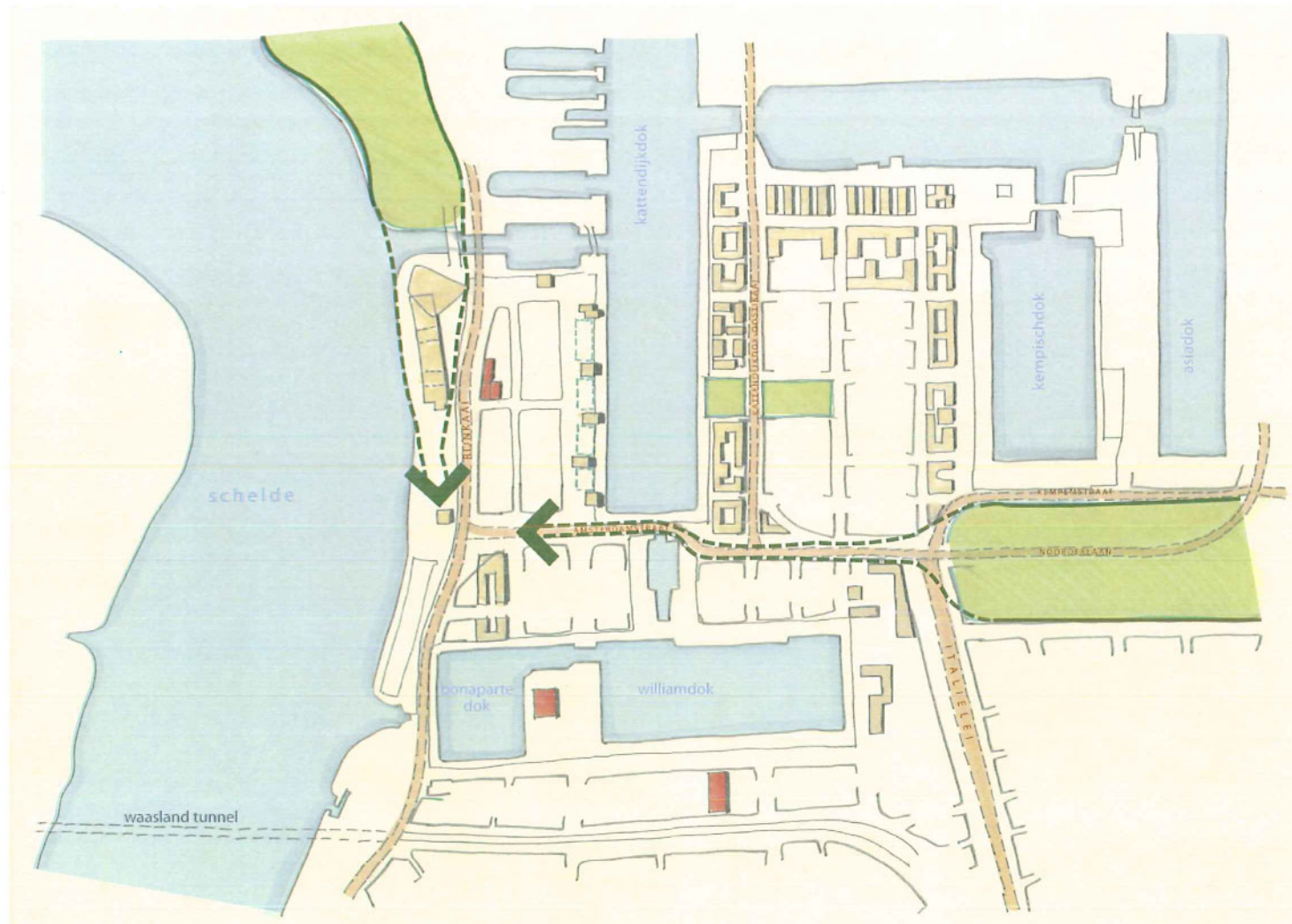


Proposed Development

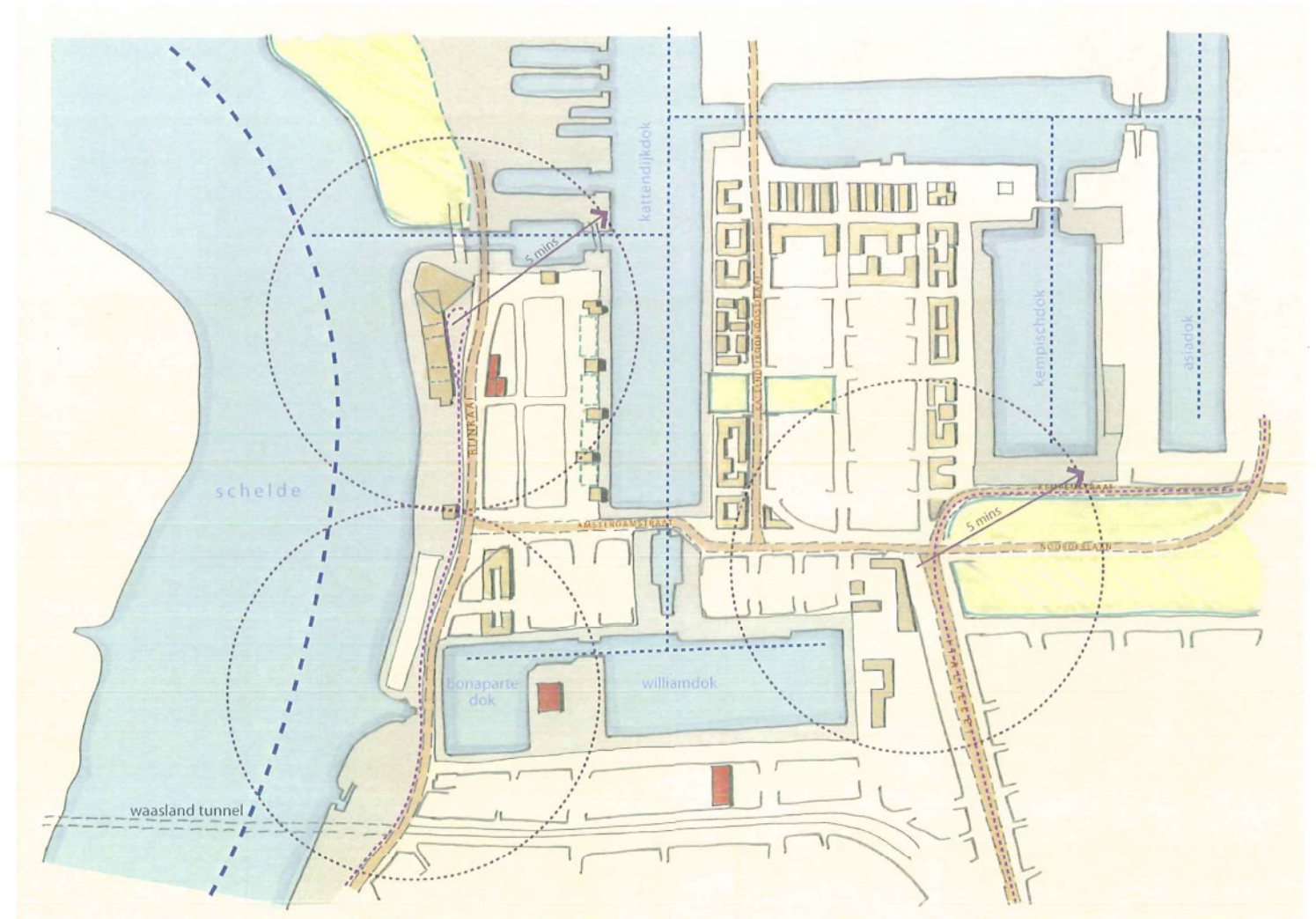


Cultural Museum Axis

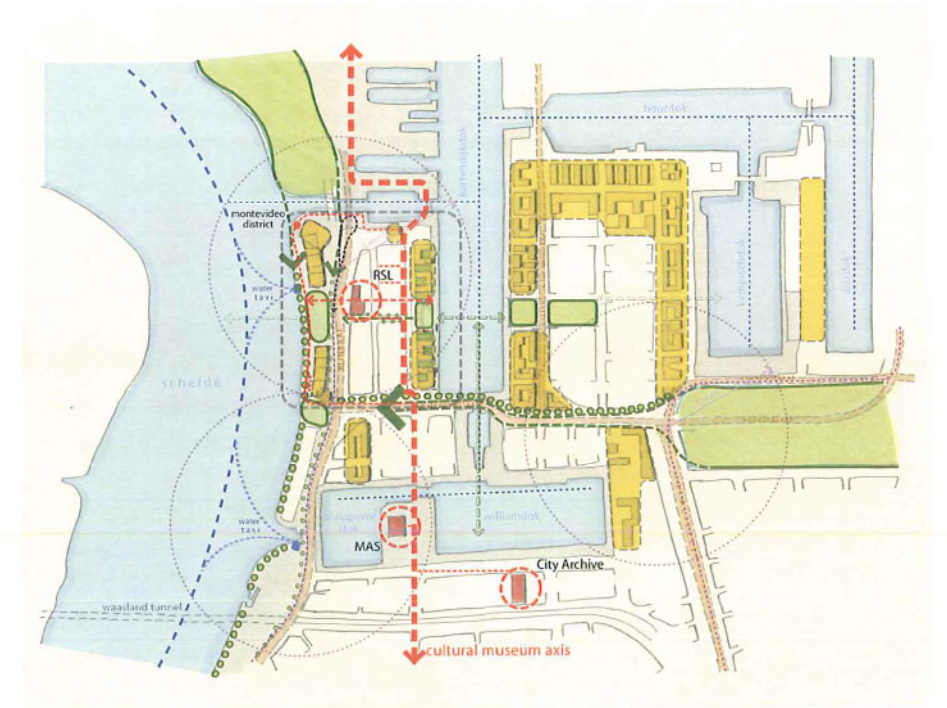
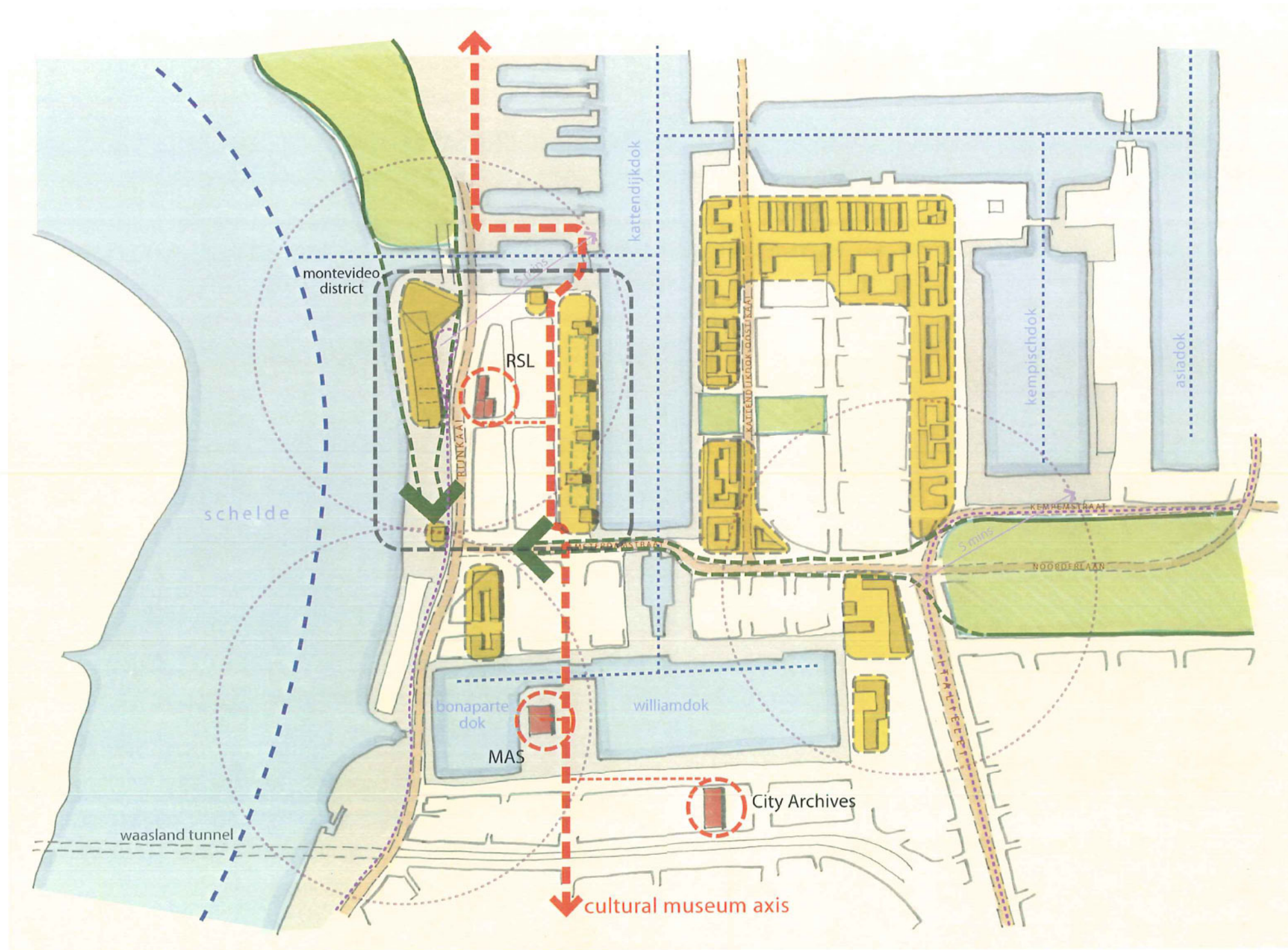
Montevideo District
Master Plan
(continued)



Open Space Connections



Intermodal Transportation Connections



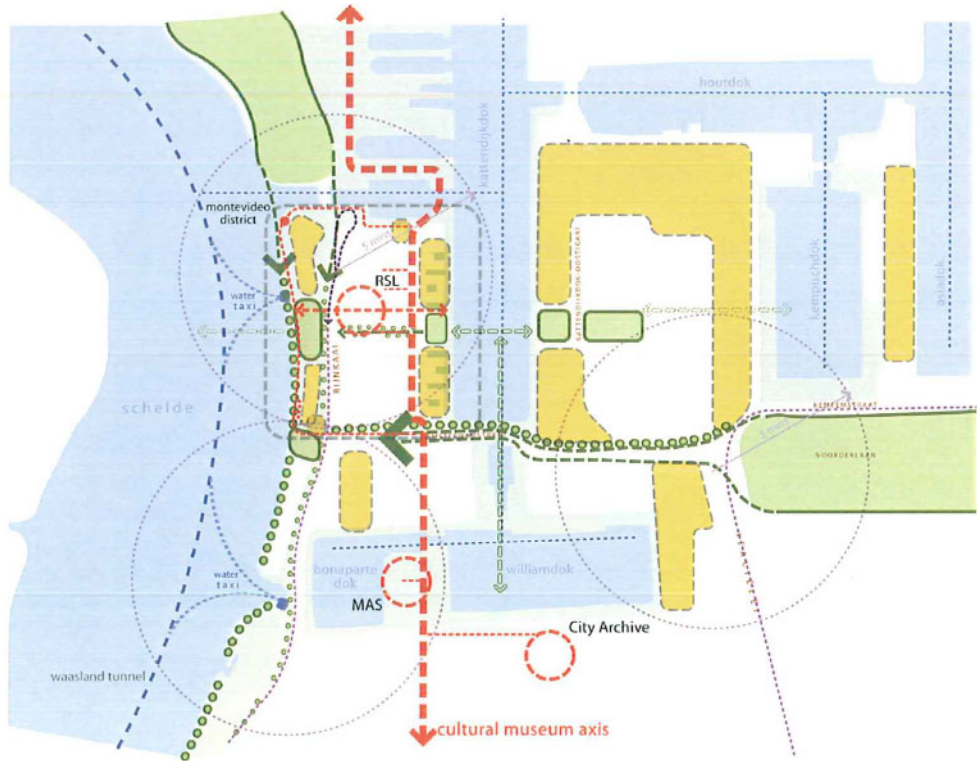
Master Plan Revised to Include RSL Development
(October 2005)

District Master Plan (April 2004)

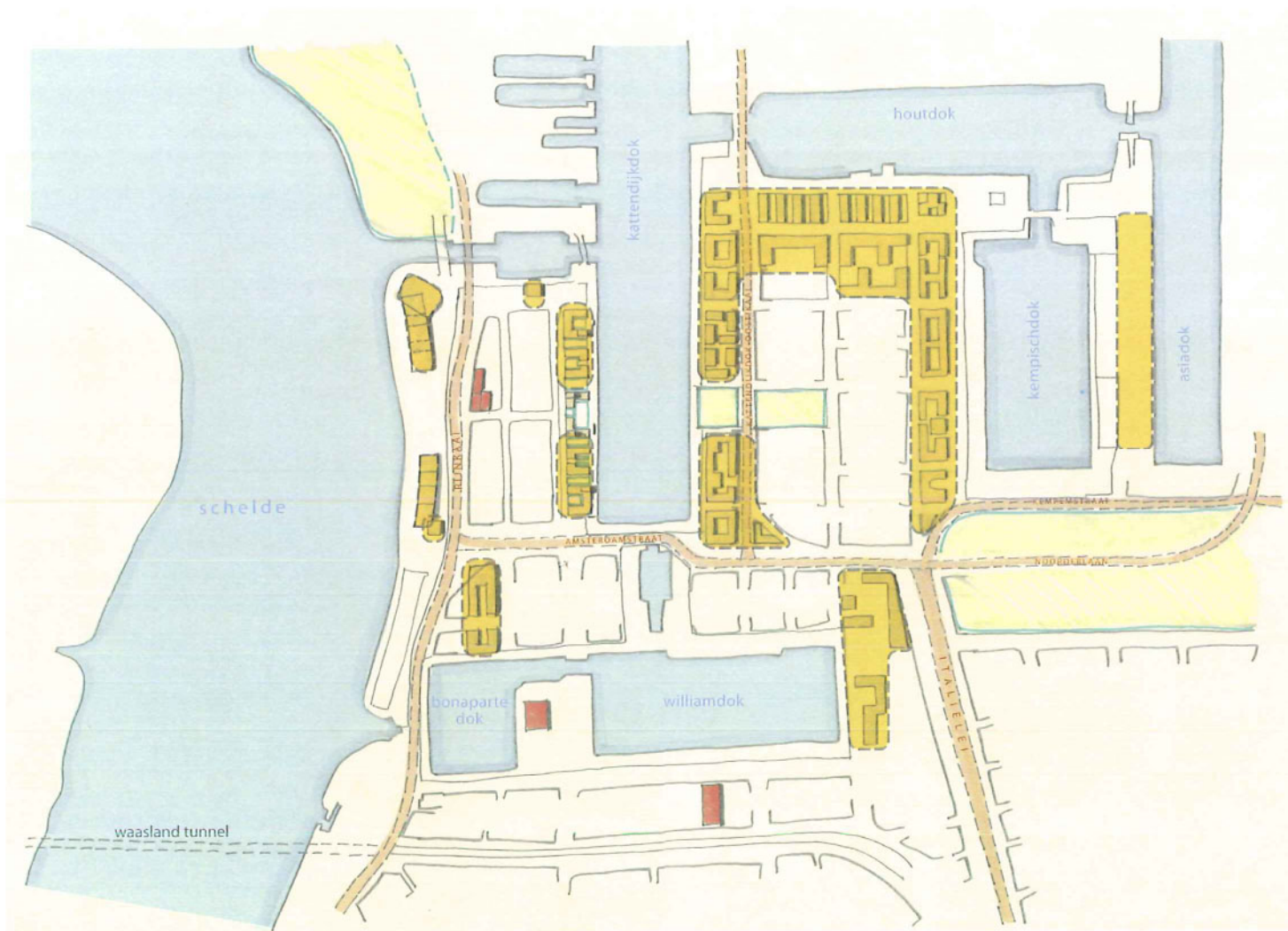
Montevideo
District
Master Plan Revised
October 2005

With the initiation of a competition to select an architectural and historic restoration team for the RSL complex, the existing Montevideo District Master Plan requires re-evaluation. The interjection of the RSL cultural site will influence the overall Master Plan.

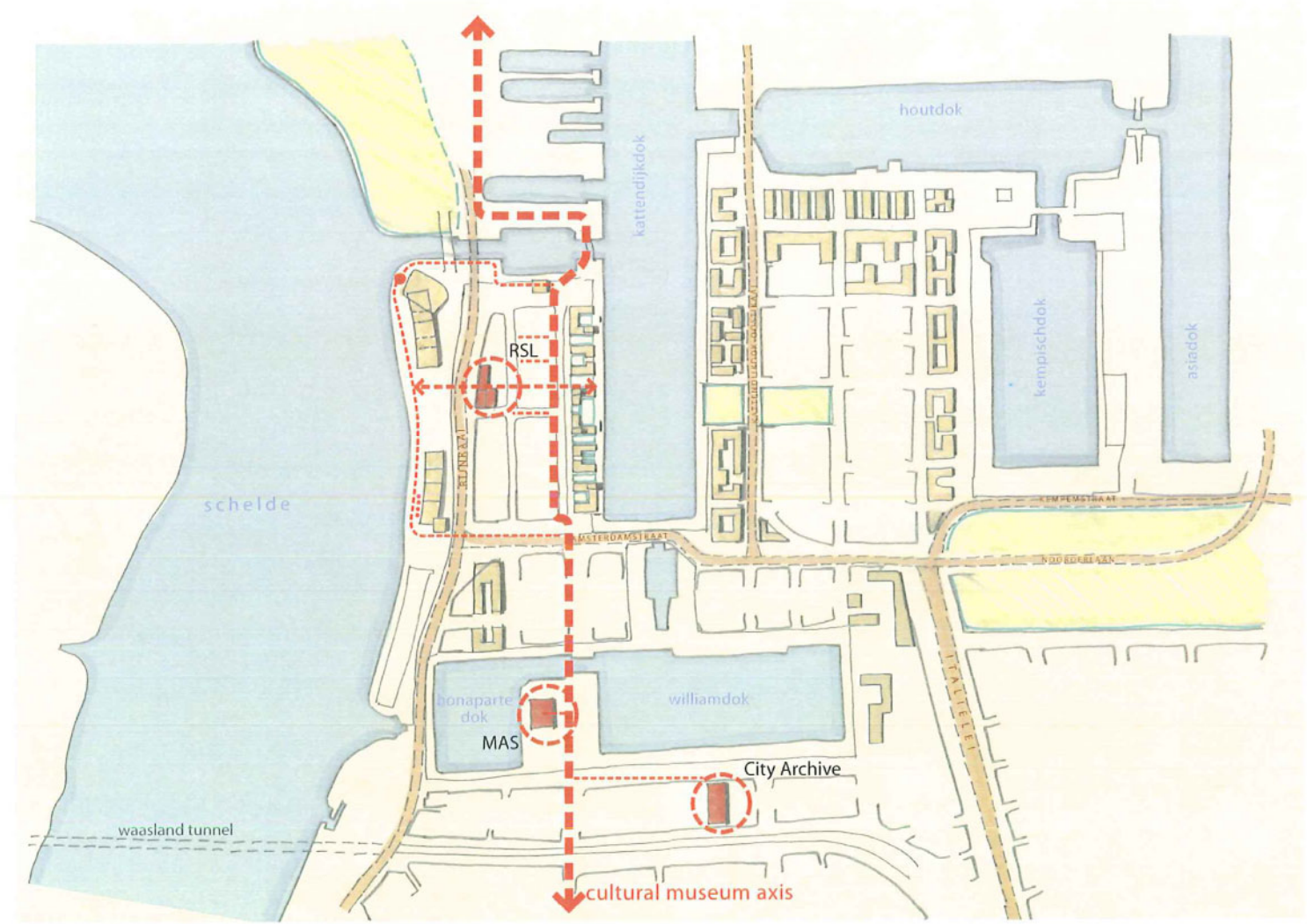
Using the same planning framework as the original District Master Plan — landscape and intermodal connections, private and cultural development — it will be possible to build upon the original Master Plan in a way that ensures that the scale and compatibility of the RSL development is respected and acts as a catalyst to the District’s overall planning and development.



Revised Master Plan - Land Use Diagram

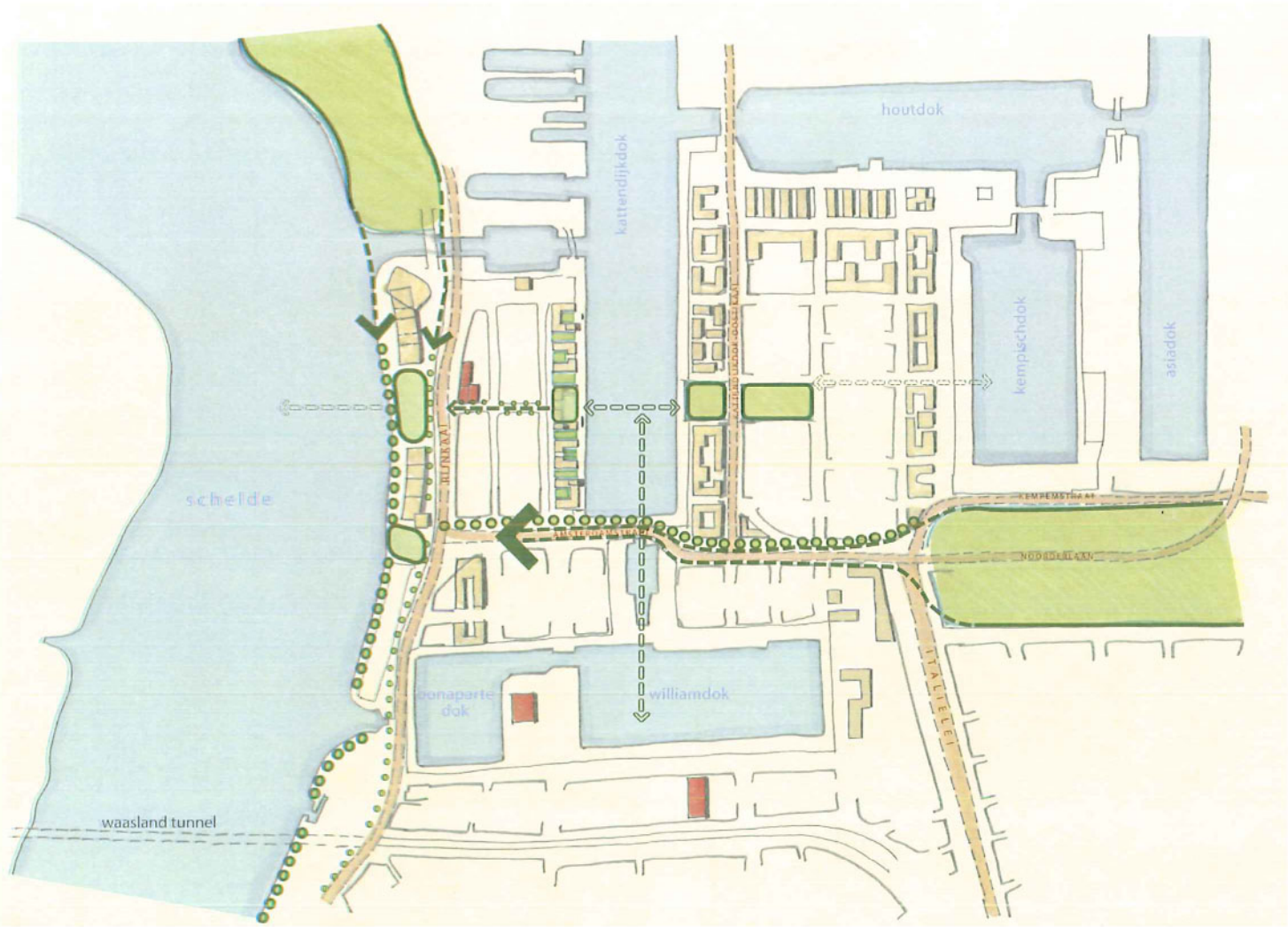


Proposed Development

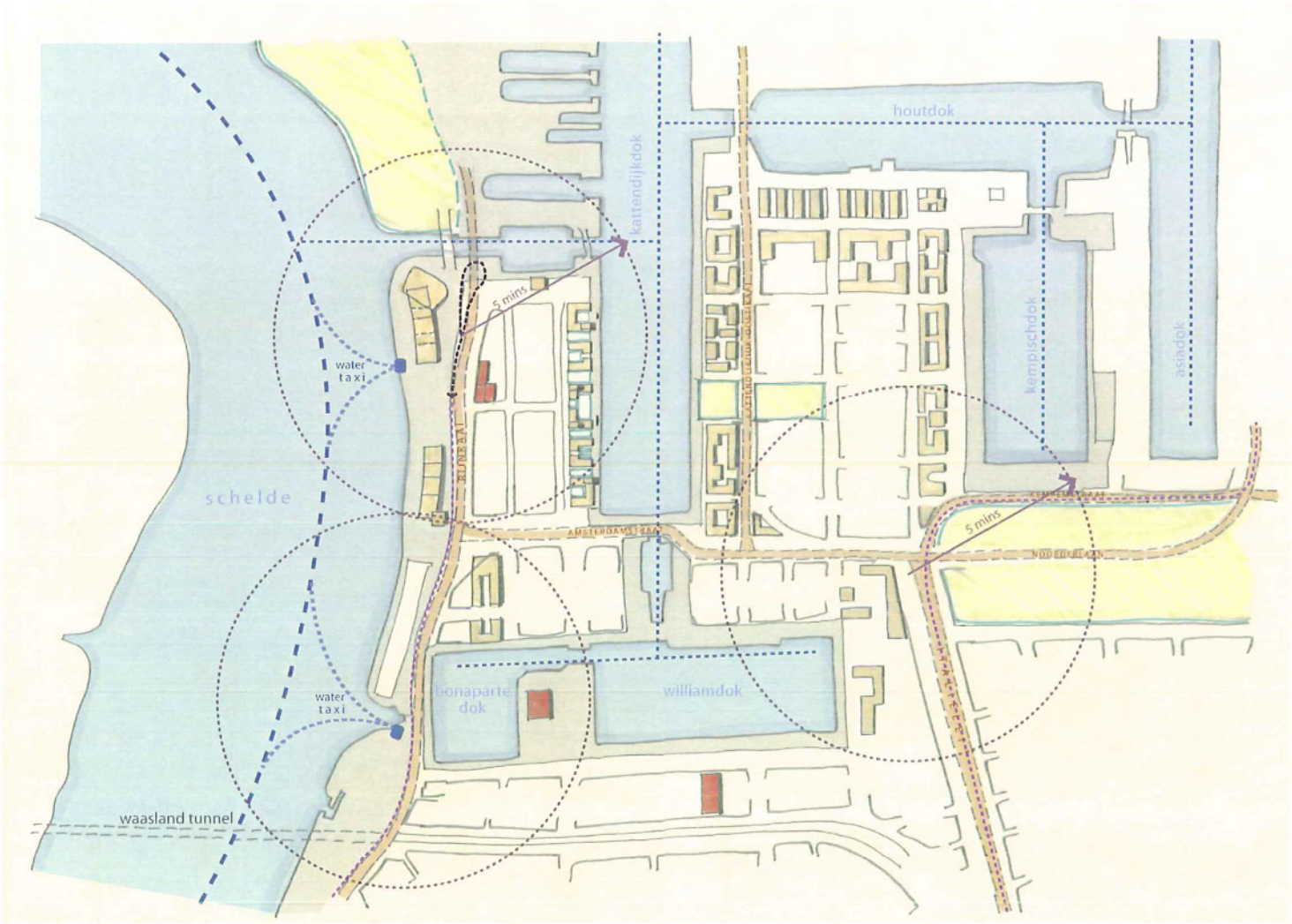


Cultural Museum Axis

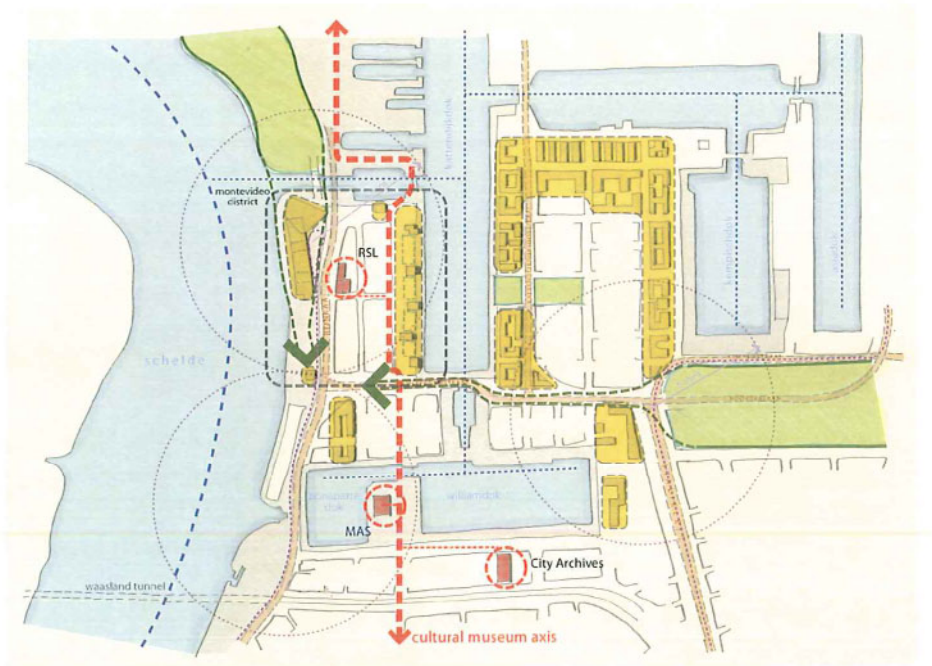
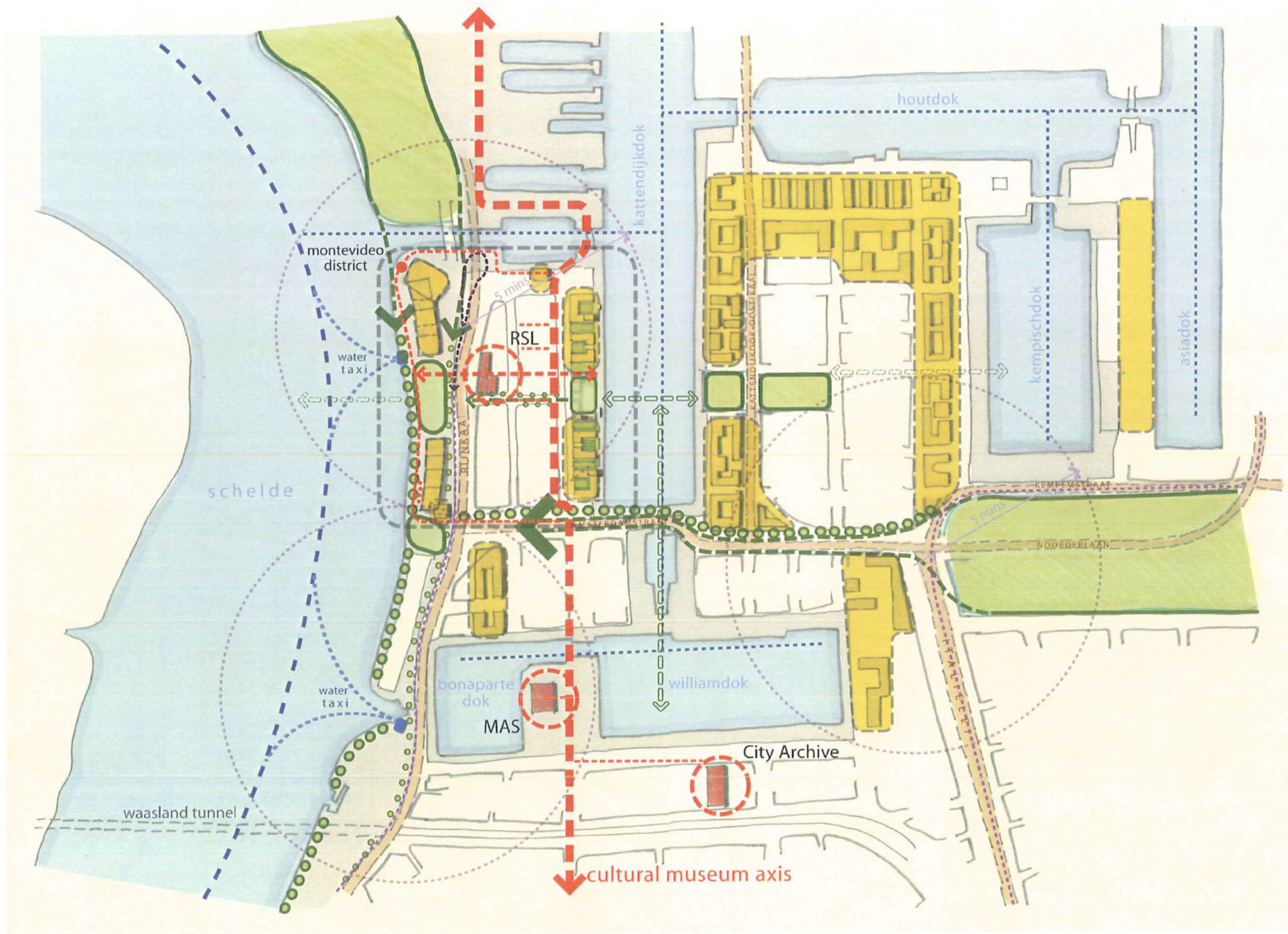
Montevideo District
Master Plan Revised
(continued)



Open Space Connections



Intermodal Transportation Connections



District Master Plan
(April 2004)

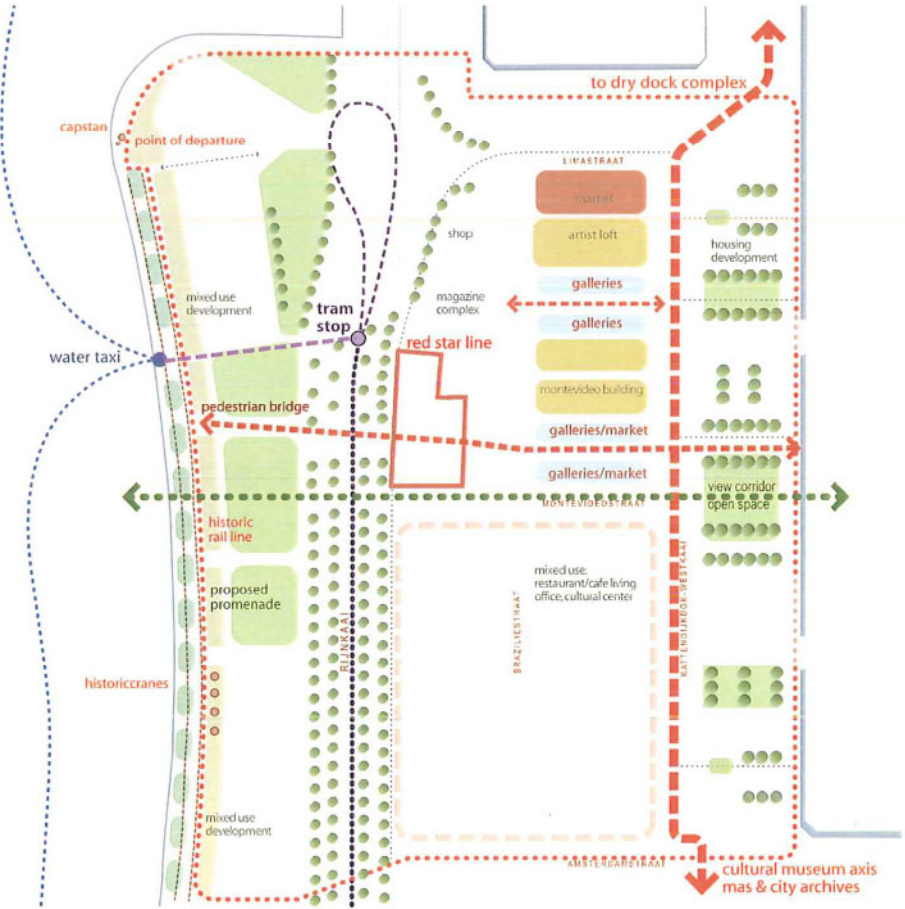
Master Plan Revised (October 2005)

Site and Surrounding Neighborhood

The restoration and development of the Red Star Line complex will have a significant influence upon the future development of the surrounding neighborhood.

From the Kattendijkdod to the Schelde, residential, artists studios, galleries, retail, hotels and cultural facilities are potential users of vacant land, as well as adaptive reuse of existing historic neighborhood buildings (the Montevideo warehouse being a prime example).

Spanning across the Rijnkaai, a pedestrian bridge connects the neighborhood to the surrounding city by train, water taxi and bus. Along the water's edge, a promenade connects important historic sites including the rail lines, cranes and the historically important capstan – part of the point of departure for emigrants traveling across the ocean on the Red Star Line.



Neighborhood Planning Diagram



*Intersection of Montevideostraat
and Braziliestraat (left)*

*RSL Building 1 and 3 from
Rikjnkaai (bottom)*



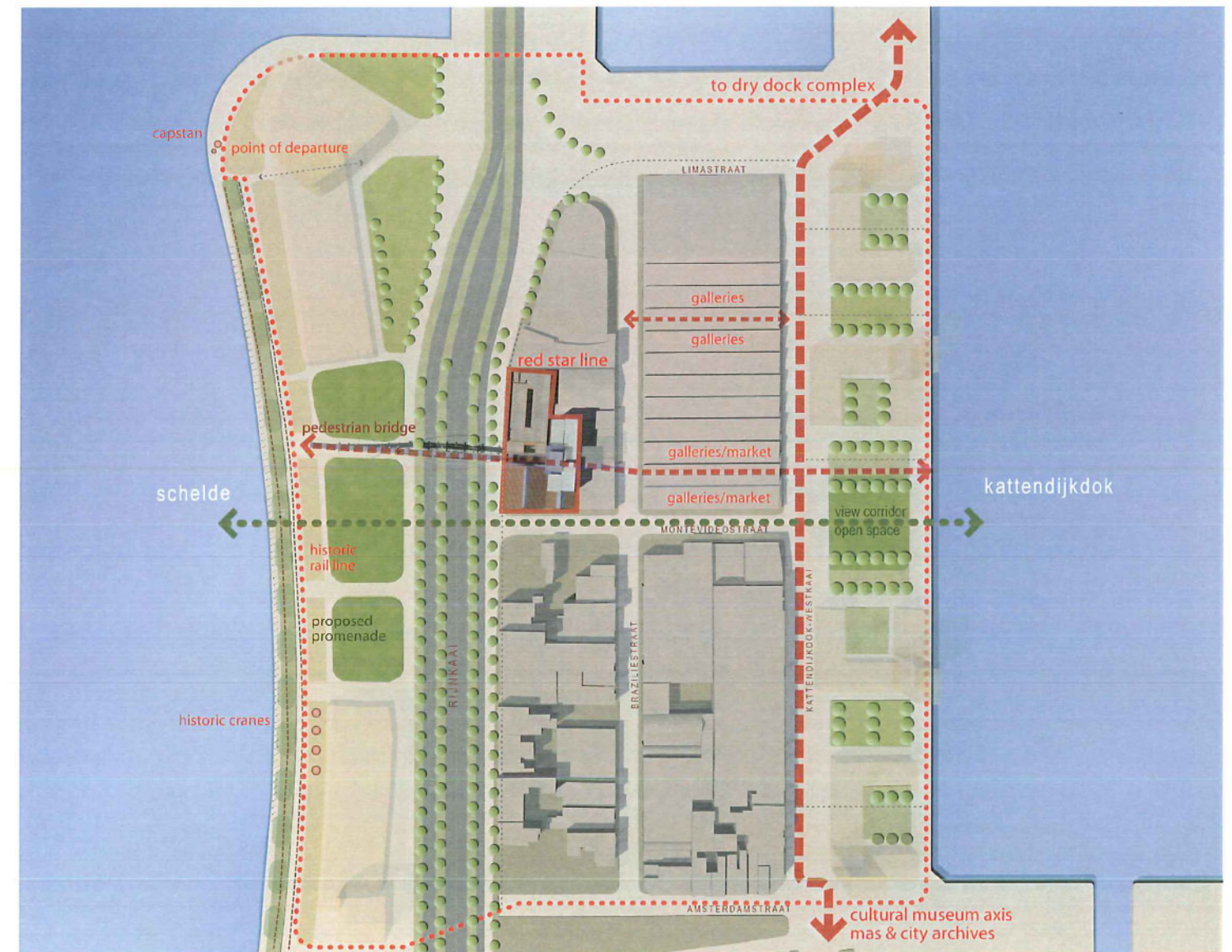
*Examples of
Pedestrian Bridges in
Bilbao and Buenos Aires
by Santiago Calatrava*



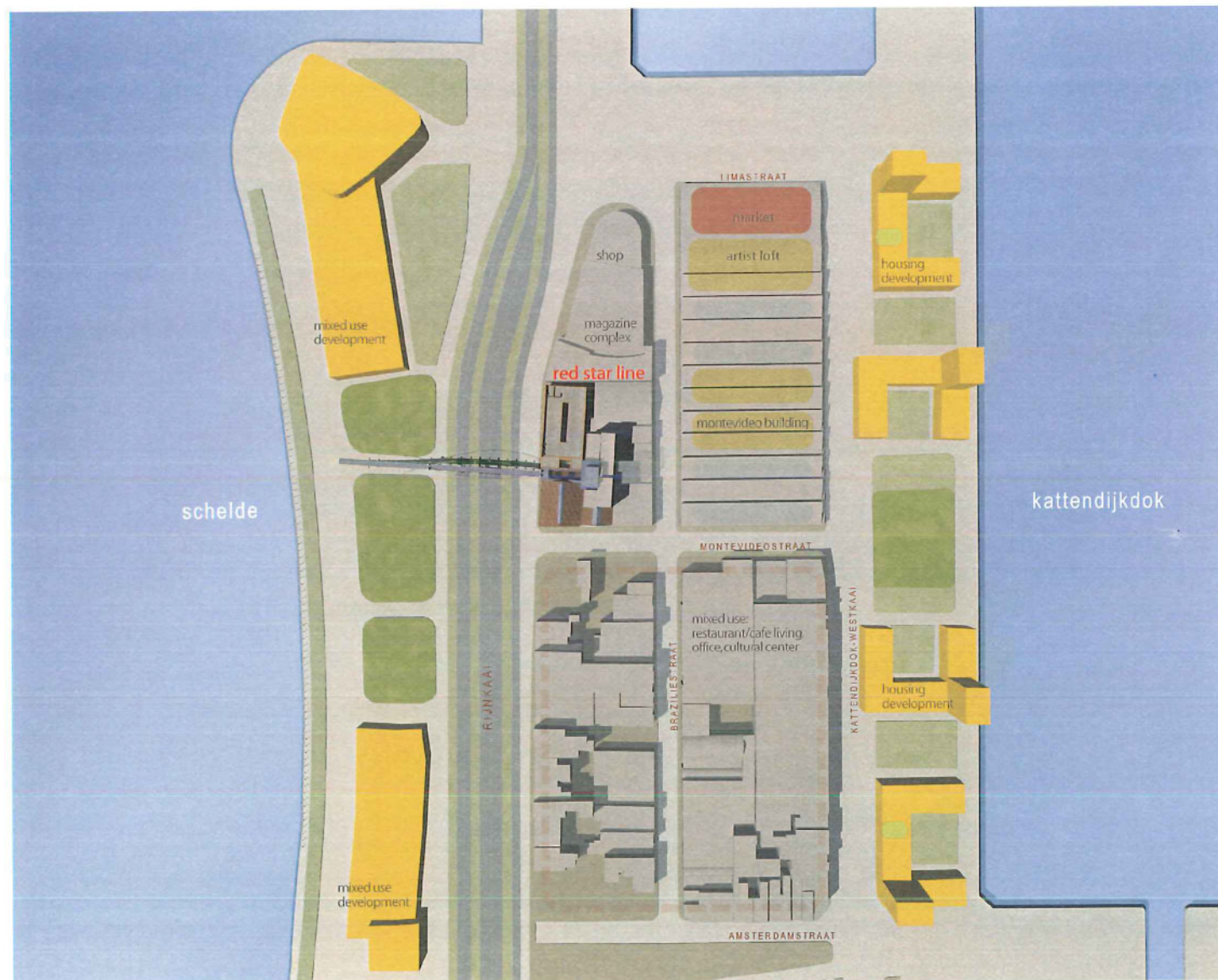
Site and Surrounding Neighborhood (continued)



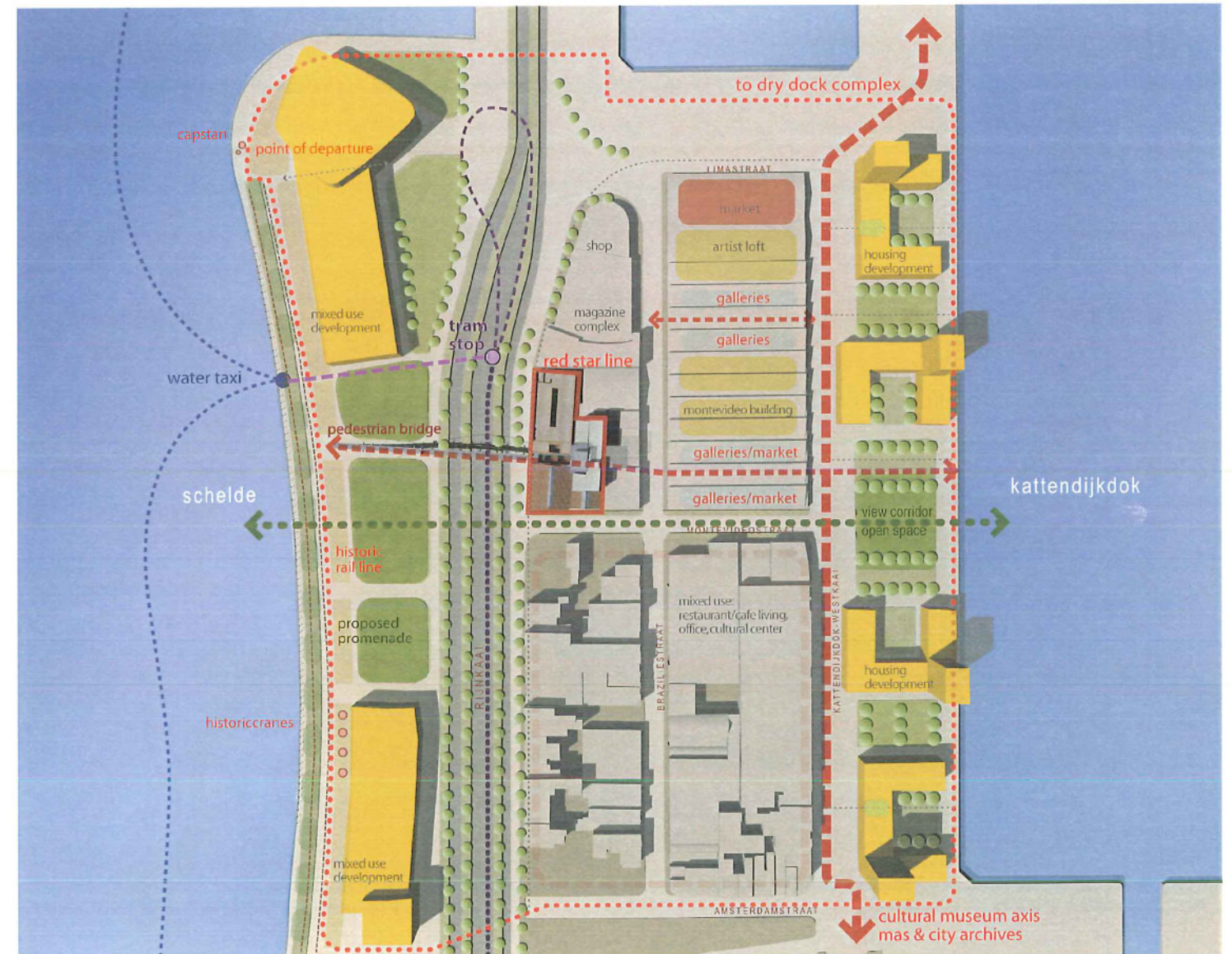
Intermodal Transportation Connection



Cultural Museum Axis and Open Space Connections

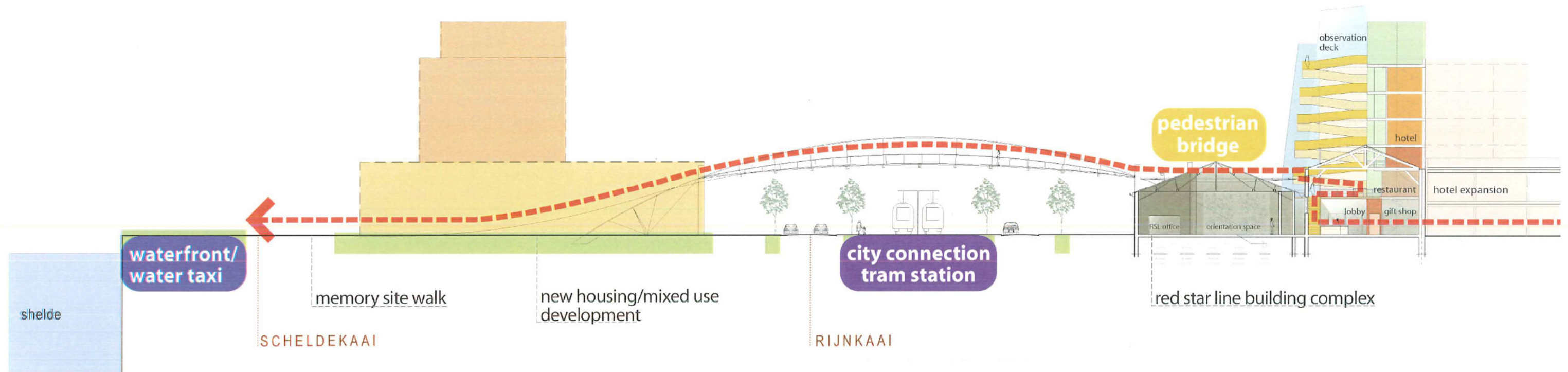


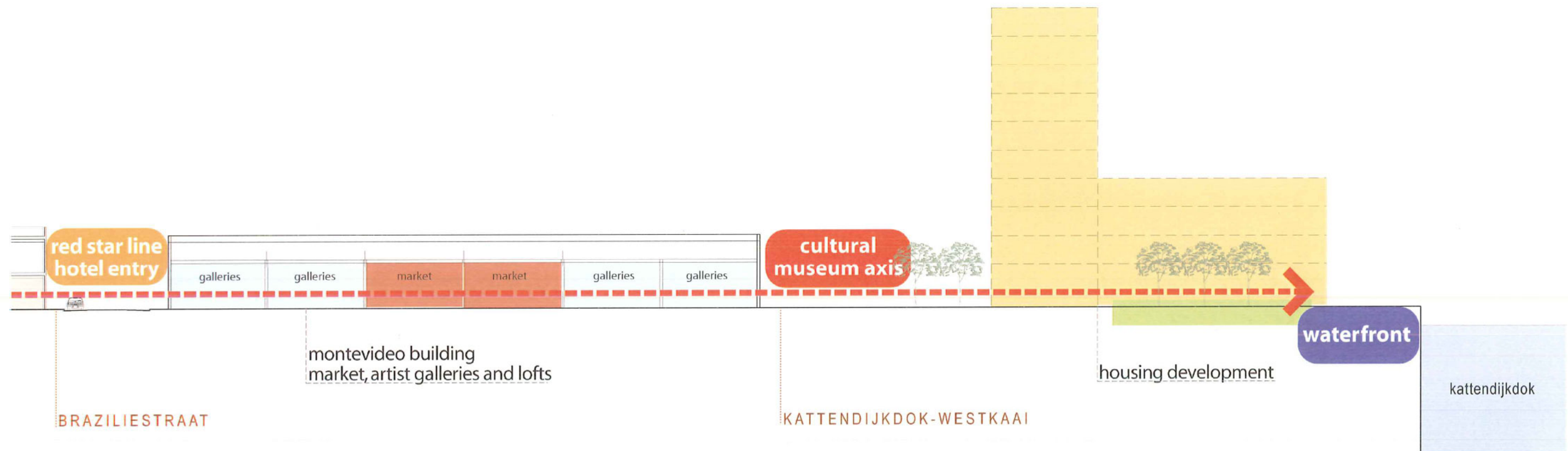
Proposed Development



District Master Plan

Site and Surrounding Neighborhood
(continued)







BUILDING RESTORATION AND DESIGN

Historic Use Analysis

Red Star Line Building 1 was initially used for baggage and less affluent travelers. It was the place where passengers arrived with their baggage. The baggage was chemically disinfected and stored separately; the passengers continued either along the street or through a hallway from Red Star Building 1 to Red Star Building 3. The original partition of the façade and the interior were altered when Red Star Line Building 3 was built and Red Star Line Building 1 was converted into the logistics center of the entire complex, in 1922.

In 1937, the smokestack of the disinfection installation of Red Star Building 1 was torn down. The original roof, which covered the space with the disinfection chambers, was demolished and replaced by a flat roof with skylights, and the corresponding segment of the façade was also replaced. Nothing remains of the original function of this building as a disinfection center except the shell, the walls of the technical booths and the spring line of the smokestack.

Red Star Line Building 2 on Montevideostraat was used to store goods and baggage destined for the Red Star Line ships. There is no passage to either Red Star Building 1 or 3 today, but originally, there was a small, open hallway between Red Star Line Building 1 and 2 leading to the present-day courtyard behind Building 2 and 3.

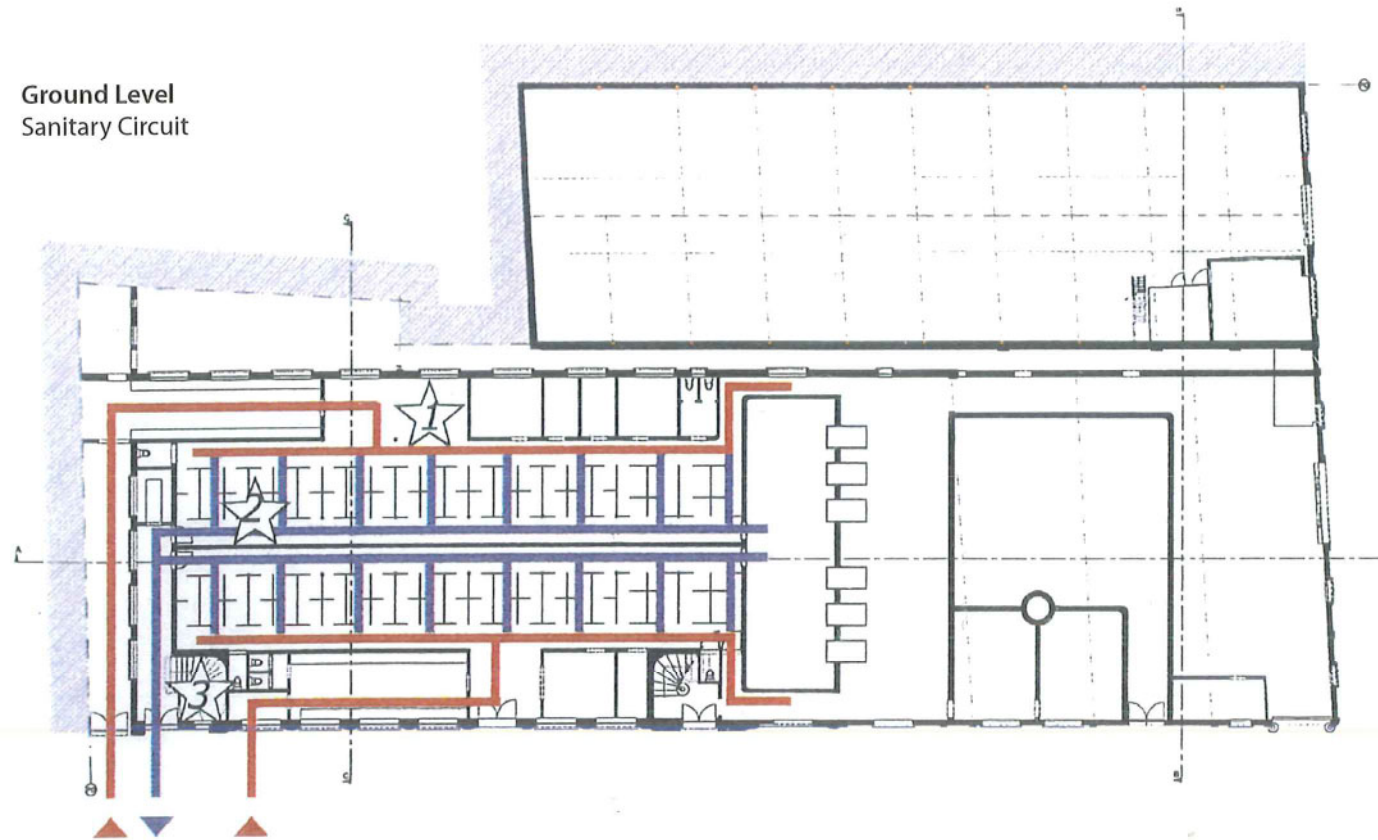


Historic Photo - Baggage in Building 1



Historic Photo - Medical Examination Room in Building 3

Ground Level
Sanitary Circuit



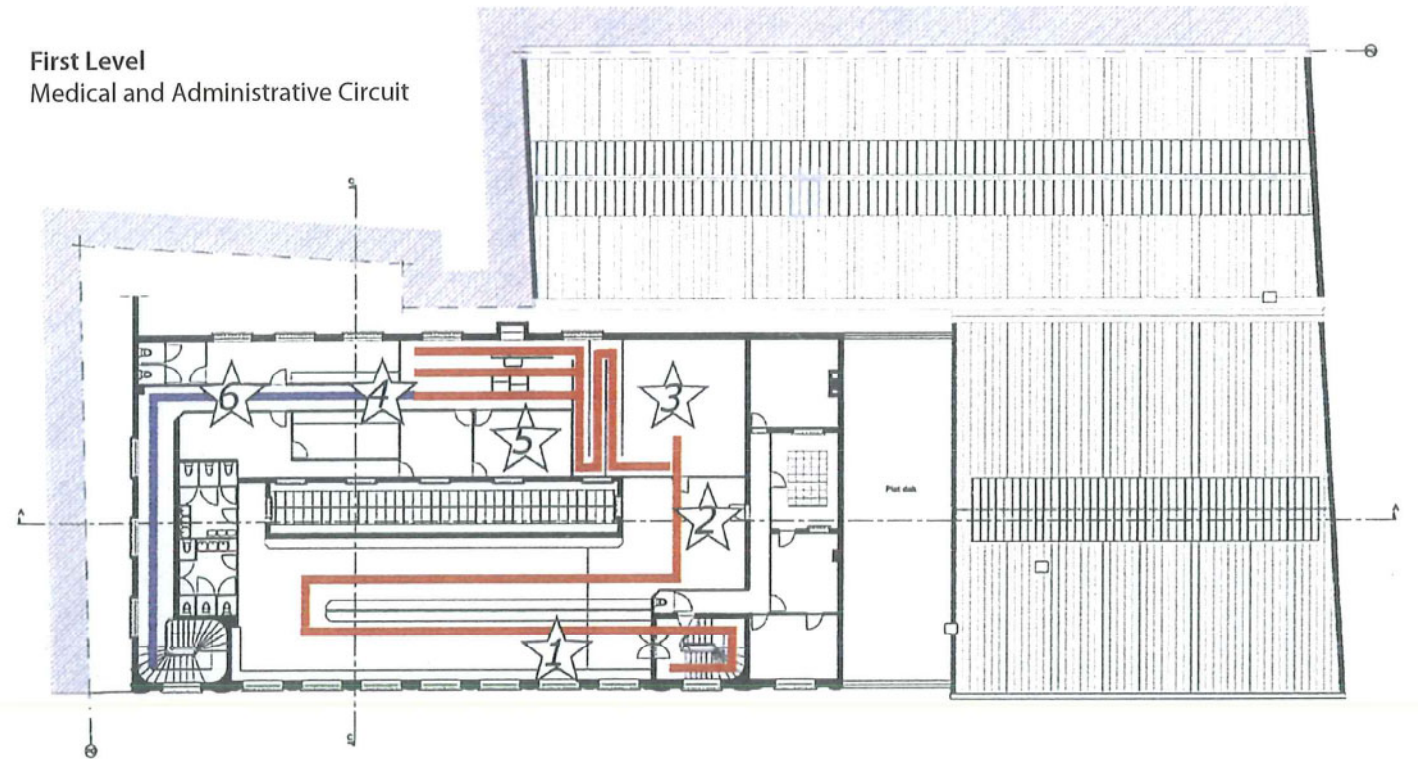
Red Star Line Building 3 on the Rijnkaai was intended exclusively for the handling of passengers. It was built around 1922 by J. Jacobs. Because the drawings were labeled in English, it may suggest that the building and/or installation was commissioned by or planned in consultation with the American immigration service.

There was a hygienic circuit on the ground floor; baggage, people and their clothing was cleaned and disinfected there. Also on the ground floor were showers and a bathing facility with two separate circuits for men and women. There was also a barbershop and two waiting rooms accessible from the street, one for men and one for women.

A dividing wall was built between the original showers and the space where baggage was disinfected.

In the space between what is now Red Star Line Building 1 and the showers,

First Level
Medical and Administrative Circuit



disinfected baggage was removed from the disinfection chambers and transferred to the storage space in Red Star Line Building 1 via a bridge, so that it could be brought to the ship before departure via an entrance opening directly on to the street. There were entrances for the passengers leading from Red Star Line Building 1 to the showers on the left side (women), and right (men).

The two stairwells at the corners of Red Star Line Building 3 on the side facing the street lead directly from the street to the first floor. This floor consists primarily of three rooms around a central void which provides the ground floor with direct lighting. The circuit followed by the emigrants leads through a large waiting room on the Rijnkaai, equipped with toilets for men and women, then passes through a dividing screen to a smaller waiting room with permanent crowd barriers, where the emigrants lined up for medical control. After the medical check, immigration officials conducted an administrative check. Formerly, there was an additional staircase on the north side of the building that led directly from the hall on the first floor to the outside.

Historical Research

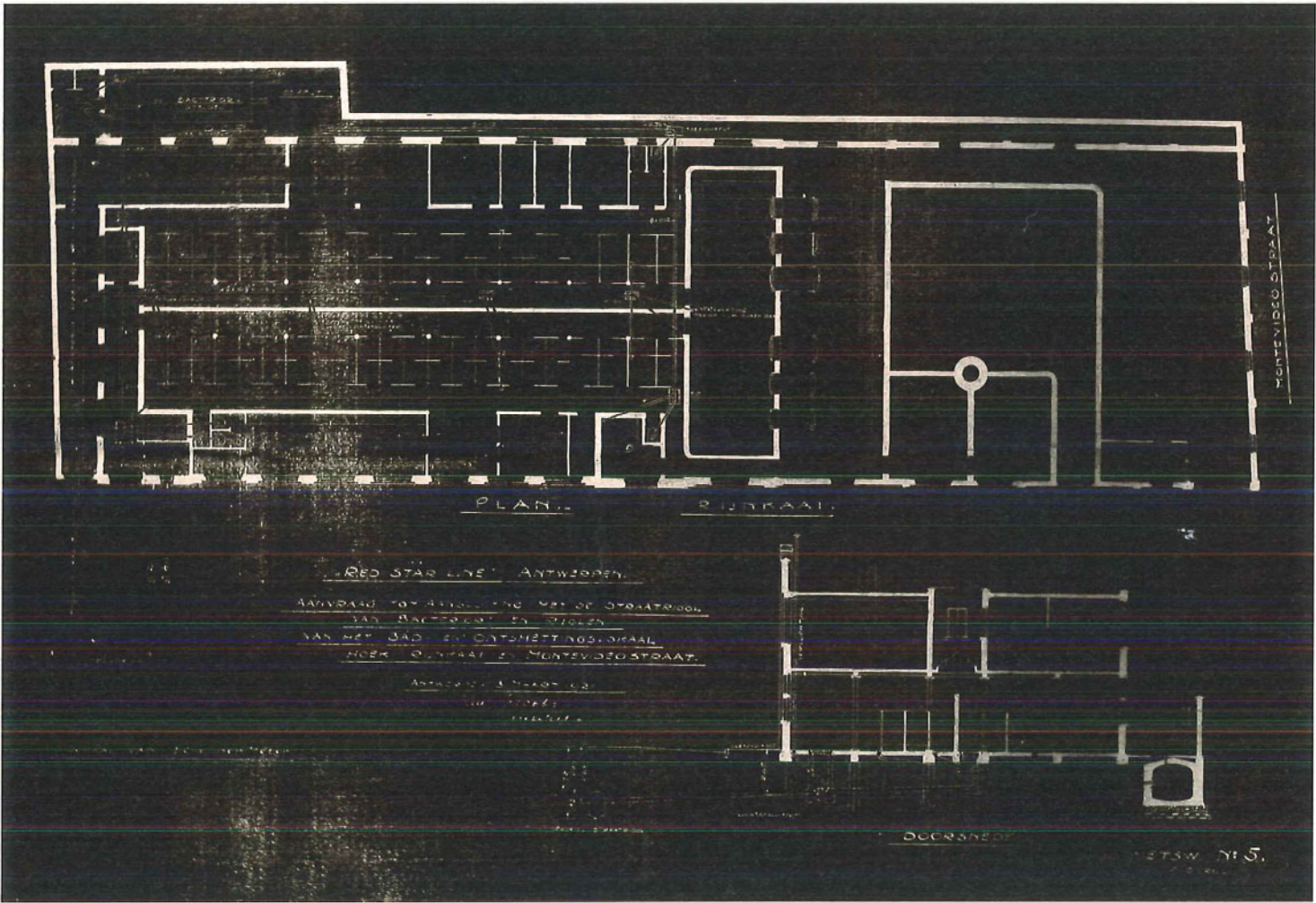
A thorough knowledge of the physical, social, and political histories of the Red Star Line Buildings is essential to inform the design process in the development of the project. Of particular interest is the changing functions of the buildings during the twentieth century. Archival reports, photographs and drawings, oral histories, and secondary research source material will all be used to provide a summary Historic Structures Report.

Measured Drawings

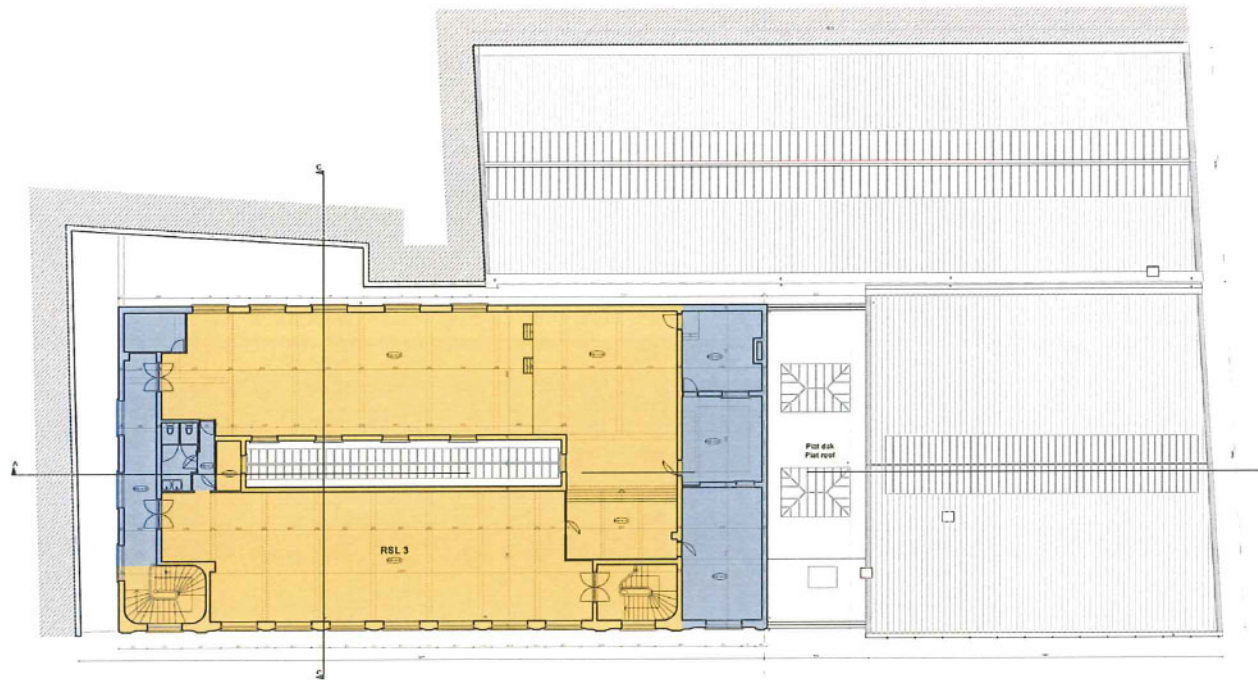
A complete set of accurate base documents will be generated, utilizing existing architectural drawings, and supplemented with additional detail and field verification. A set of AutoCAD 2005 base drawings will consist of a series of plans, sections, and elevations, as well as a Morphology Diagram, illustrating the historical evolution of the buildings.

Historic Significance Analysis

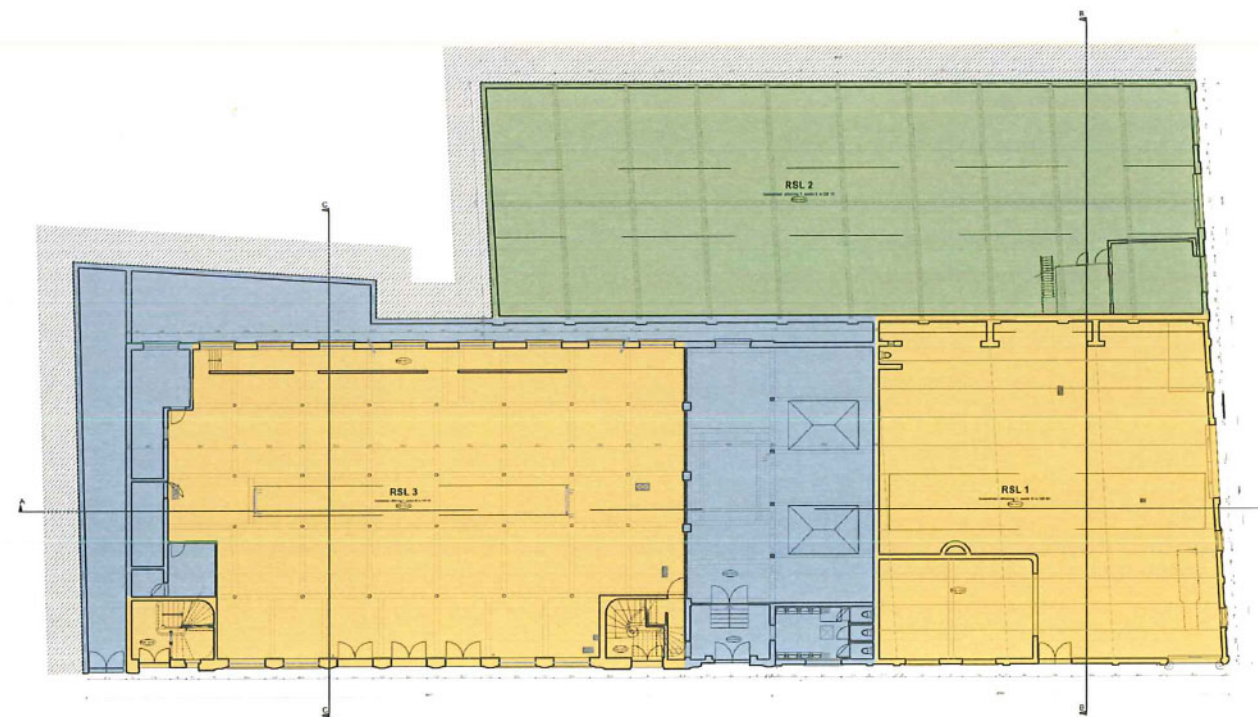
From the research findings summarized in the Historic Structures Report, an analytical overlay on the base drawings will identify the degree of historical significance of the various components of the Red Star Line Complex. Core functions most basic to the emigrant experience are considered most significant; administrative spaces supporting these activities are of moderate significance; and the mechanical rooms and logistical support spaces typically would be considered to be of lesser significance.



Historic Plan



First Floor



Ground Floor

Degree of Architectural Significance

- High
- Medium
- Low

Historic Integrity Analysis

A review of the physical condition of the Red Star Line Complex will identify the amount of original historic fabric extant in the buildings. The areas with the most original intact construction, both exterior and interior, will be considered to have the greatest degree of historic integrity, and thus be more likely to be restored in situ, with materials to be repaired rather than replaced in kind. Because of the several uses of the buildings after the Red Star Line vacated the complex, much of the original interior construction has been removed or altered. An investigation will be undertaken to determine the extent still existing, oftentimes discovered under later-era construction.

Architectural Significance Analysis

Integrating the findings from the Historic Significance and Historic Integrity Analyses, conclusions can be made which will identify the most historically intact areas with the most historic significance. These are the areas within the Red Star Line Complex that are most important to be fully restored. An analytical diagram overlaying the integrity and history input will graphically illustrate this.

Period of Significance

A period of significance should be established for the Red Star Line restoration. This is the date or period considered historically most significant in the history of the buildings. Once established, the physical and functional characteristics of this period should be emphasized in the restoration and preservation planning of the Red Star Line Buildings. A probable period of significance could be the years of peak emigration through the Red Star Line Complex.

Preservation and Restoration

A Preservation Plan will be developed to prescribe the scope and methodologies of the restoration of the Red Star Line Buildings. A thorough existing conditions assessment will be undertaken to identify the extent of building system deficiencies. Based on the assessment, the restoration scope will be defined and prioritized for implementation.

The building exteriors are remarkably intact, although they exhibit severe deterioration in many areas. The interiors have been significantly altered over the years, thus, less original construction exists. Similarly, due to excessive water infiltration over many decades, the interiors also are in fair to poor condition.

A sound preservation approach dictates that original and historic materials be restored or repaired in place, rather than be replaced in kind or with similar materials. Whenever possible, this should influence the restoration decisions in the preservation of the Red Star Line Buildings.



RSL Building 2 Existing Condition August 2005



RSL Building 3 Existing Condition August 2005



Building Systems Analysis

The following building components will be analyzed to determine the most appropriate restoration methods.

Brick Masonry – The buildings exhibit severe deterioration, cracking, spalling, rising damp, and surface defects. Chemical consolidation, unit resetting or replacement will be investigated for restoration.

Repointing – Both deteriorated and missing mortar (Red Star Line Building 1 and Red Star Line Building 3) and incompatible replacement material (Red Star Line Building 2 mortar: compressive strength higher than adjacent brick) are prevalent throughout the complex. The original brick and mortars will be tested to establish the composition and strength of the repointing mortars.

Concrete Restoration – On Red Star Line Building 3, spalled concrete on the spandrel beams requires repair. Exposed rebar should be protectively recoated and patching materials shall be pinned with stainless steel anchors to the existing concrete.

Structural Displacement – An examination of several full depth structural cracks is required on areas such as the arched entrance at Red Star Line Building 2. Components must be stabilized and either replaced or mechanically repaired.



Details of RSL Buildings Existing Condition - August 2005



Metal Restoration – Decorative cast-iron grillage on Red Star Line Building 3 will be stripped to bare metal. Deteriorated or missing flashing and gutter systems should be replaced.

Roofing Replacement – Both the flat and gable roofs will be removed, the structure and substrates will be examined for repair or replacement, and the roofs will be replaced with new compatible materials.

Window and Skylight Restoration – Existing windows will be accurately documented, original paint colors will be determined through microscopic analysis, and the windows will be replaced to match the original units. The skylights will be examined with the intent to repair the original components. Typically glass, and glazing will be replaced, metalwork will be repaired and recoated, and the restored units reinstalled.

Entrances – Wood entrance doors and frames will either be restored or replaced depending on the specific condition of each set. Partial replacement will be considered for units with limited deterioration. Hardware will be replaced as required.

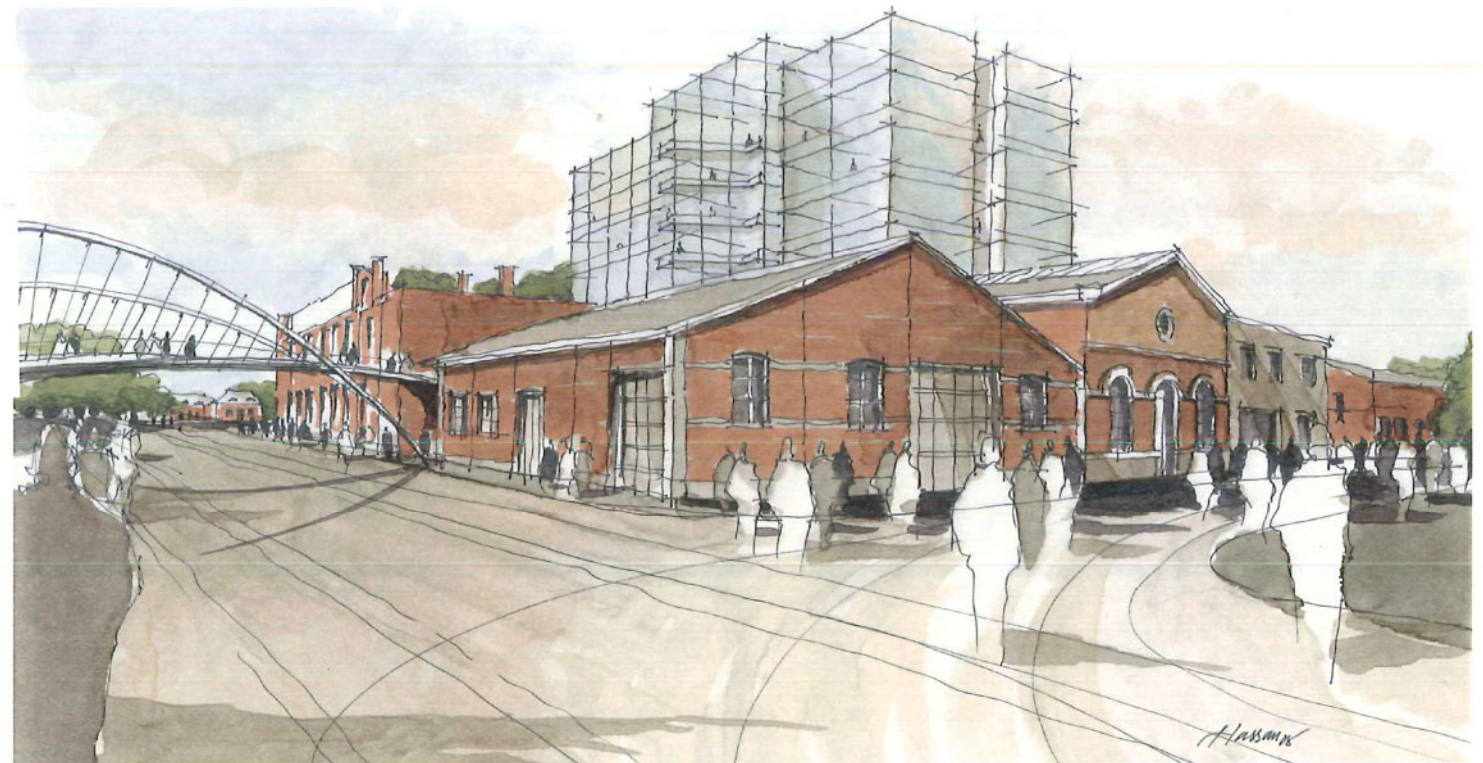
Plaster and Interior Finishing – Based on the historic research, original wall finishes and partitions will be identified. Paint analysis will be used to determine original wall colors. Minimally deteriorated plaster will be stabilized and repaired, and severely damaged finishes will be replaced in kind.

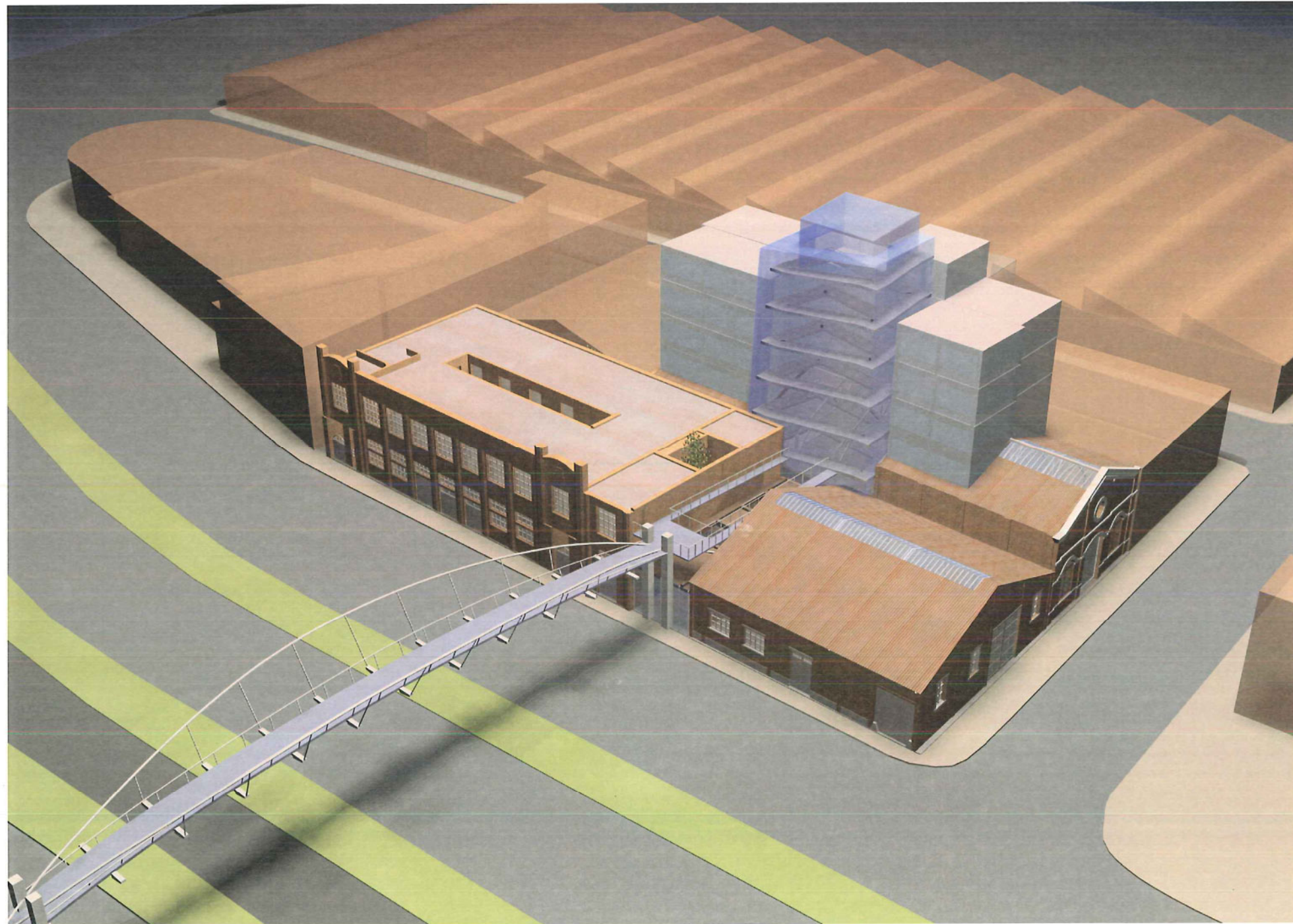
Adaptive Use and New Construction

The Red Star Line Complex has been used for a number of functions since the Red Star Line vacated the buildings in the 1930s. Uses included a union hiring hall, a performance theater, and general storage over the last two-thirds of the century. It is very common for historic buildings to evolve both in use and in physical form. Indeed, the interpretative and memorial functions considered for the buildings are one more new use for the Red Star Line.

Red Star Line Building 1 and Red Star Line Building 3 are the more historically significant buildings of the complex, the buildings through which the emigrants passed. The proposed uses for the “profound” buildings should be more interpretive to include the memory place, a meditative center, the exhibition related to the emigration experience, and the performance space. Red Star Line Building 2, which was utilized for baggage storage, is of lesser historic significance, and can be altered to accommodate the more “profane” functions such as ticketing, gift shop, reception for the museum, the café, and other commercial uses.

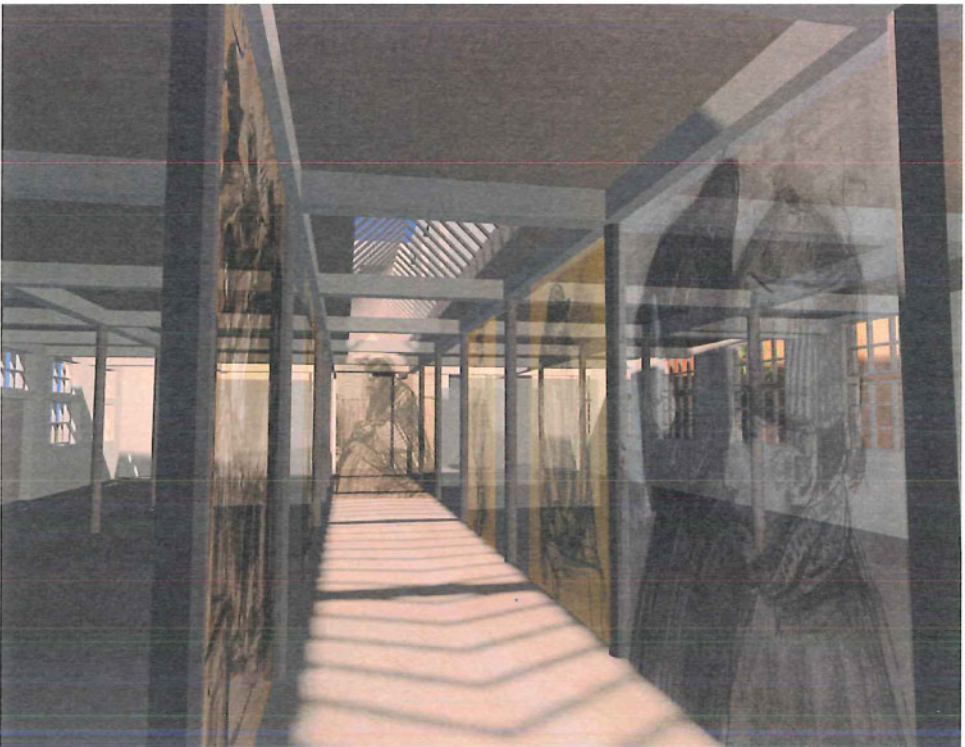
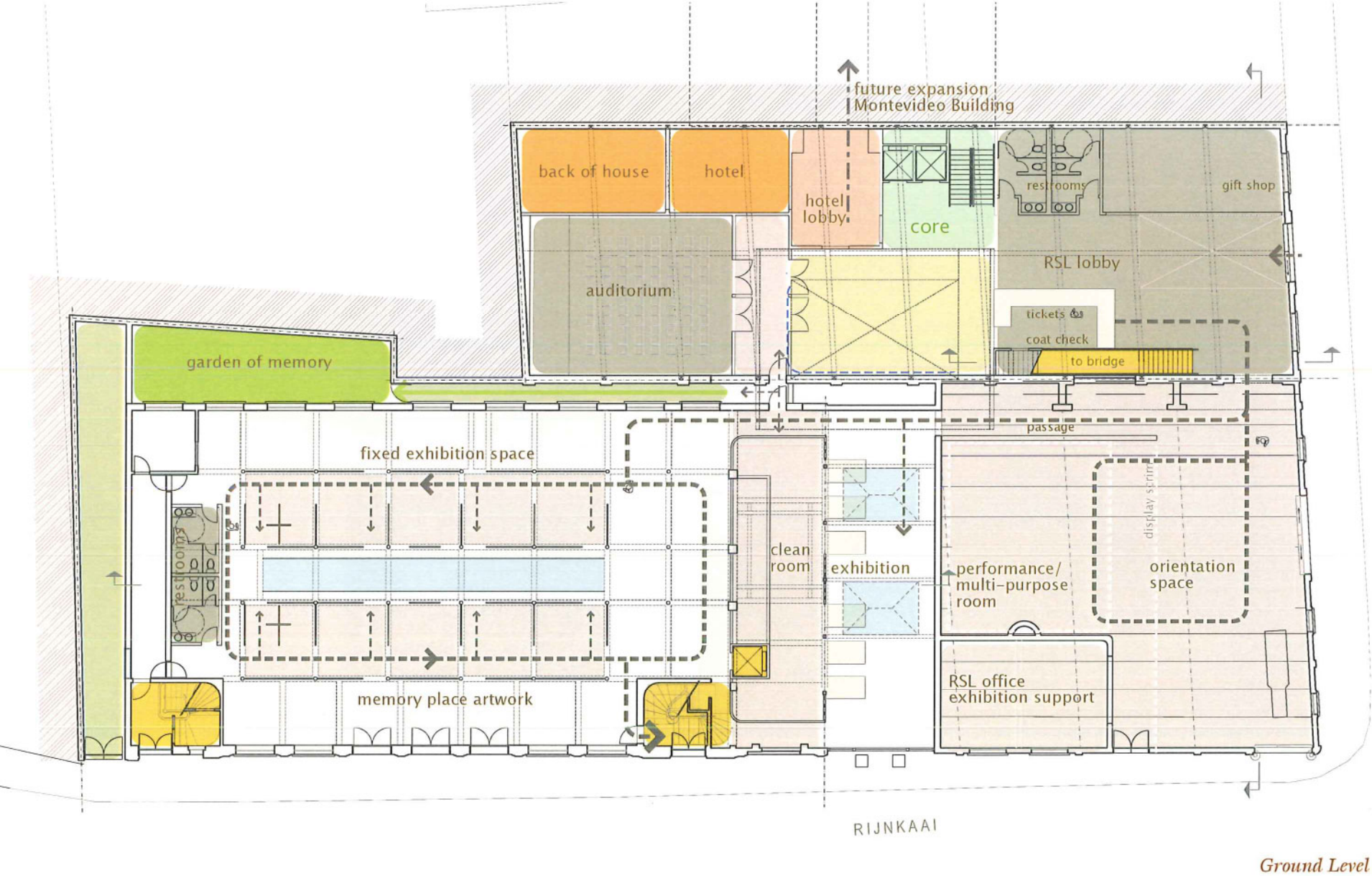
Red Star Line Renewed



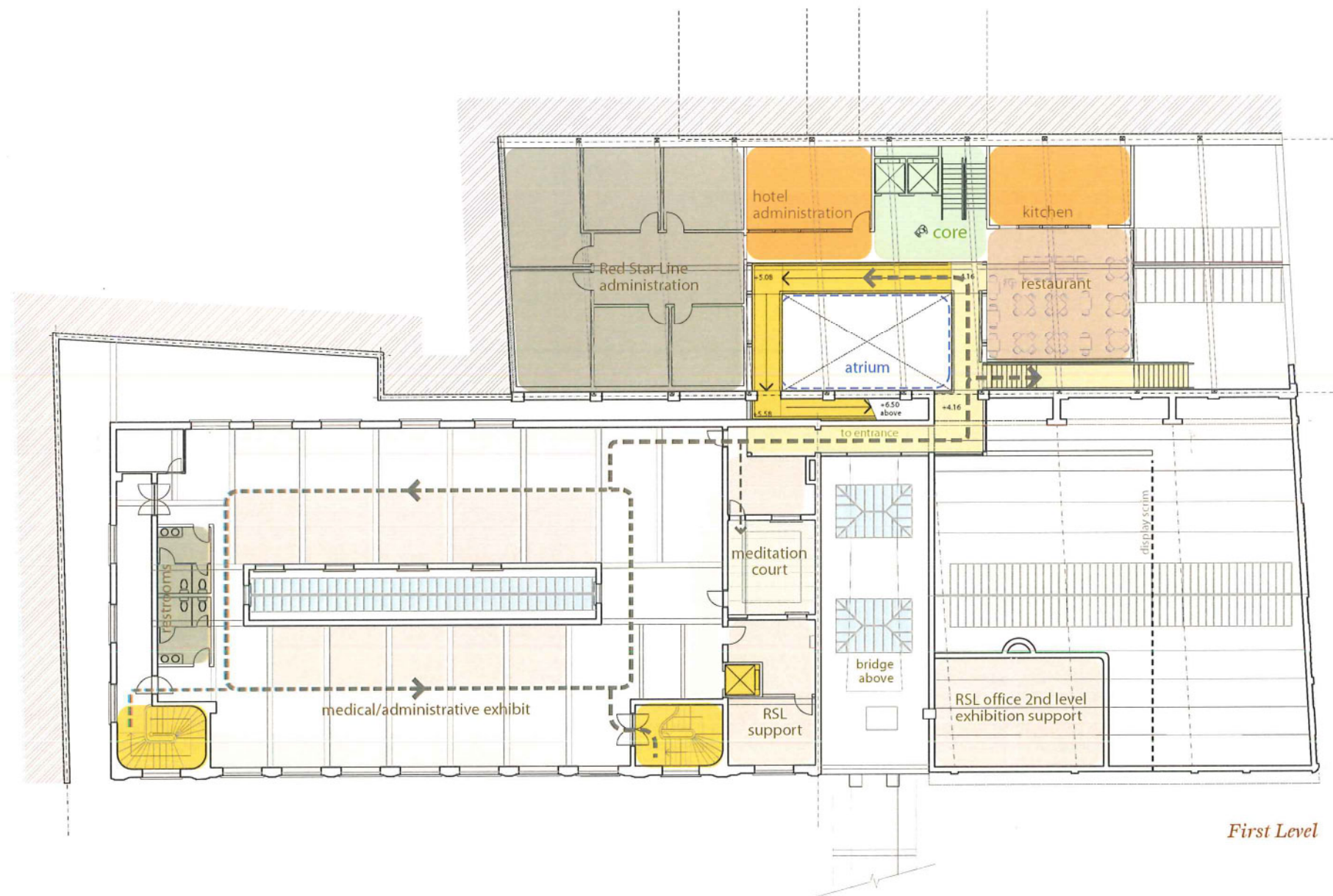


View of Red Star Line Complex and Bridge Restoration

Adaptive Use and New Construction
(continued)

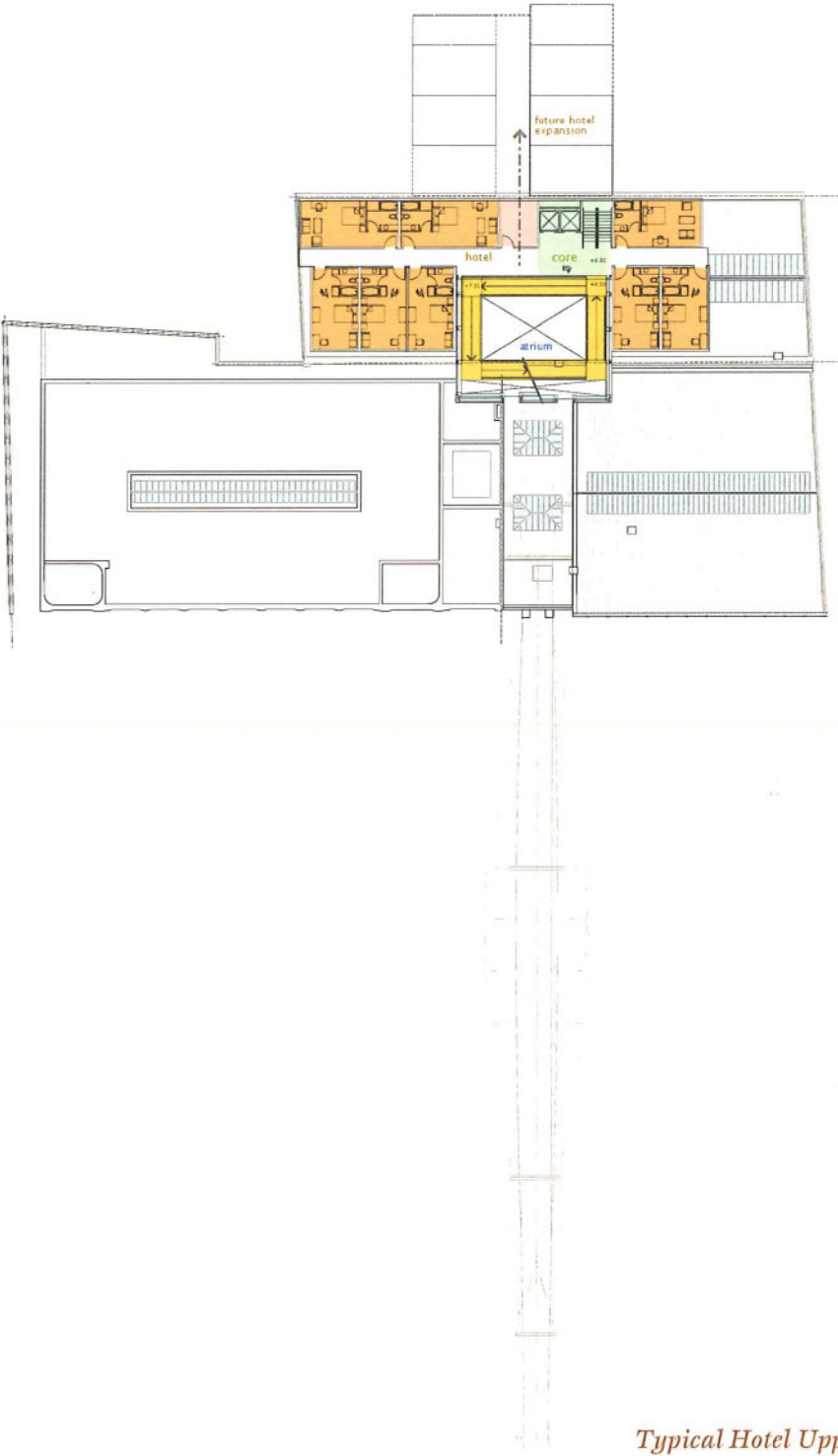
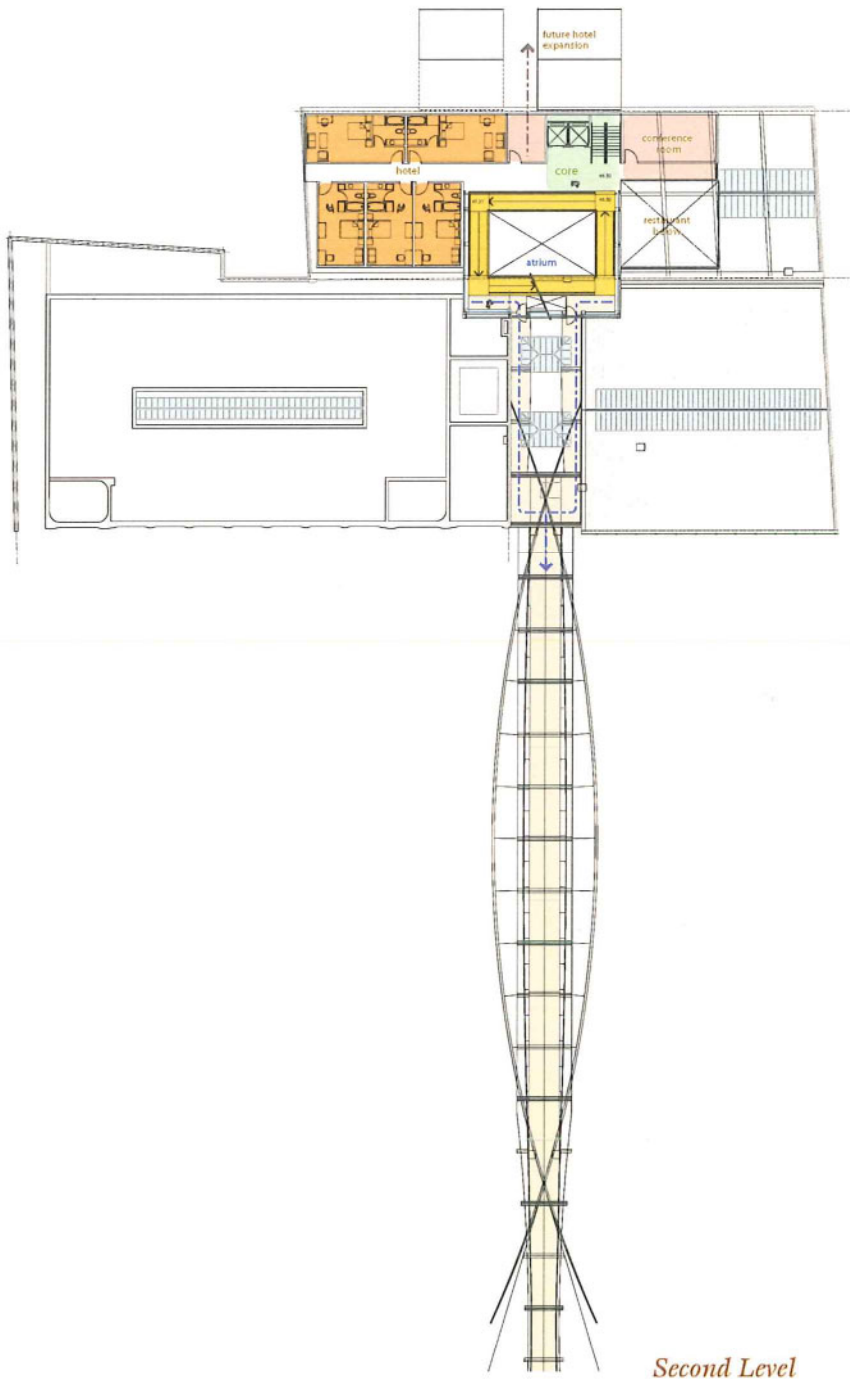


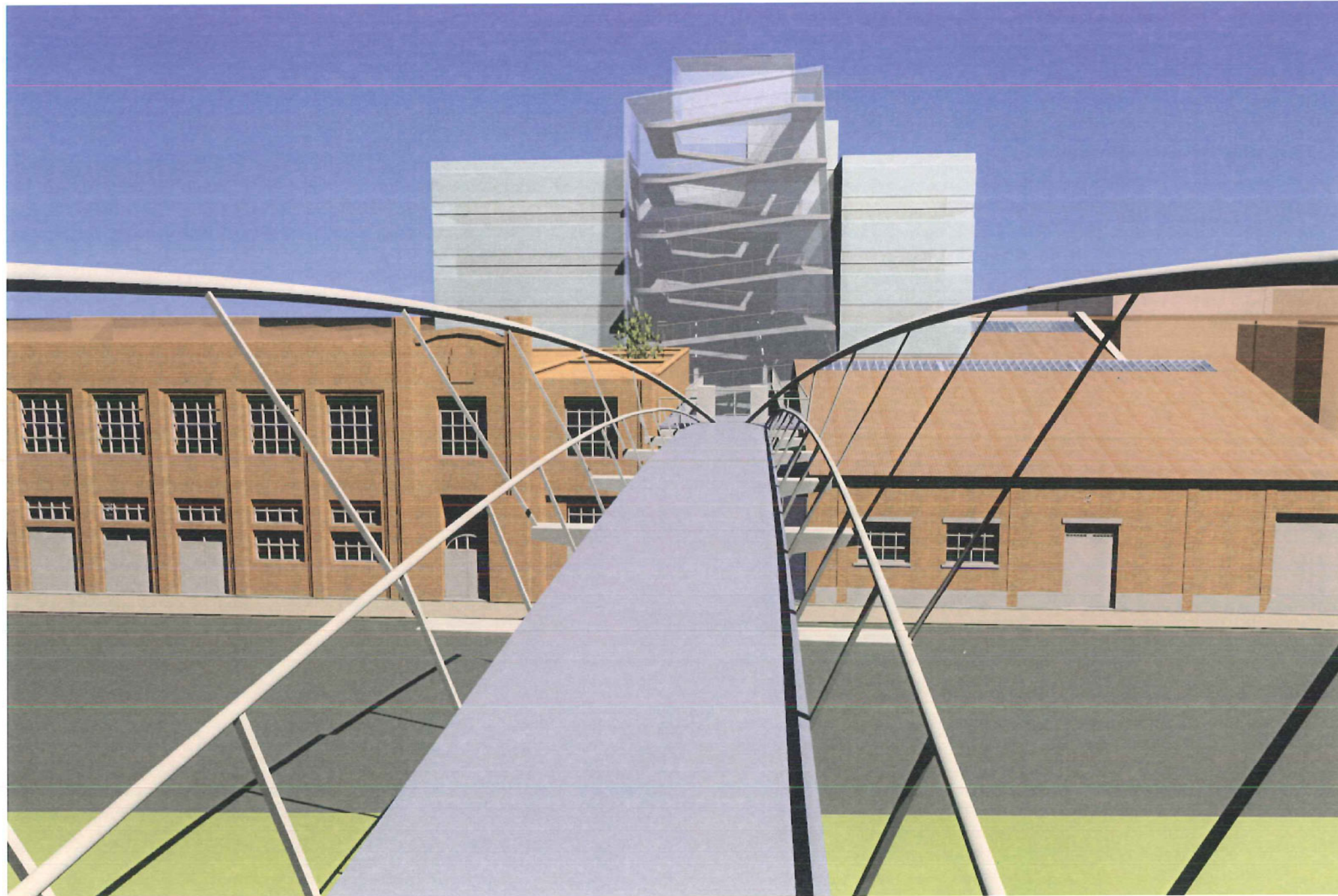
View of Ground Floor - RSL 3 Incorporating Artwork



View from Meditation Court - RSL 2

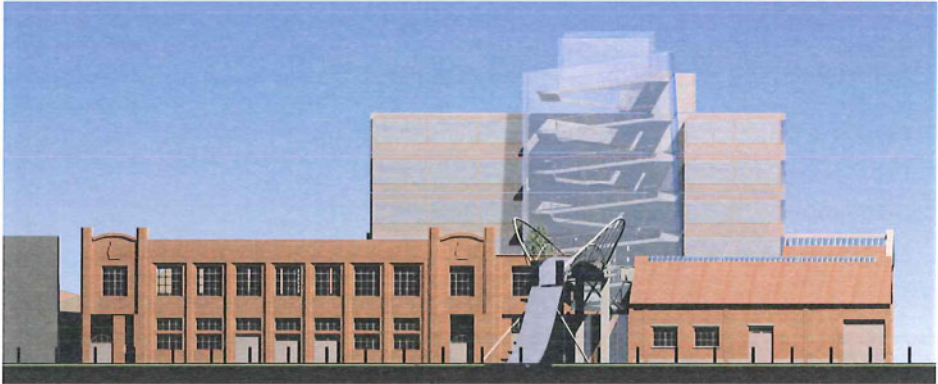
Adaptive Use and New Construction
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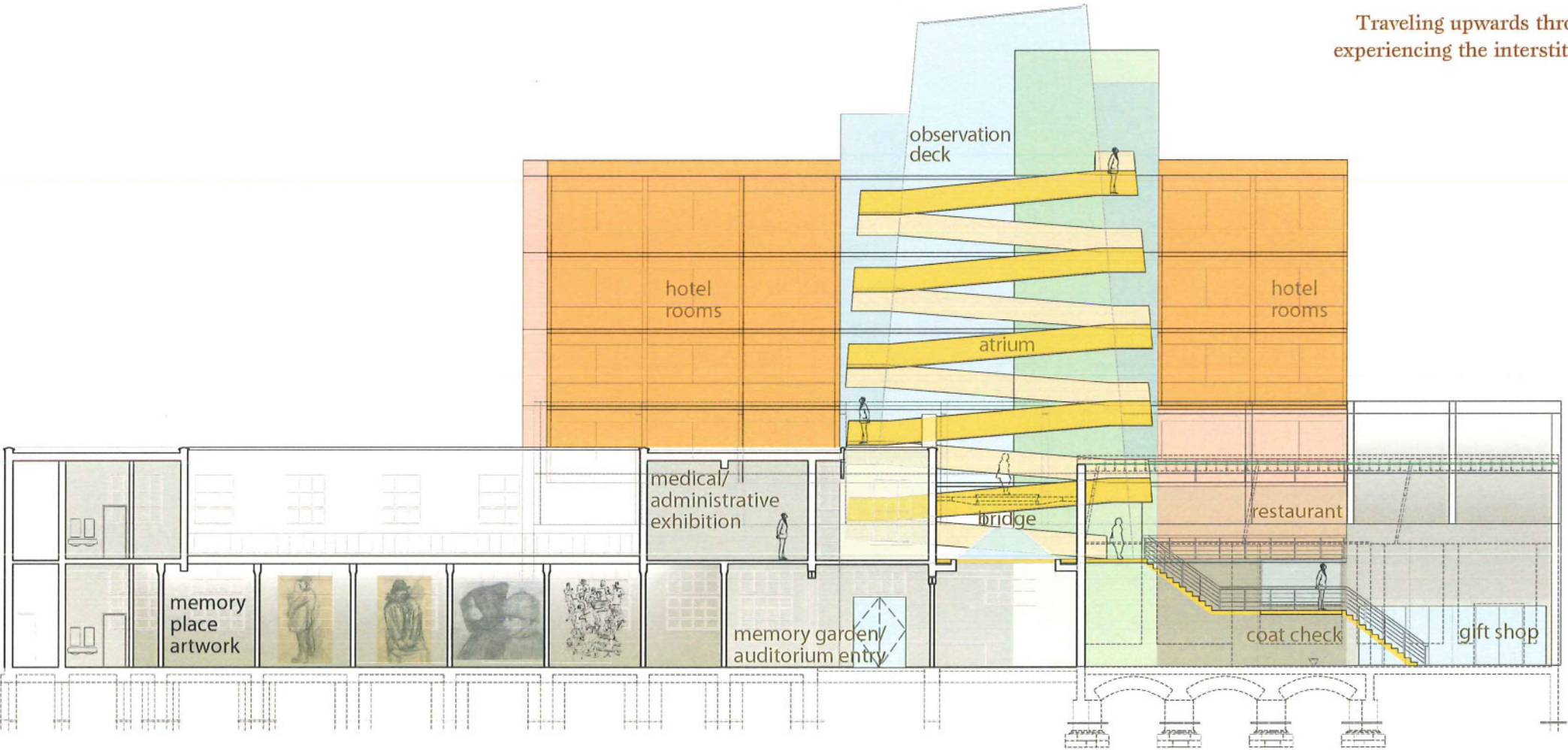
View from the Bridge - Red Star Line Complex

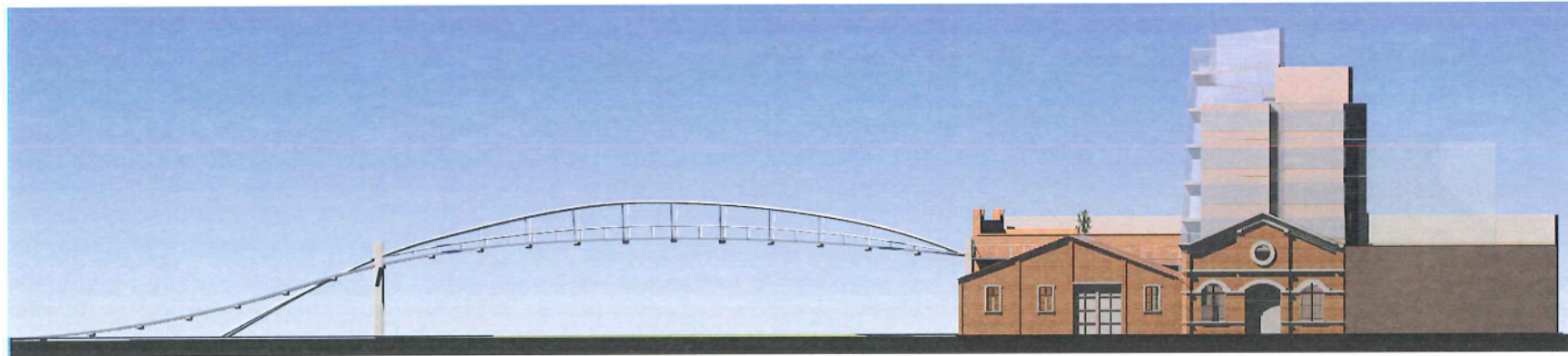
Adaptive Use and New Construction
(continued)



Procession – Remembrance Place

Traveling upwards through both historic and new spaces, the visitor moves towards the light, experiencing the interstitial spaces between the buildings that become the transition connecting the present to the past.





Ascending-Ramp

Each level reveals a new view to discover of the building, the neighborhood, the waterfront and the city.



Emigrant Experiences



Life is memory

Where we have been

What we dream

What we celebrate

What we mourn

What we learn.

A painterly moment of endless sky

An instant filled with fear and rapture

That with a movement of time becomes a memory.

*A lasting place that once gone is soon revived through the watchful
eyes of the observer.*



ANTICIPATION

What did I see when I arrived in Antwerp?

I was six years of age.

I remember the fast movement of people, women in hats instead of scarves, men in clothing that did not hang loosely, and children eating apples; a sky of muted orange light mixed with golden hues of a winter setting sun; and a cold biting wind that was drawing us closer to the sea.

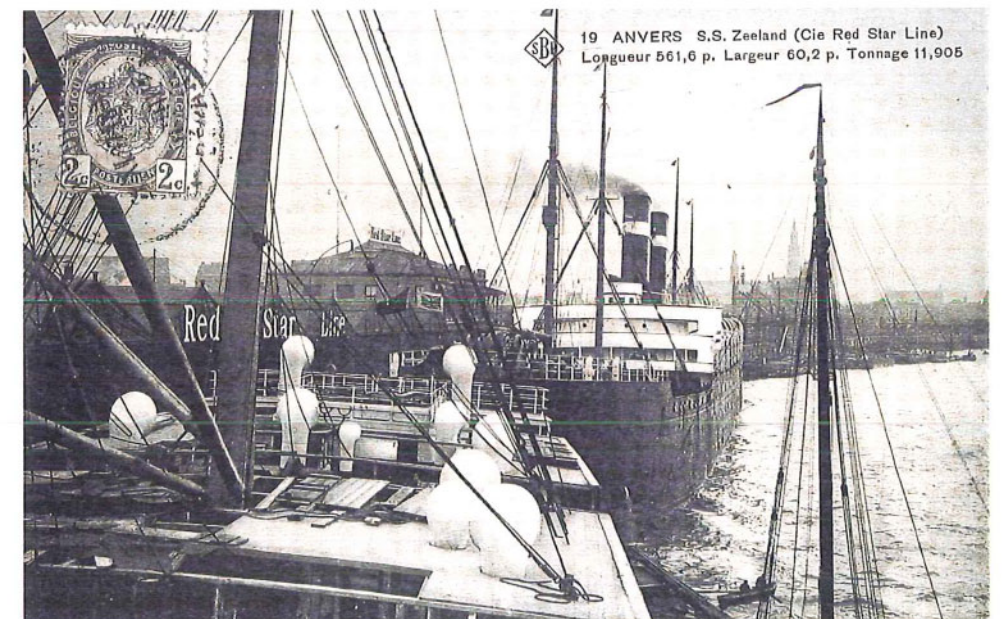
I did not understand why we weren't immediately placed on the ship that would take us to America. I could see it – large and looming. It was so close. I wanted to run towards its steely iron strength, but we did not/could not. Why we couldn't frightened my mother, confused my brother and angered my father. Instead, we were led to a red brick building near the water.

We did not know the language of Antwerp and at first did not understand that we were being told to move forward without our bags, filled with the only things we had left in the world of our possessions from the old country. Surrounded by a crowd of unfamiliar faces, it was not until my father walked in a direction different than my mother and me, that I became scared. Being separated we thought we had done something wrong, that we would be sent back to our village where Cossacks had jumped through our window to steal some bread and where mother had buried a note to her family telling them the route we had taken and where to meet us in America.

I felt this fear and cried my tears until I saw the red haired man. So many nice people in Lubijiva had red hair. So when he pointed for me to go down the narrow hallway that seemed so small and filled with so many people, I went.

I was separated from my father and brother and needed to find something familiar to trust. It was the color of his hair, bright in a dimly lit space, like a long lost family member from another town whose name I did not know, whose language I did not understand but seemed so safe and familiar.

What do I remember about Antwerp? I remember there was this hope, fear, and anticipation. And without that man, the man with the red hair, I never would have found my father, my brother, and the way to America.



Emigrant Experiences
(continued)



THE SILENCE

We had a doctor in our town in Bialystock that was pillowy and smiled a lot. We visited him once or twice a year for a visit; some people never went at all. This was not true in Antwerp. Every emigrant who came to Antwerp had to go to the doctor.

When I arrived in Antwerp and walked from Central Station to the emigrant hotel, the first thing people said to me when I arrived there was “What is your name and where are you from,” the second was “So have you seen the doctor yet? What happened, what did he say?”

So on this day, when I returned to the hotel and was asked, “so have you seen the doctor, what did he say,” I had a response.

“They said I have trachoma, and have to stay behind.”

An emigrant woman who was staying in the same room with me at the hotel told how her family had been separated because she had trachoma and had to stay in Antwerp while the rest of the family went on to America. If they stayed behind with her, they risked losing the cost of the steamship ticket.

“America does not accept people with trachoma,” she said, so either I get left here or get sent to America and get turned back at Ellis Island, only to return to Antwerp.

I, however, had made this journey from Bialystock alone. My brother was already in America waiting for me. I did not know how to reach him but showed his picture to other emigrants before they went to board the ship and asked that if they see him in America to tell him what has happened to me and that I will come to America soon.

Day after day, week after week, I watched boats filled with emigrants leave the port. The streets seemed so eerily empty until the next train arrived at Central Station and emigrants began their journey through the streets of Antwerp again.

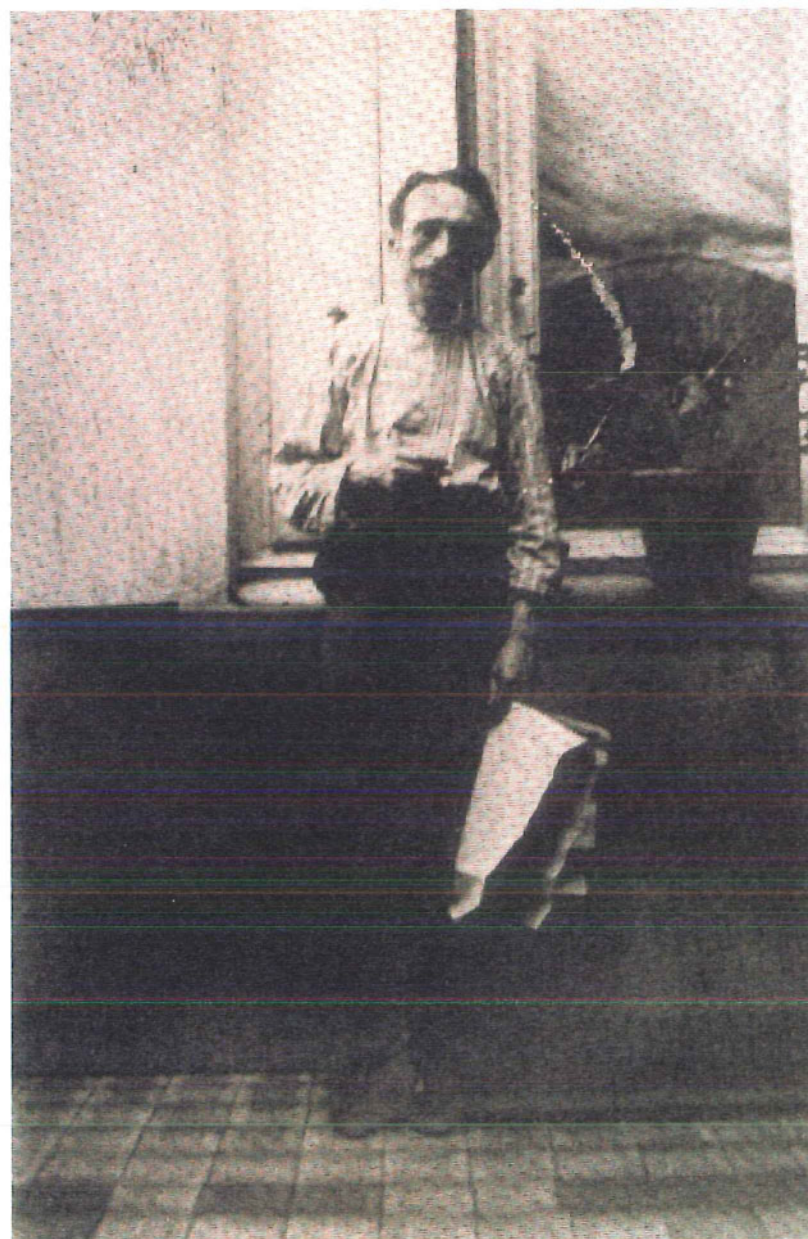
One month to the day I returned to the doctor. This time he moved his jaw as he inspected my eyes. He mouthed the words, “Yes.” I was going to America.



Anvers Départ d'émigrants

Madammeke

A 4225 Wilhelm Hoffmann A.-G., Dresde



THE BUILDER

I was raised by a carpenter, so when I got off the train in Antwerp, it is no surprise that while others looked up at the sky in thanks that they had arrived I was looking up too but at the building structure of this place that looked as grand as the palace in St. Petersburg. With its soaring height and marble staircase it was fit for a Czarina, and I was at once elated and humbled.

The procession through Antwerp, even with the heavy bundles on my back, did not seem long or arduous. I was too busy looking at the buildings; the streets that seemed so much wider than home and so much cleaner. And when we eventually made our way into the red brick buildings by the water while others were focusing on the boat and wanting to get out of this building as quickly as possible, I was focusing on the inside and the color of the stone, the width of the room and the way people moved through the space.

I held onto those thoughts in my head and focused on the building around me. While I did not mind leaving my bag I did not like undressing and having my clothes fumigated but I focused instead on these large steel objects that

were steaming my things and snuck a peak at the chimney watching what was left of our journey from the old country disappear into smoke.

When the time eventually came to leave Antwerp, I watched our luggage being moved across a bridge. People walked quickly to the boat but I meandered, taking in my last image of the city. I was particularly interested in a man who sat by the water with an easel and a paintbrush. A paintbrush to him was like a hammer to me. I had met him before and I knew by the way he was watching me that he was drawing me. On this day, my last day in Antwerp, he waved to me to come look at the canvas. It was a painting of other emigrants who even though did not look like me could have been me. He saw the art in us just as I saw the art in these buildings and in the very streets we walked upon.

His was the last face I saw in Antwerp as the boat set sail. As I reached out my hand he reached into this bag that stood beside his easel and gave me a paper rolled up. Van Mieghem he called himself. I usually don't remember

Public Art



Eugeen Van Mieghem: Emigrant, Gedat

In many of our public projects artists, especially those interested in working with urban communities in public places, illuminate the experience of a place that range from sculptors, painters, muralists, printmakers, environmental artists, performance artists, book artists, and new media artists. For all of them, the key to capturing the memory of place and the hearts and imagination of the audience is making meaning for people in resonant and original ways. Whether it is an artist with the soul and vision of Eugeen Van Mieghem who was “an artist of the people” who documented people and a time with incomparable insight, or installations of Edgar Heap of Birds, of Native American Shinnecok descent, who in New York City’s parks mounted aluminum signs reading “New York” in backward letters, followed by “Today Your Host is Shinnecock” to force viewers, struggling to read the reversed letters, to remember the original Native American settlements.

The kind of public art that truly contributes to a sense of place needs to start with a relationship to the people whose history is being represented. This goes beyond the conventional kind of process of an established system



Eugeen Van Mieghem: Emigrant, Gedat



Victor Hageman: *Enfants Juifs*

of shows in galleries or museums for collaboration with a soiree of artists. It means for the public art curator, architect or urban planner a willingness to work with the city and the community in a collaborative way. It means developing priorities for the space, developing and working through their meaning so that you truly have an interdisciplinary, community-based project.

The layering of physical and social history that is both subtle and complex is part of the challenge of this memory place, but what we have learned and know is that the power of public art to engage citizens with urban and architectural history is powerful and deeply effective. It also cannot be so obvious that it creates a pedantic environment. Metaphorical wit and ingenuity is a way to build meaning along with spatial and historical imagination.

Since entrances on to the street were part of the immigrant experience that separated men and women, a public art project similar to one for Little Tokyo in Los Angeles, California might be provocative. Working in collaboration with some Japanese-speaking assistants and two Japanese American artists, Sonya Ishii and Nobuho Nagasawa, de Breteville began a process of

meeting with local residents creating a design for the pavement, Omoide no Shotokyo (Memories of Little Tokyo) that took the history of the area out into the street and into the 21st century. This design serves as a public path connecting the doorway to the world outside, not too dissimilar to what the immigrants had experienced. This ultimately fostered a stronger sense of belonging for the people of this city, but also for visitors wanting to understand this aspect of the Japanese immigrant experience.

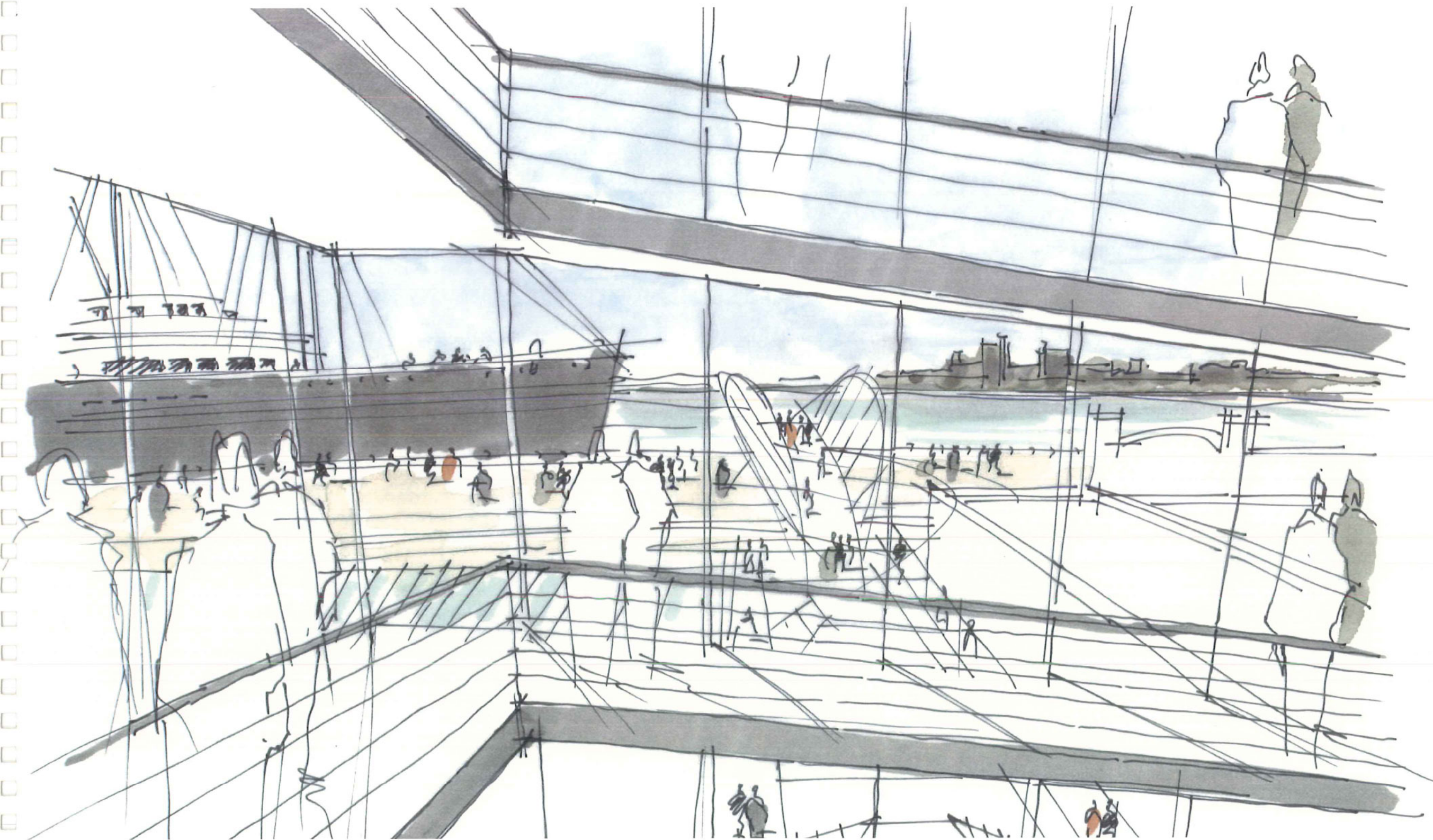
Memory is interactive. Memories without places are disembodied. Memory is contained in the shape of the buildings, streets, and landscape. In the creation of the Red Star Line memory place the intimacy between people and place must be aligned. How do we animate the visitor's understanding of this as a place of memory? To do so, we must illuminate that our relationship to the building is inextricably connected to our relationships with each other. This space must remind us that though these buildings are structures of permanence, they house the memory of transience and the unknown.

The role of public art is cultural in the enhancement and expression of this memory site.

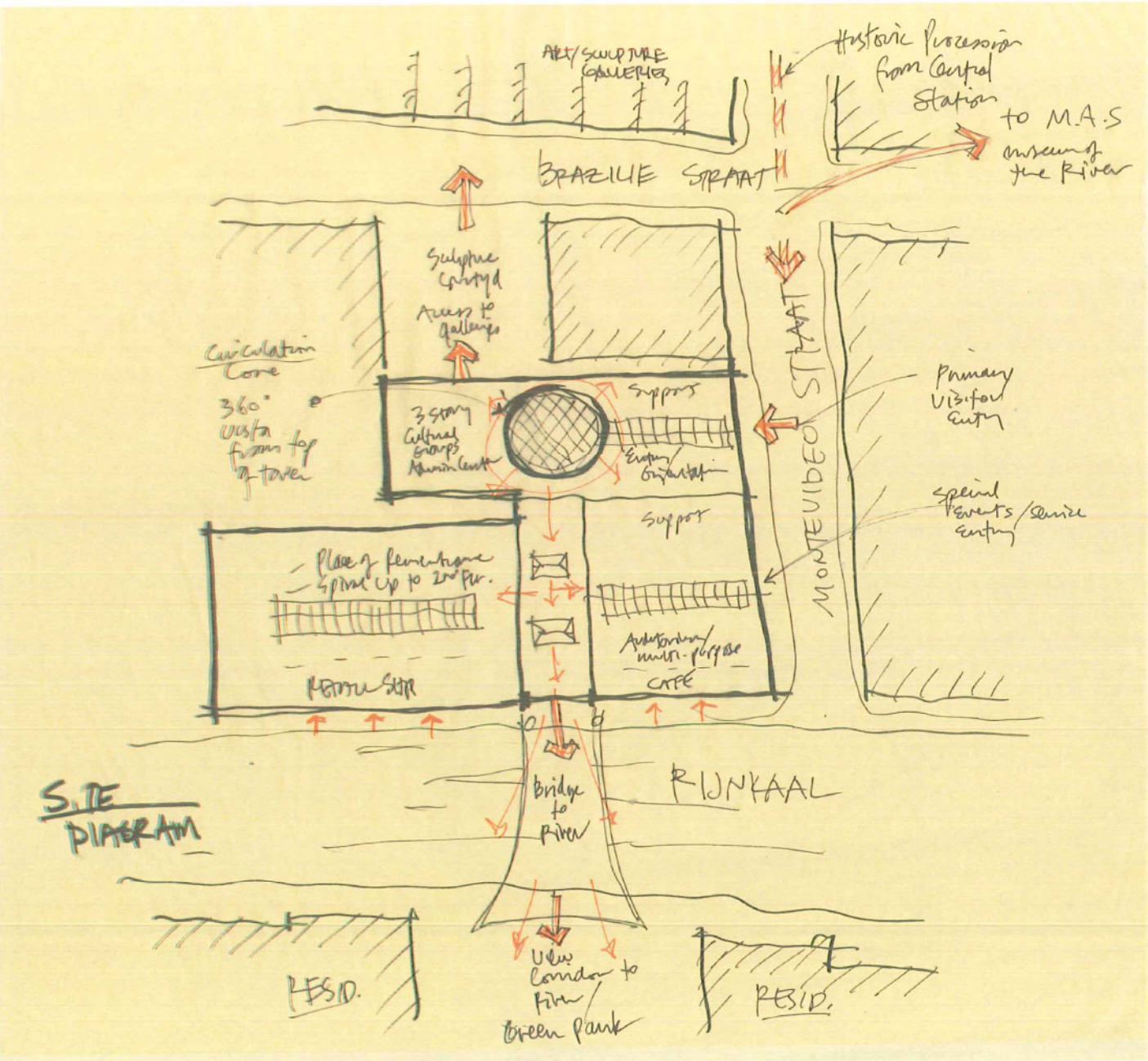
Emmanuel De Born: *De Psychologie van den Antwerpenaar*



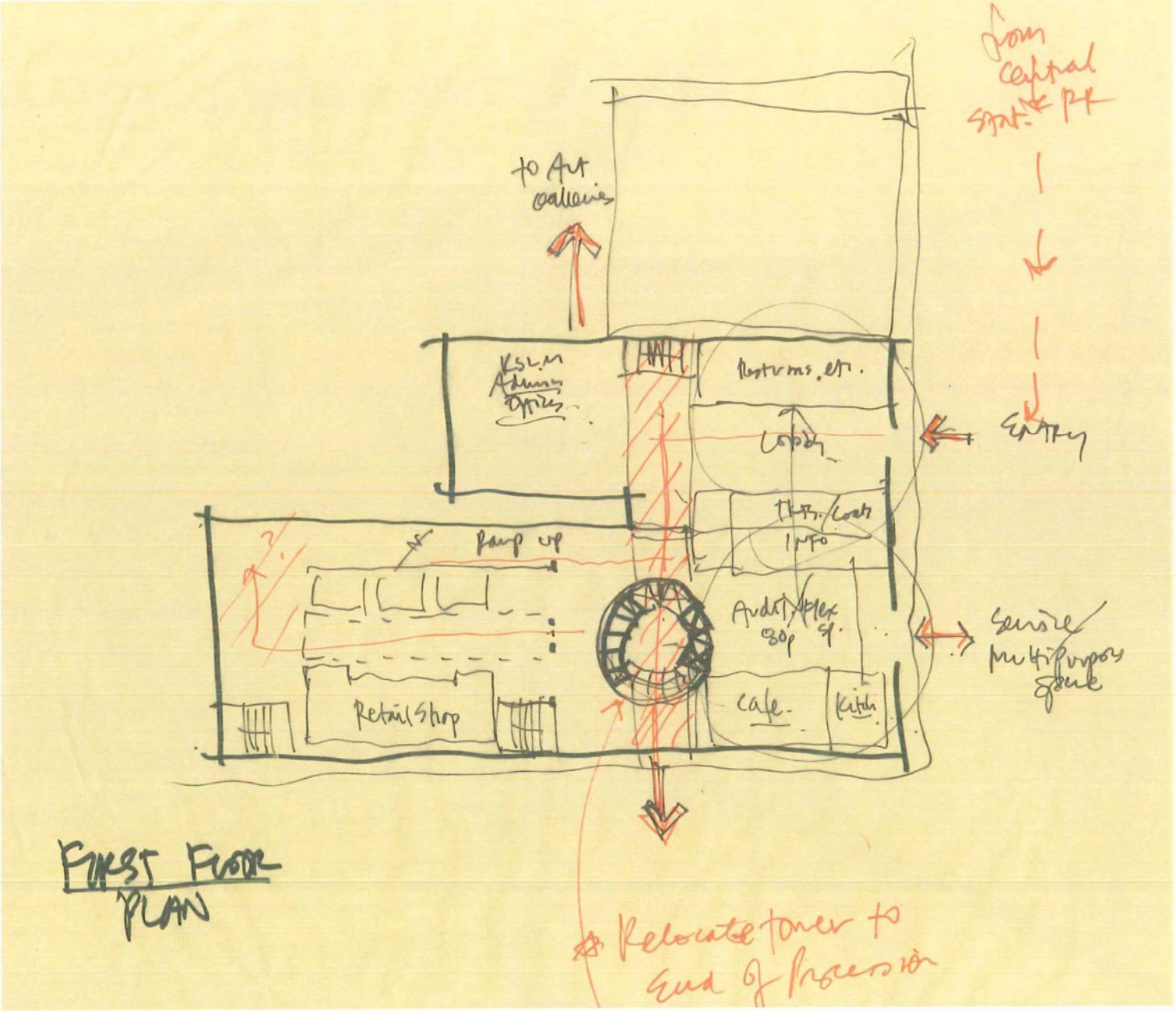




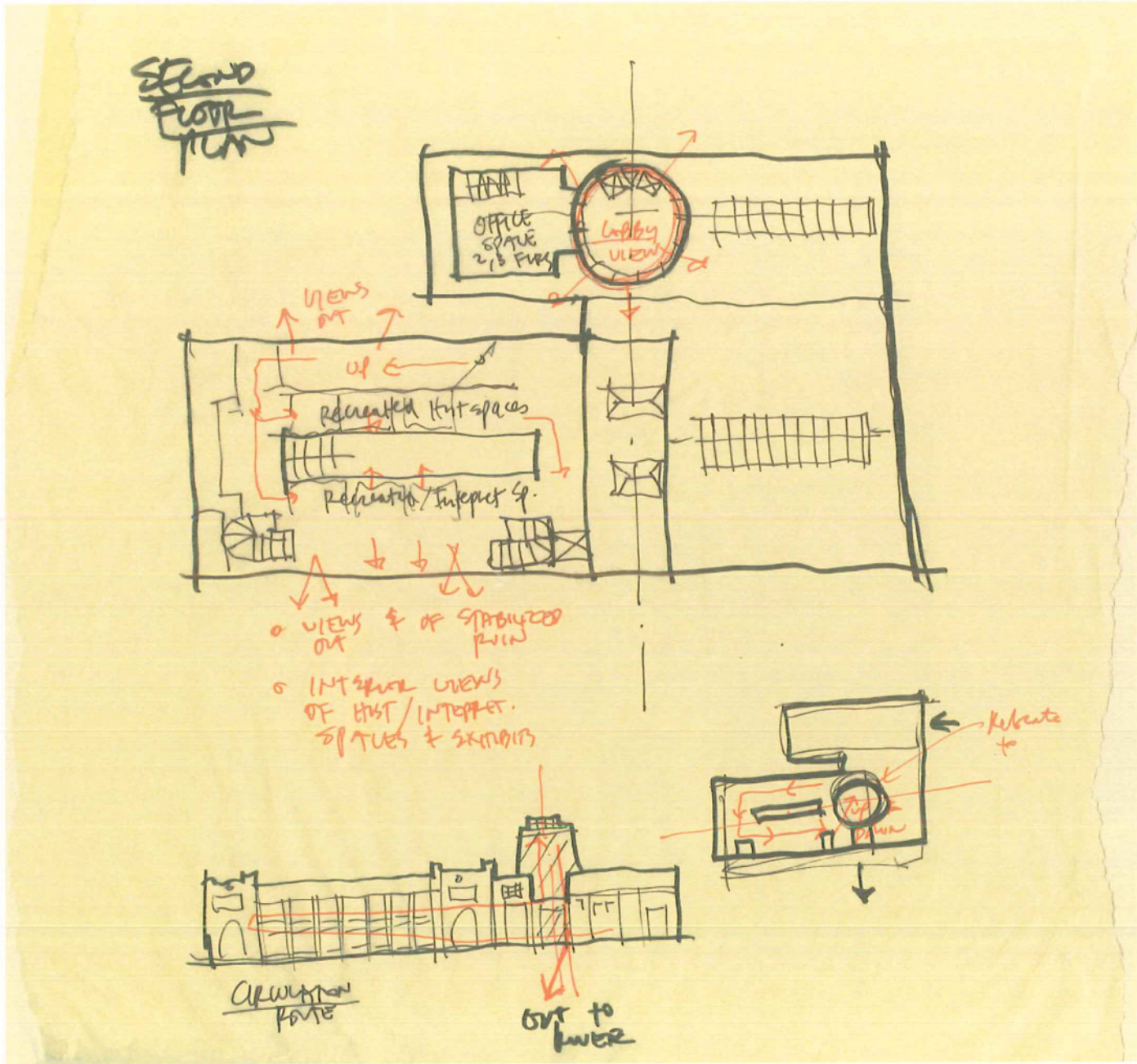
Preliminary Concepts



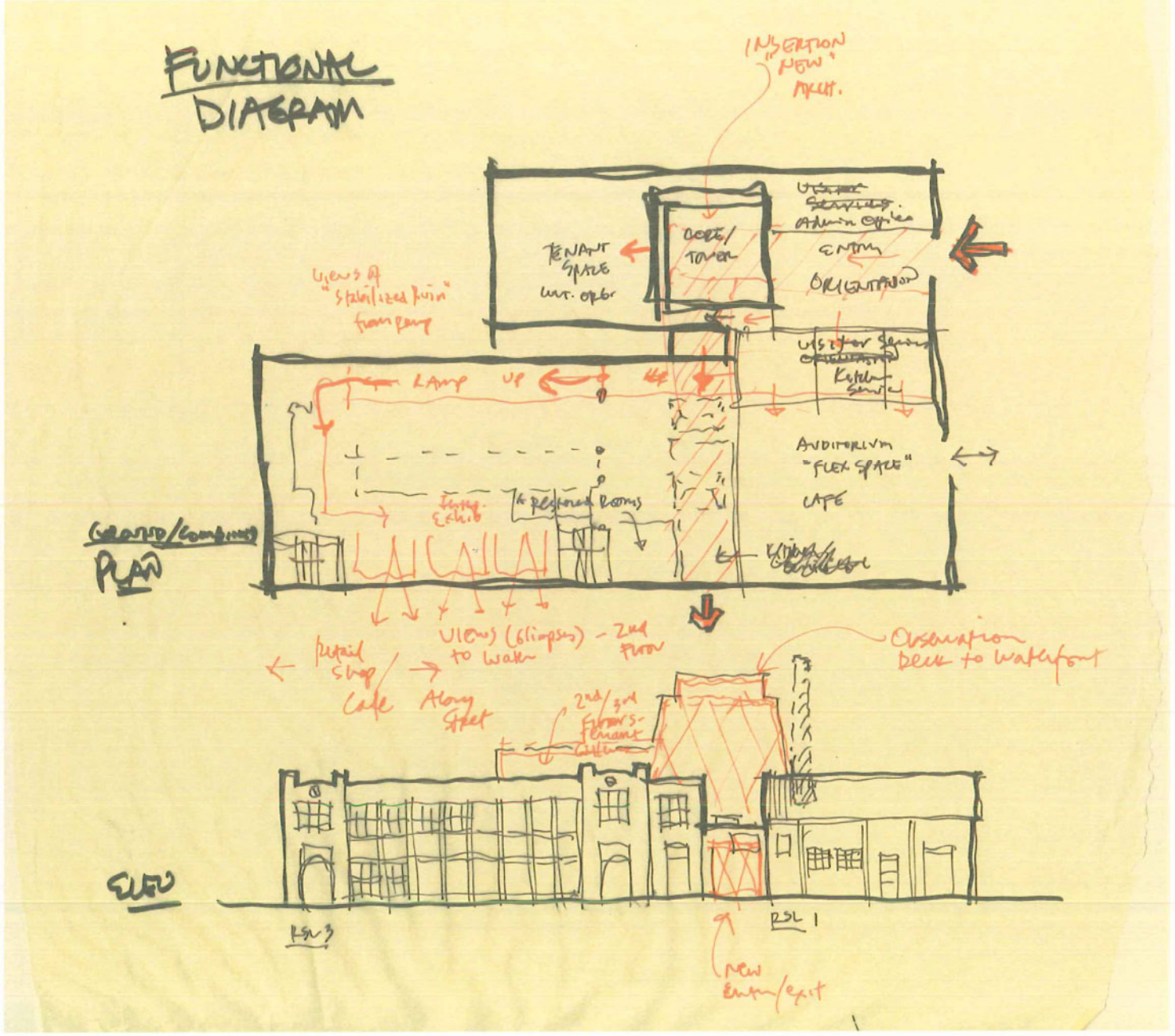
Conceptual Plans



Conceptual Plans

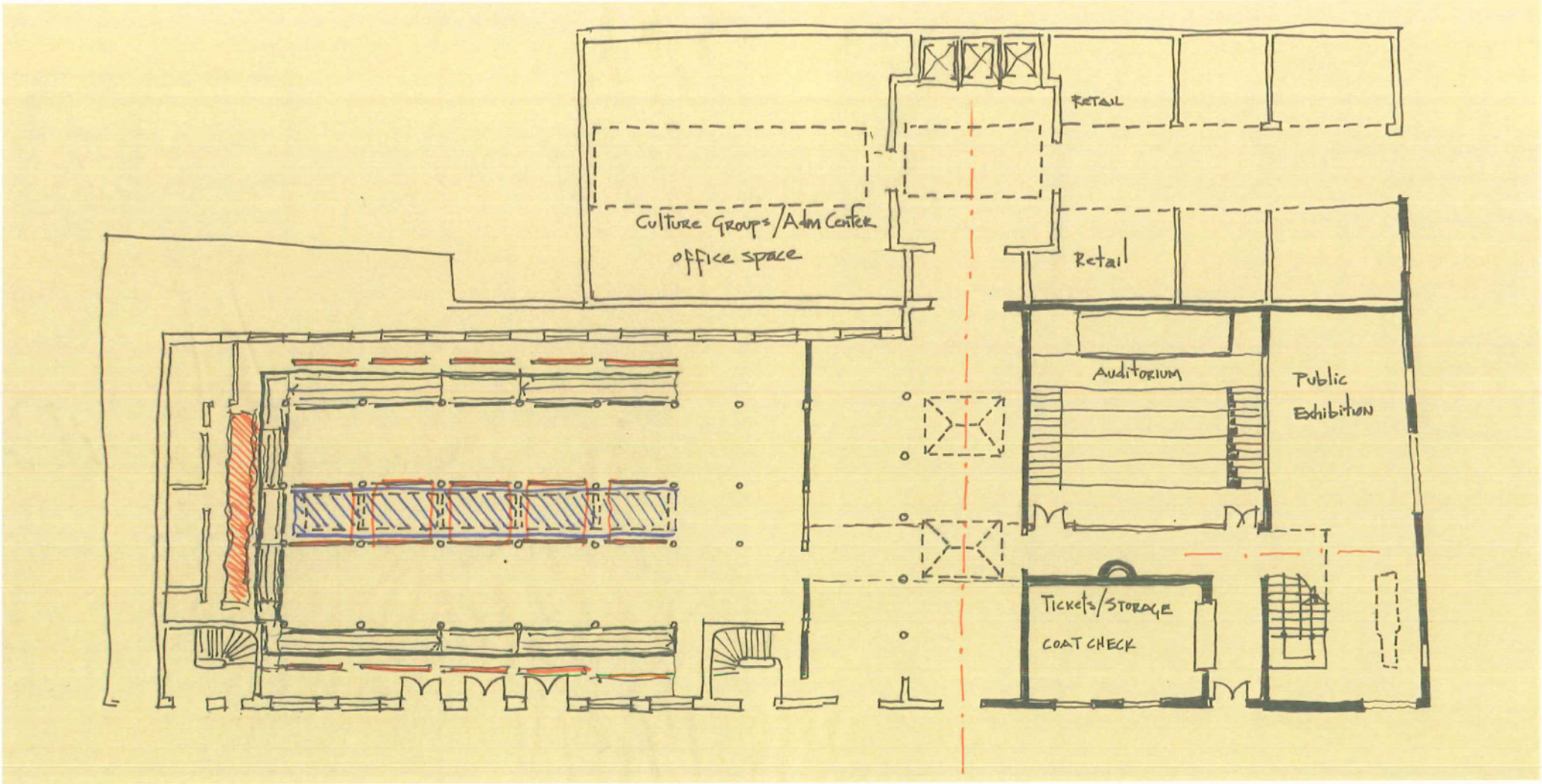


Early Conceptual Sketches

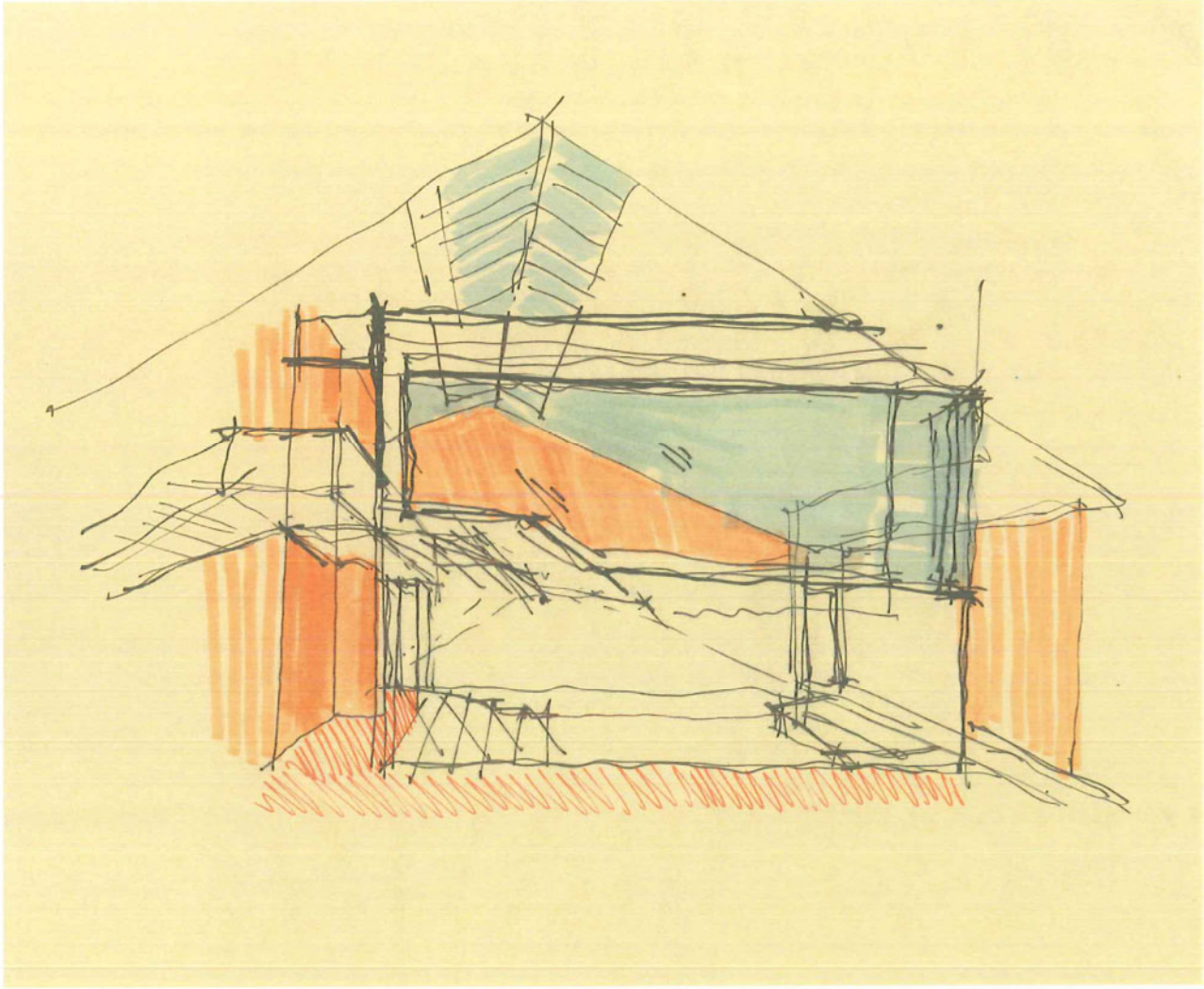
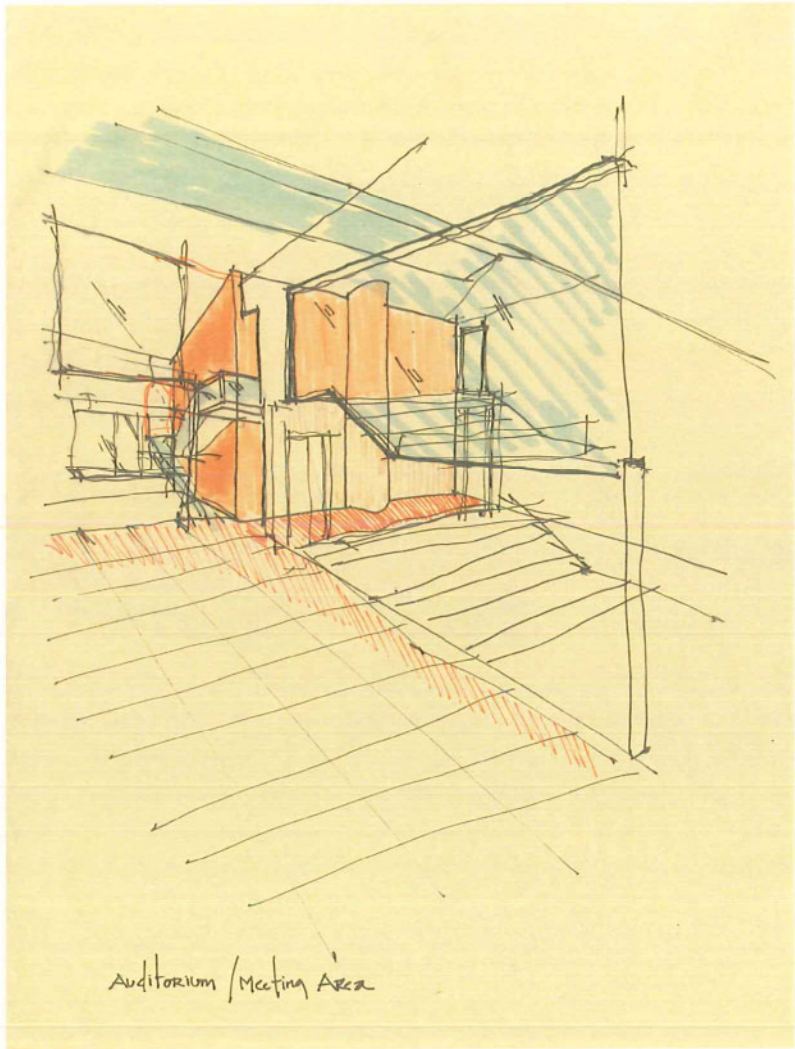


Early Conceptual Sketches

Preliminary Concepts

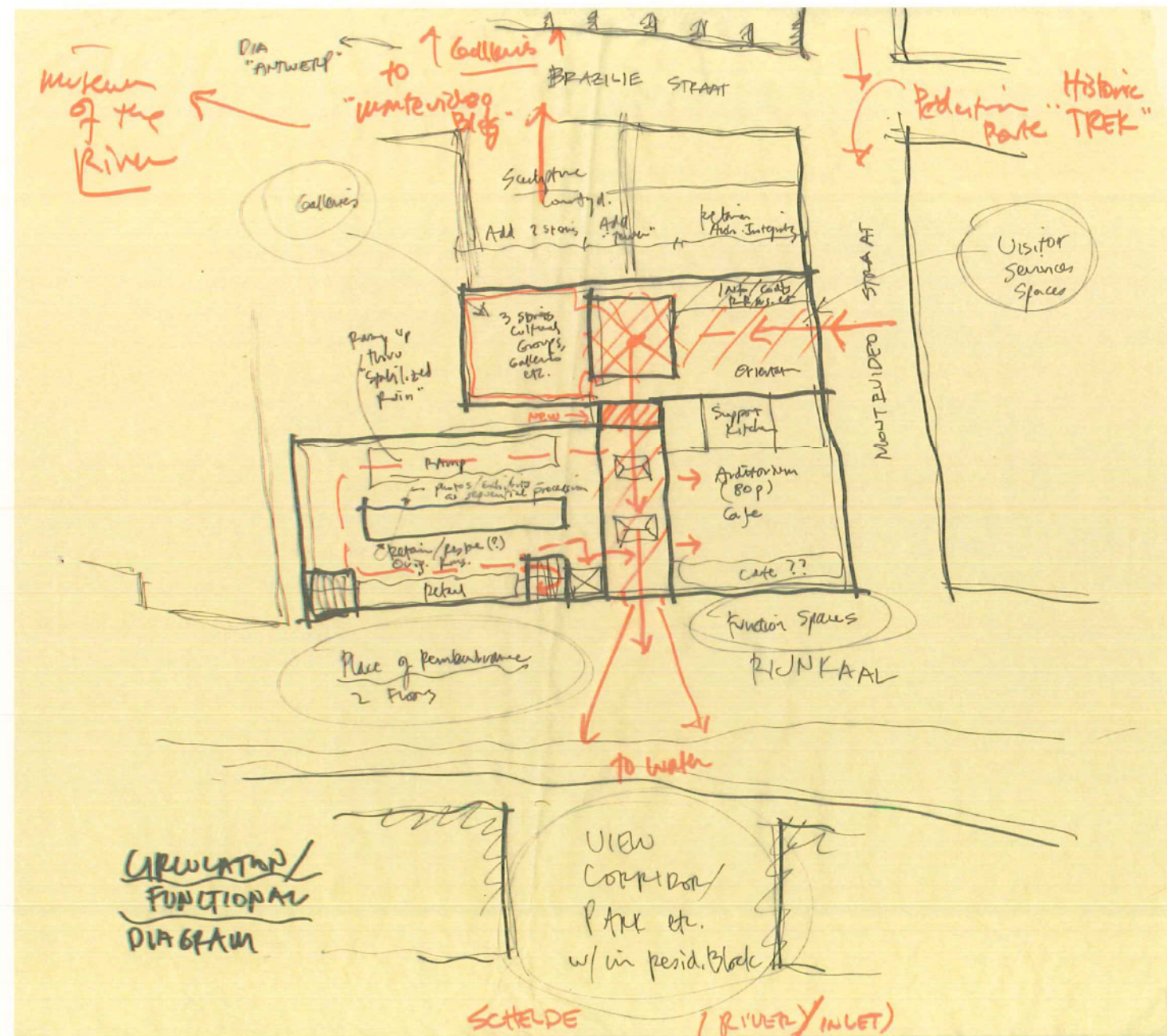


Conceptual Plans

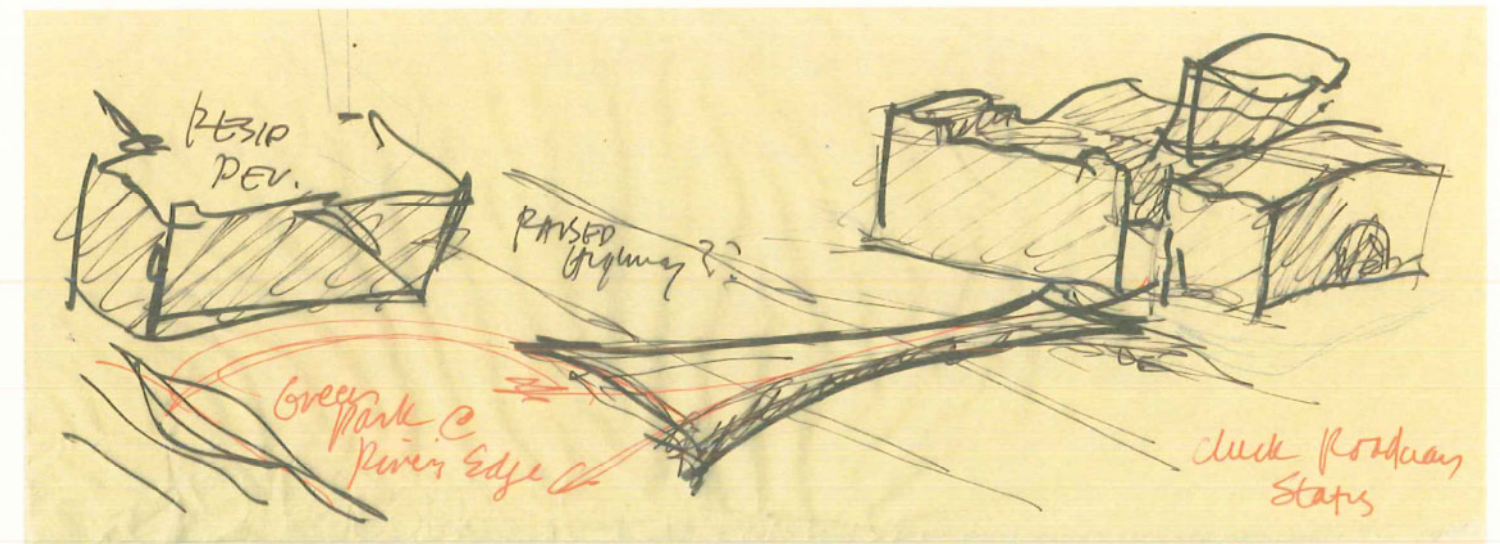


Spatial Studies of Interiors

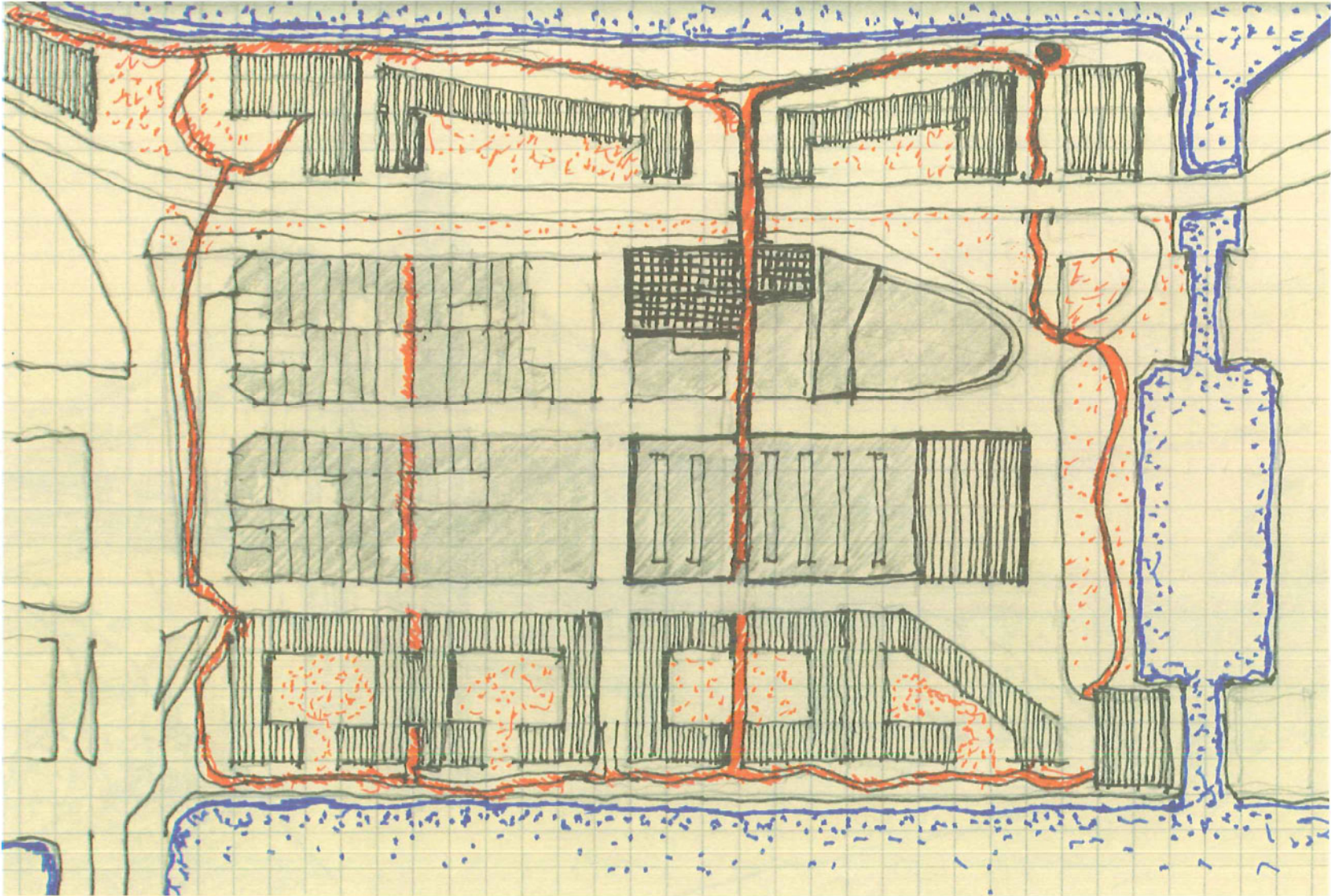
Preliminary Concepts



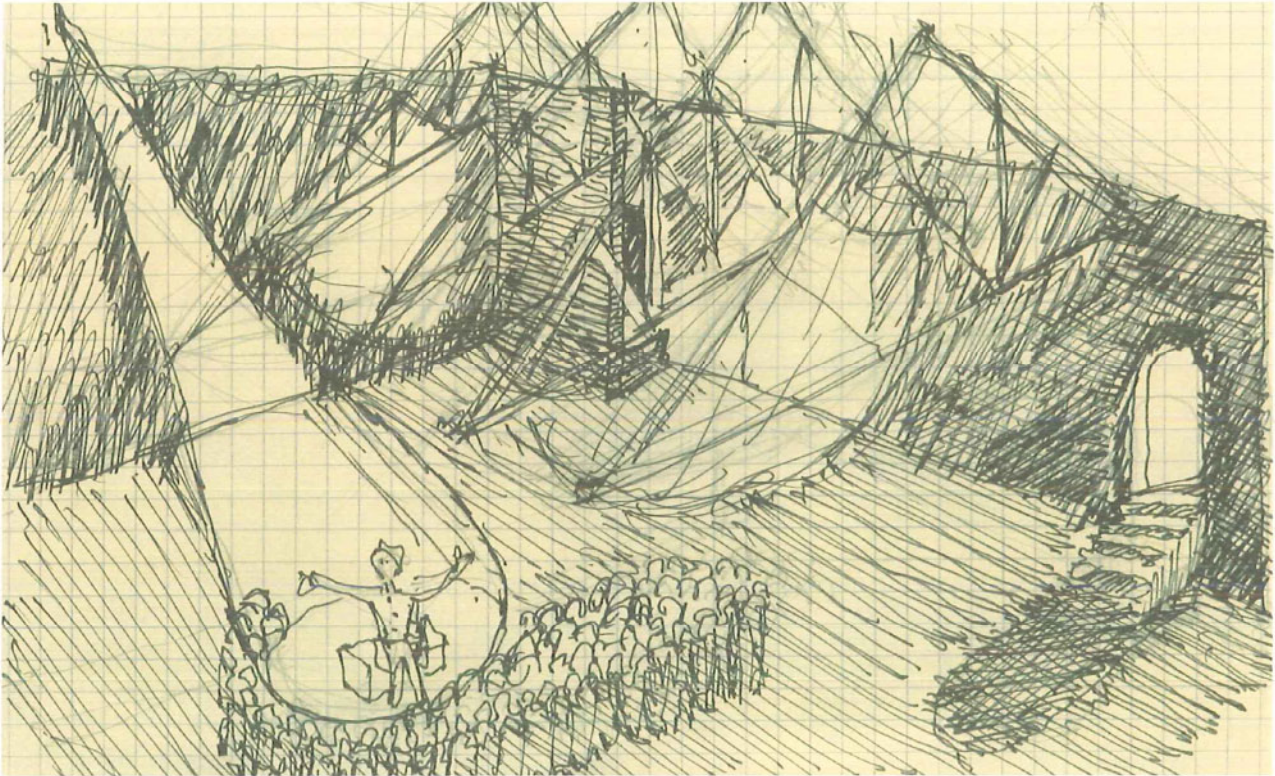
Early Conceptual Sketches



Early Conceptual Sketches

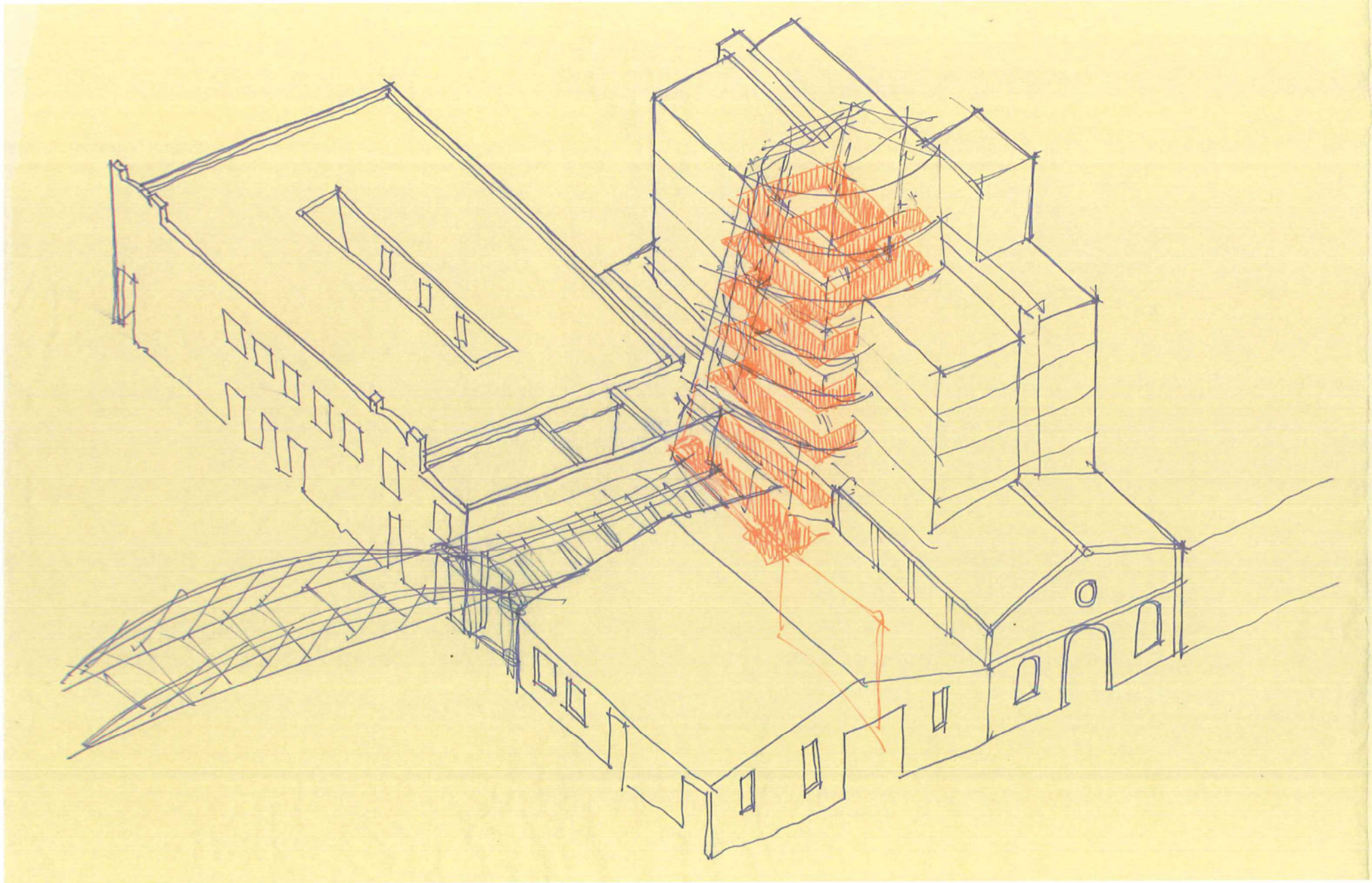


Conceptual District Urban Design Plan

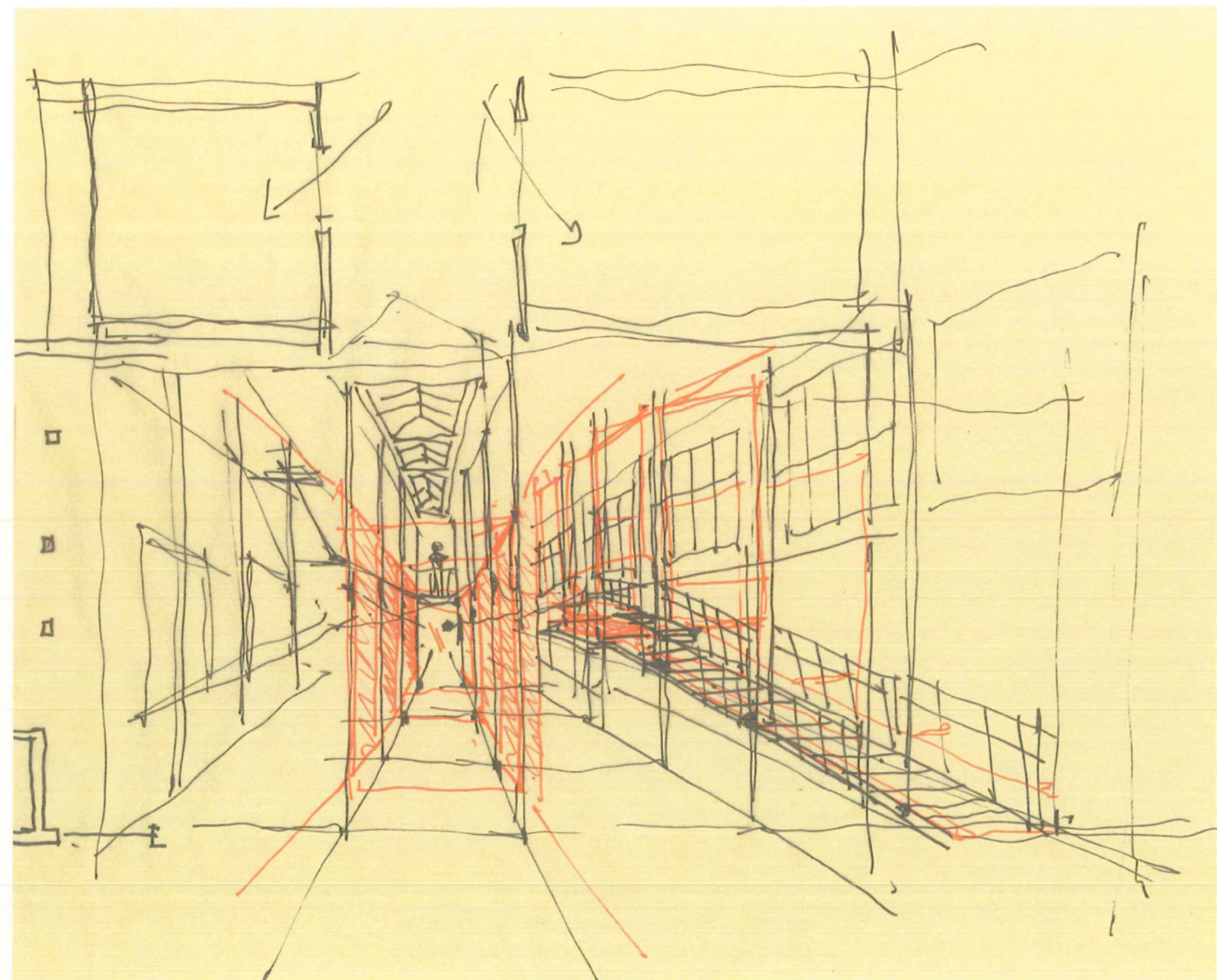


Conceptual Study - Beginning of Tour in Building 1

Preliminary Concepts



Concept - Bird's Eye Sketch of Observation Tower and Foot Bridge



Concept - Route from Building 1 to Building 3

CREDITS

Red Star Line Memorial: Developed for City of Antwerp
by the Department of Architecture and Urban Planning

Ghent University: March 2005

BKP/AR Beeldkwaliteit Plan

Eilandje-Antwerpen April 2004

PAINTINGS AND DRAWINGS

Master Plan Eilandje - Antwerpen April 2004

Water Plan Eilandje - Antwerpen April 2004

Emigrant Experiences Images: Eugeen Van Mieghem, Erwin Joos

Public Art Images: Landverhuizers. Antwerpen Als Kruispunt Van Komen En Gaan

