Excavating the University Campus: A Pedagogy of Deconstructing Architecture's Myths

LEEN KATRIB
University of Kentucky

Keywords: Architectural Education, Architectural History, Historiography, Design

This paper seeks to offer an interdisciplinary and collaborative model for design seminars to examine the very conditions that have guided the practice, pedagogy, and historiography of architecture. Excavating the University Campus is a research-integrative design seminar that positions students to uncover comprehensive, untold histories of destructions in the wake of postwar and ongoing urban university campus expansions across the United States. Through campus case studies spanning chronologies and geographies across the United States, students critically examine official campus histories by deconstructing their design tactics, linguistic nuances, alliances, and the architect/planner's design tools and methods. The seminar challenges students to source interdisciplinary knowledge and tools in order to map, spatialize, and metricize the extents of erasures through two-dimensional, three-dimensional, image-, audio-, and text-based translations. The research process parallels with—and is theoretically grounded in—a curated selection of interdisciplinary foundational texts by scholars who interrogate the material afterlife of destruction in the built environment. Ultimately, students design multimedia animations and short films that contribute to a counter-historiography on each case study by juxtaposing, superimposing, and clustering layers of retrieved materials and produced visualizations to create new assemblages that subvert official narratives.

ARCHITECTURE'S MYTHS

"Silences are inherent in history because any single event enters history with some of its constituting parts missing. Something is always left out while something else is recorded. There is no perfect closure of any event, however one chooses to define the boundaries of that event."

—Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History,* 49.

In *Silencing the Past: Power and the Production of History*, Haitian anthropologist Michel-Rolph Trouillot unpacks three vantage points from which to re-examine the historiography of the Haitian Revolution: Sans Souci (the palace in Milot, Haiti), San Souci (the palace in Potsdam, Germany), and San Souci (the man). Sans Souci Milot was built by Henry Christophe, the King of Haiti who was often cited as a hero of the Haitian Revolution against slavery. A poorly maintained present-day ruin, historians and writers in the English language have attributed the Haitian palace's name, purpose, and architecture to its well-preserved namesake counterpart in Germany.[1] The alleged influence was shaped by the written account from an American physician who visited the Haitian palace and noted his delight over Christophe's love for history and supposed fascination with Frederick the Great of Prussia, the architect of the German palace.[2] Overtime, the American physician's scantily written rhetoric was repositioned as a historical source that would go on to influence more historians to argue for German influence on Haitian architecture. Every instance that the supposed influence is reinforced, Trouillot argues that a third Sans Souci gets silenced: Sans Souci was the name of a man assassinated by Christophe himself—he was the true leader of the revolution against slavery when Christophe defected and joined French colonial forces seeking to reinstate slavery.

Sans Souci demonstrates how a simple confluence of architecture, language, and precedent can serve as a recipe to control the process of historical production. What myths are perpetuated—and historical silences actively created—by the architectural construct? Material traces of Sans Souci as a leading agent in the fight against slavery were eradicated twice: first in his assassination, then in erecting and naming a palace after him to write him out of history in plain sight. In so doing, the myth of a heroic Christophe was constructed and the identity of the man who led the resistance against colonial power was made negligible. Every mention of the palace's German counterpart and its alleged influence, thereafter, effectively reinforces the silencing of Sans Souci, the man, behind the architectural construct.

Trouillot's critical analysis of the hidden implications behind architecture and precedent is productive. Much of architectural pedagogy positions us to focus on architecture-as-construct—we analyze its history; its form; its transformation of context; its theoretical parameters; its dissemination; its exhibition; its generative potential for creative misprision. Through that

predominant framework, little has been devoted in architectural pedagogy to uncovering the social and cultural implications behind the construct and its perpetuated myths. In the United States, such implications are all but invisible in the very typology where pedagogy is shaped—the university campus. Countless urban university campus expansions from 1950 to the present day were justified under the guise of slum clearance and in the name of progress and higher education. Such construct came at the expense of demolishing and marginalizing primarily Black and immigrant neighborhoods, leaving little to no material trace of their histories or a comprehensive record of this pattern of destruction. Instead, narratives surrounding campus planning and architecture have often emphasized progress and the influence of precedent—from Thomas Jefferson's pursuit of European citations to embody Enlightenment ideals in the conception of the University of Virginia campus, to Mies van der Rohe's adaptation of design principles he developed in Europe to design the Illinois Institute of Technology's modernist postwar campus expansion—all the while deflecting from the silences produced in the making of and by the architecture itself.

Such conceptual framework guides the development of a research-integrative design seminar taught at Syracuse University School of Architecture. In reflecting on the seminar's pedagogical ambitions, this paper seeks to offer an interdisciplinary and collaborative model for design seminars that positions students to critically examine the very conditions that have guided the practice, pedagogy, and historiography of architecture. The seminar, titled "Excavating the University Campus: Tracing Material and Immaterial Debris," challenges undergraduate students to uncover comprehensive, untold histories of destructions in the wake of postwar and ongoing urban university campus expansions across the United States. Through case studies spanning chronologies and geographies across the country—Illinois Institute of Technology's (IIT) expansion into Bronzeville (1940s-50s); University of South Carolina's (USC) expansion into Ward One and Wheeler Hill (1950s-80s); Indiana University-Purdue University Indianapolis's (IUPUI) expansion into the Near Westside (1960s-70s); and Columbia University's ongoing expansion into Manhattanville (2003-30)[3]—students critically examine official campus histories by deconstructing their design tactics, linguistic nuances, alliances, and the architect/planner's design tools and methods. The four campus case studies are carefully selected to reflect the national and chronological reach of this overlooked pattern of destruction in the wake of urban campus expansions, and because there has been a steadily increasing body of scholarship led by researchers in the humanities and social sciences at all four institutions in recent years, providing a rich body of interdisciplinary knowledge with which the students can engage.

The design seminar is structured in two phases: Phase I launches with a series of tailored "excavation exercises" that challenge students to source interdisciplinary knowledge and tools to map, spatialize, and metricize the extents of erasures through two-dimensional, three-dimensional, image-, audio-, and text-based translations. During this phase, the research process parallels with—and is theoretically grounded in—a curated selection of interdisciplinary foundational texts by scholars who interrogate the material afterlife of destruction in the built environment and its enduring formations. Ultimately, Phase II challenges students to explore time-based modes of architectural representation by juxtaposing, superimposing, and clustering layers of retrieved historical materials and produced visualizations to create new assemblages that recognize the often linear, one-sided historicity of official campus histories as unfinished histories to be subverted.

PHASE I: EXCAVATION
The schedule of the research-integrative design seminar is split between Mondays and Wednesdays, with each session running for an hour and twenty minutes. Students enrolled in the seminar are primarily in their fourth- and fifth-year of the Bachelor of Architecture program—as such, the seminar's research-intensive nature comes at a critical point in the students' educational trajectory as they prepare to define their undergraduate theses through disciplinary and extra-disciplinary frameworks.

Phase I, which runs the first half of the semester, is equally split between intensive historical research and reading discussions that provide a theoretical framework and vocabulary through which to synthesize the research. Splitting the weekly sessions between two days enables a productive feedback loop between research and critical thinking such that neither one operates in a vacuum: Monday sessions are dedicated to student-moderated discussions, along with weekly 400-word reading responses bookended with discussion questions, on a curated selection of scholarship that interrogates the im/materiality of destruction in the built environment and its implications on the process of historical production (Figure 1). Wednesday sessions introduce weekly or biweekly "excavation exercises" that expose students to different tools and methodologies for historical research as they deconstruct their campus case study. Students work collaboratively in groups of three for the duration of the semester.

PHASE 1A: ON DECONSTRUCTING ARCHITECTURE'S MYTHS
The reading series launches with multidisciplinary scholarly articles on the four case studies of university campus expansions. The selection of articles—written by art and architectural historian Daniel Bluestone, architect Sarah Whiting, historical archaeologist Paul R. Mullins, anthropologist Lewis Jones, economic geographer Conor Harrison, and anthropologist Steven Gregory—emphasizes a wide-spanning pattern of destruction in the name of higher education and the necessarily interdisciplinary nature of re-examining architecture's historiography. From the outset, students are exposed to an architectural historian's focused deconstruction of the myths behind a canonical building; an architect's critical analysis of representational strategies in the context of postwar urban renewal; a
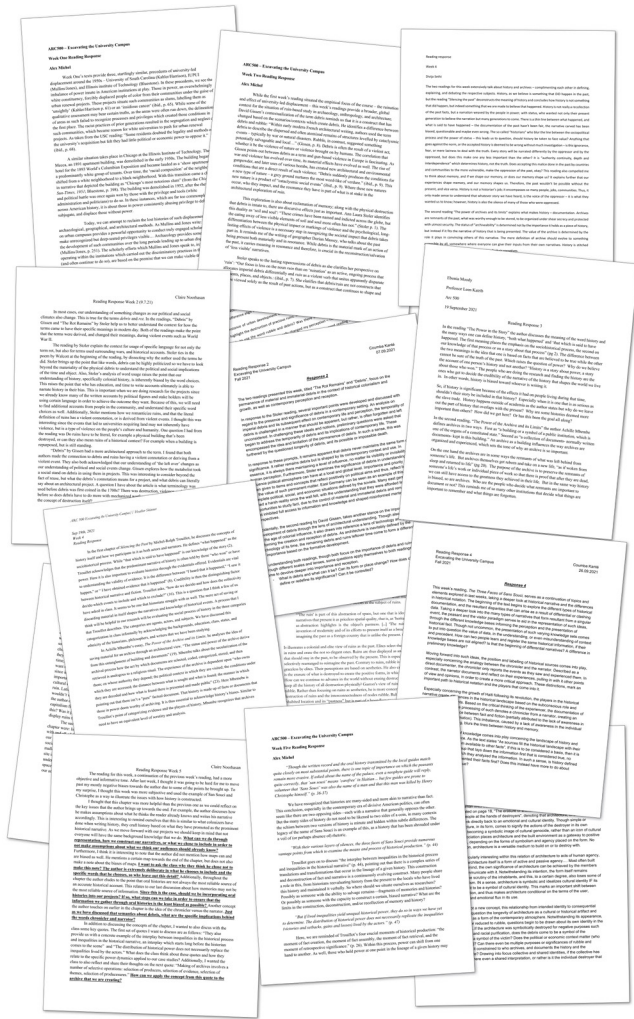
Figure 1. Selection of weekly 400-word reading responses and discussion questions produced during Phase I.

historical archaeologist's extraction of underlying racist practices through an analysis of architecture's debris; an economic geographer's tracing of land acquisition, absentee landlordship, and eviction practices at the institutional and federal level; and an anthropologist's examination of linguistic nuances behind the orchestration of spatial narratives.

Launching the reading series with the four case studies and articles written by scholars from various disciplines sets the stage for engaging interdisciplinary scholarship to reflect on the politics of space and the complex network of operations that guide the practice and historiography of architecture. Beyond the destruction of entire neighborhoods—which reduces them to debris, an obvious material evidence of destruction—the articles tease out the less perceptible, less eventful, and more drawn-out material traces of violence that nonetheless dominate the archives—and thereby histories—associated with the architecture of each campus. Such traces include the paper trail of policies, language, correspondences, alliances, and representations that were

weaponized under the guise of progress. Strategic absences in institutional narratives and archives are evident in the lack of documentation of the neighborhoods demolished, communities affected, and forms of resistance suppressed. While the initial set of readings introduce students to these crafts specifically through the campus expansion case studies, the remainder of the reading series unpacks the theoretical underpinnings of architecture's destruction, its material afterlife as debris in the built environment, and the longer shadows of social and racial implications long after the moment of destruction has concluded.

Architectural historian and designer David Gissen's essay, titled "Debris," provides a primer on the origins of, and evolving attitudes around, architecture's debris by contextualizing the emergence of the term *débris* in the occurrence of two important architectural developments: the rise of warfare technologies that reduced European cities to debris and the subsequent efforts to excavate and document what remained.[4] The emergence of the term also coincides with the rise of European colonial expeditions that sought to selectively destroy and restore sites into particular histories.

Beyond the immediate material product of cataclysmic violence, be it natural or man-made, architecture's debris takes on other, less identifiable formations. Anthropologist and historical studies scholar Ann Laura Stoler's introduction manifesto, titled "The Rot Remains," expands the term to include the durable but less perceptible im/material traces of destruction long before or after the immediate evidence of destruction—debris—is produced. Stoler scrutinizes the very labels deployed to describe "places swept up by modernization and...those swept aside as the refuse of a capitalist market that has since moved on,"[5] such as "urban decay." Through this framework, students can begin to scrutinize terms, such as "slum" and "slum clearance," which were meticulously defined by federal and state agents and utilized by municipal and university agents to justify demolitions while simultaneously severing any connection to preceding practices deployed to cause ruination in the first place. Pairing Gissen's and Stoler's articles positions students to consider both the material demolitions and the more abstracted tools and methods that guided demolitions to uncover the structures of power undergirding each campus case study.

Anthropologist Michel-Rolph Trouillot's *Silencing the Past: Power and the Production of History* is explored in-depth to understand how "silences enter the process of historical production at four crucial moments: the moment of fact creation (the making of sources); the moment of fact assembly (the making of archives); the moment of fact retrieval (the making of narratives); and the moment of retrospective significance (the making of history in the final instance)."[6] Historian and political theorist Achille Mbembe's essay, titled "The Power of the Archive and Its Limits," further elaborates on the institutionalization of historical traces through the architecture and valuation systems that govern the archive.

PHASE 1B: EXCAVATION EXERCISES

In parallel with the reading series, the design seminar launches with a tailored sequence of weekly or biweekly "excavation exercises" that guide the students' re-examination of each campus case study. The exercises challenge students to engage with interdisciplinary tools and methods to trace and analyze not only the extents of demolitions that affected primarily Black and immigrant neighborhoods, but also the crafts and tactics guiding such erasures.

OFFICIAL HISTORIES

In Exercise 1, titled "Official Histories," students begin with the campus as we know it by producing two-dimensional and three-dimensional documentations of the campus at the time of its expansion, noting the institutional buildings, parking lots, and landscapes that were built in lieu of residences and businesses that existed there. While campus buildings are an evident, causal product of the erasures that preceded, landscaping and parking lots are less obvious, and therefore invite less scrutiny. In "Bas-Relief Urbanism: Chicago's Figured Field," Sarah Whiting notes from archival correspondences how landscaping—and the engagement of landscape architects in IIT's expansion—was a means of relieving the institution's anxiety over the slowness of the building process and the effects of war on suspended building operations.[7] That large swaths of the demolished Bronzeville landscape were left eerily empty for extended periods was a cause for concern that the institution's expansion plans may appear vulnerable—landscaping became a quick fix to cast the appearance that the expansion was progressing uninterrupted. In a similar way, Paul R. Mullins and Lewis Jones note how parking landscapes were paved to incrementally encroach on residents' homes as a reminder of their impending erasure during IUPUI's expansion into the Near Westside of Indianapolis—yet ironically, it is precisely the void of the parking landscape that today contains the most exceptionally preserved materiality of the past.[8]

Exercise 1 also sets the stage for each group to scrutinize the architect/planner's tools, methods, and language. In IIT, the human impact behind Mies van der Rohe's organizational, representational, and architectural strategies—the overlaying of a seemingly neutral 24-square-foot grid on the context of Bronzeville; the primarily aerial vantage point of the master plan iterations to deflect from realities on the ground; the myth of a tabula rasa campus as exemplified by the Miesian photomontage; IIT's proclamation of the campus buildings' connection to Chicago's historic architecture while simultaneously wiping out the context[9]—is brought into question. In Columbia University's expansion into Manhattanville, Steven Gregory challenges the concept and aesthetic discourse of "transparency" that is proclaimed to guide the architecture of the master plan, noting how "transparency" is framed as a spatial ideology and a solution to urban blight, but in fact "served to elide the asymmetrical power relations than underpin urban land use decisions and, as a result, masked the social consequences of elite-driven development policies."[10]
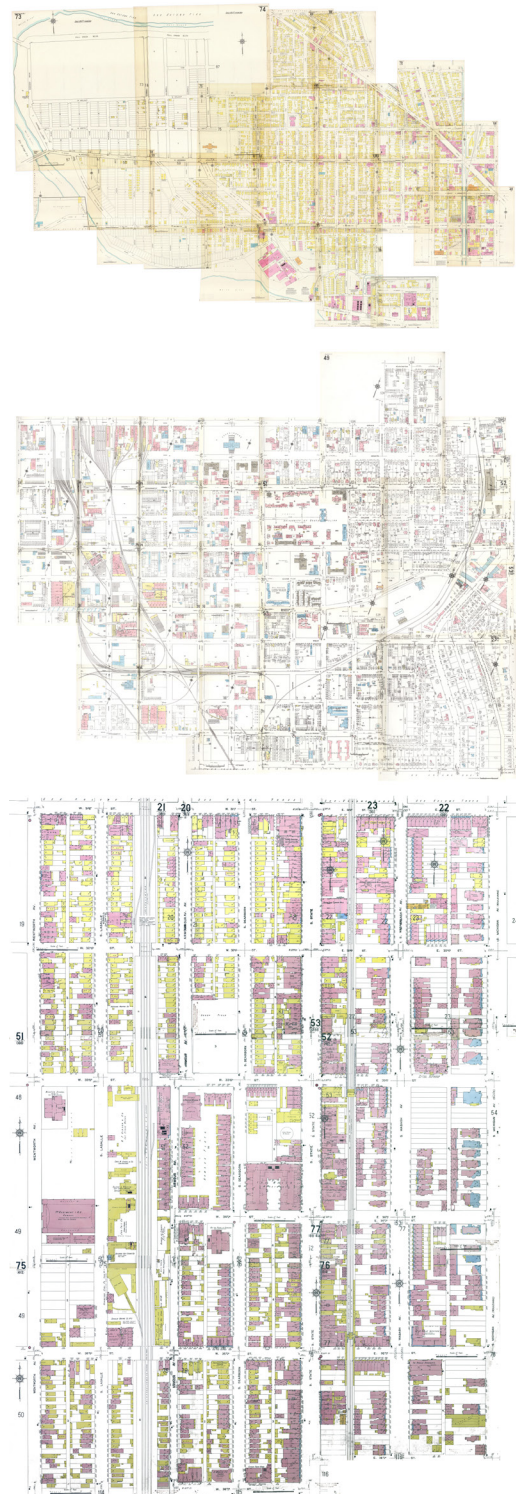

Figure 2. Stitched Sanborn Fire Insurance Maps of Indianapolis, IN (top), Columbia, SC (middle), and Chicago, IL (bottom). The stitching process reconciles weather-related decays and warping of the digitized sheets. As such, individual sheets/blocks are placed in relation to present-day block locations and selectively (and accordingly) stretched or warped. Digital scans of individual sheets courtesy of Library of Congress, Geography and Map Division, Sanborn Maps Collection.

Figure 3. Discrepant Histories combining past and present layers of each campus master plan: Illinois Institute of Technology's expansion into Bronzeville in Chicago (top left); University of South Carolina's expansion into Ward One and Wheeler Hill in Columbia (top right); Indiana University-Purdue University Indianapolis's expansion into the Near Westside in Indianapolis (bottom left); Columbia University's expansion into Manhattanville in Manhattan (bottom right). Drawings reproduced by author.

SILENCED HISTORIES

After getting acclimated with each campus case study, Exercise 2, titled "Silenced Histories," introduces students to two types of digitized historical maps that provide the most accurate documentation of the built environment before the demolitions: Sanborn Fire Insurance Maps and historic aerial maps (Figure 2). Students retrieve and meticulously stitch digitized Sanborn sheets from the digital collections of the Library of Congress, university archives, or state archives—depending on which archive holds the most recent iteration of each context prior to demolitions. High resolution aerial maps and photographs are retrieved from state clearinghouses, USGS EarthExplorer, or university digital collections. Because the year when an aerial map was photographed may not necessarily correlate with the year

the Sanborn map was published, students address the inherent discrepancies of the process through an investigative cross-referencing of both sources as they digitally translate the maps into two-dimensional drawings and three-dimensional models to reconstruct the pre-demolished conditions of each neighborhood. While this exercise format is applicable to the groups examining the postwar expansion of IIT, IUPUI, and USC, the group examining Columbia University's expansion into Manhattanville takes a slightly different approach considering their campus expansion is a more recent and ongoing phenomenon. As such, the students examining Columbia retrieve and stitch high resolution aerial maps taken at two-year increments to examine the evolution of demolition and construction between 2003 and the present day.

DISCREPANT HISTORIES

Silenced histories and official histories come together in Exercise 3, titled "Discrepant Histories," to set the stage for the former to complicate the narrative of the latter. At the urban scale, the reconstructed neighborhoods are rendered in red and overlayed onto the existing campus conditions to analyze the extents of each erasure and to take stock of the demolished residences, businesses, and civic spaces (Figure 3). Beyond the urban scale, students analyze the discrepancies between both histories by collecting regional historic newspaper scans, documents of state and federal policies that funded the expansions, publicity pamphlets, and citizens' broadsides published prior to, during, and after each campus expansion. In analyzing the scans, strategies emerge behind the language and framing of each campus expansion and its impact on 'community.' Notably, and unsurprisingly, prints that skew pro-expansion foreground the positive impact of higher education on the long-term betterment of the community—itself a vaguely defined term—with no mention of the immediate and enduring impact on the community that would be displaced. In state and federal policy documents, the funding impact of the Housing Act of 1949 on projects of urban renewal and postwar campus expansions is often cited—but in going further back to the Housing Act of 1937, we see the introduction of terms such as 'slum' and 'slum clearance,' and the meticulous effort to define the terms in ways that will structurally set the stage for the universities to capitalize on their framing.[11] Contrastingly, prints that skew anti-expansion take on a more subversive tone that urges community members to read between the lines. In published proceedings of the Chicago City Council, for example, efforts to scrutinize and unpack the discriminatory language of policies and housing practices emerge.[12]

GEOHISTORIES

While the first two exercises engage the campus and its pre-demolished context at the urban scale, Exercise 4, titled "Geohistories," positions students to zoom into the building scale to gather, where possible, a focused collection of historical materials on each demolished building and the campus building that would be erected in its place. The process begins by revisiting information embedded in the Sanborn maps—or in the case of Columbia, recent maps—to deduce a combination of building

addresses, noted names of businesses, and street names. Such geographic identifiers are then used to search the digital collections of university, state, and local historical society archives of each case study for any historic photographs of the addresses, businesses, and streets. The focused scale of this exercise enables students to zoom into architectural details that provide a consolidated photographic and narrative record of the site's conditions to complicate the official history. In the case of the University of South Carolina, one of the demolished buildings was a Booker T. Washington High School. Established in 1916 before being acquired by USC in 1974, the school served as one of the few in the city for African American students.[13] While the main building of the school was renovated to host USC's Department of Theater and Dance, the brick wings were demolished and the bricks were repurposed to pave the driveway of the campus historic Horseshoe—a strategic horizontality that is arguably undermining to the communities that convened in the previous formation of the bricks.[14]

RECORDED HISTORIES

In Exercise 5, titled "Recorded Histories"—the final exercise of the series—students engage with two types of recorded histories: oral histories of the evicted communities or their descendants and recorded audio-interviews with scholars at each campus case study. The former type involves the retrieval of already recorded or transcribed oral histories from the archival collections of local historical societies,[15] while the latter type involves the production of new scholarly interviews (Figure 4). The latter type of oral histories—interviewing—is a particularly productive but often underutilized tool in architectural education. As such, I began this exercise by leading a brief workshop on best practices for conducting interviews. To prepare for the interviews, students lay the groundwork for Exercise 5 long before the exercise launches in earnest, as it requires early correspondence with university stakeholders. Each group identifies historians, anthropologists, urban archaeologists, geographers, journalists, administrators, and community activists at their campus case study and carefully drafts concise email correspondences to inquire about the stakeholders' interest in being interviewed. Once the group of students receives a confirmation, they prepare for the interview by consulting the scholarship of the interviewee and creating a productive list of discussion questions.

PHASE II: STORYTELLING

As we transition into the creative output of the design seminar, research remains as a constant component. In Phase II, students continue collaborating in groups as they synthesize the complex network of found and produced materials on their campus case study. To complicate the one-sided historicity of each case study—and to challenge the often-linear process of historical production—students ultimately explore time-based modes of representation and storytelling to constantly shuffle back and forth in their constructed counter-histories as they carefully deconstruct the myths behind the architecture and planning of the campus.

Figure 4. Screenshots from audio-recorded Zoom interviews with 14 scholars, university administrators, and community members. Each interview averaged around 30 - 45 minutes, and the author worked with students to research each interviewee and prepare interview questions.

Phase II challenges students to broaden their visual communications and representational strategies such that their counter-historical narratives are digestible by constituents within and outside of the discipline, including members of the affected communities. To prepare, students explore extra-disciplinary forms of storytelling. The techniques employed in the New York Times' investigative reporting on the history of the Tulsa Race Massacre are an evocative and powerful approach to overlaying two-dimensional, three-dimensional, still, moving, digital, analog, image-, and text-based information in the retelling of the massacre's history.[16] Animations created by Eyal Weizman's Forensic Architecture introduces a forensic aesthetic turn to time-based representation, transitioning back and forth between layers of investigative reporting using audio and oral histories.[17] Chris Marker's short film, La Jetée, employs the subtle movements of printed photographs to effectively animate and make present what is otherwise deemed an inert past.[18] To further immerse students in the techniques and critiques of time-based storytelling, I invited Logan Ryland Dandridge, a time-based artist whose film work engages with the complex layering of materials to retell histories, to critique the students' progress.

Ultimately, each group latches onto a framework through which to construct their time-based narratives (Figure 5). The IIT group complicates the conception of Mies van der Rohe's S.R. Crown Hall through a focused retelling of the site's history. The short

film reconstructs a detailed three-dimensional model of the Mecca Flats residential building that existed prior to Crown Hall through a synthesis of historical materials—Sanborn information, photographs, poems, written accounts from Mecca residents describing the building's evolution from apartments to kitchenettes. Moving between the interior and exterior of Mecca Flats, against found video footage of Chicago in the 1930s-40s, the narrative overlays recorded scholarly interviews against animations of Mecca Flats to foreground the evolution of the site from a residential building to a site that was strategically neglected and brought to its demise to justify its eventual demolition by the institution to build the School of Architecture.

The IUPUI group contextualize their narrative in an excerpt from a 1963 televised interview with James Baldwin, in which he foregrounds the stories of people and the human impact of urban renewal across the United States.[19] Baldwin's implicit critique against dehumanizing narratives frames the group's focused meditation on the sea of parking lots that dot the landscape of the demolished Near Westside of Indianapolis vis-à-vis narratives of community members whose homes were incrementally surrounded, threatened, and ultimately removed by expanding university parking lots.[20] One such narrative recounts the life and death of an elderly Dr. George Watkins, who was forced out of his home of 46 years in 1969, a home where he also ran a practice that provided pro bono services to the community. The displacement was so impactful that he spent years walking
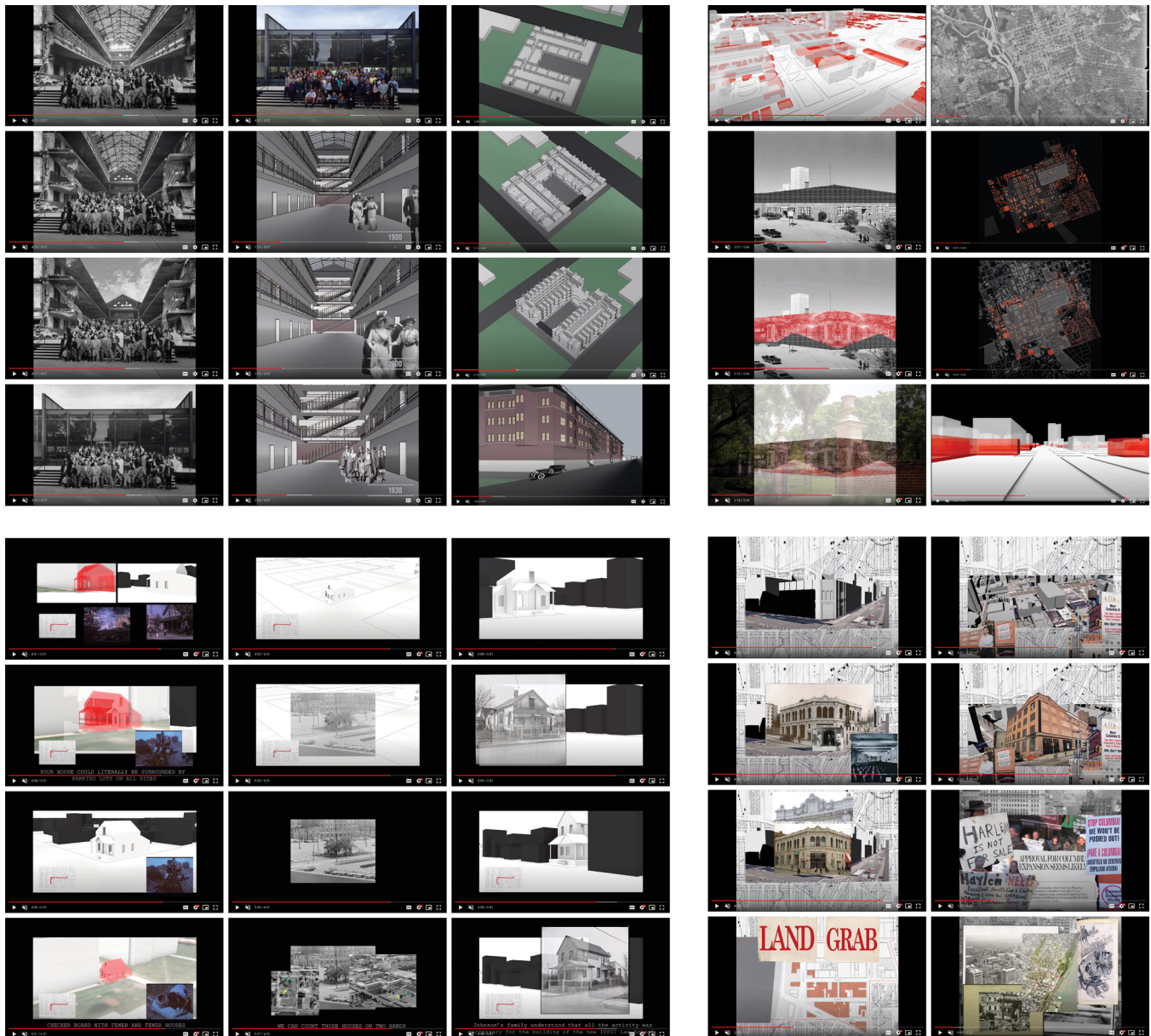
Figure 5. Screenshots from four time-based, counter-historical narratives produced during Phase II: Illinois Institute of Technology's expansion into Bronzeville in Chicago (top left); University of South Carolina's expansion into Ward One and Wheeler Hill in Columbia (top right); Indiana University-Purdue University Indianapolis's expansion into the Near Westside in Indianapolis (bottom left); Columbia University's expansion into Manhattanville in Manhattan (bottom right).

around the neighborhood in search of his home—until he went missing for months before his body was recovered five blocks from where his home used be, and which had been demolished to become a parking lot.[21] Grounding the walk-through animation in humanizing stories vis-à-vis university parking lots—flat, voided landscapes—provokes a less perceptible entry point into deconstructing the narrative of progress and positive formations of higher education.

The USC group challenges the institution's predominant narrative of educational expansion by moving back and forth between collected historic footage of Ward One and Wheeler Hill and a walk-through animation that overlays a massing model of the present-day campus onto a reconstructed massing model of the now-demolished residential buildings, schools, businesses, and churches. The walkthrough pauses to highlight erasures at the urban, architectural, and material scale—including the problematic repurposing of bricks from the demolished Booker T. Washington High School. The back-and-forth loop provokes a simple yet overlooked question: at whose expense?

And finally, the Columbia University group scrutinizes the institution's public relations wielded to conceal textbook land grab practices. An excerpt from a found PR video produced by Columbia shows President Lee Bollinger framing the ongoing expansion as one that "gives Columbia the chance to do for the institution what Morningside Heights did one hundred years ago, when Columbia became the greatest research university in the United States and the world."[22] The group's short film juxtaposes excerpts of found footage of community-led resistance that was absent from predominant news coverage. The juxtaposition of myth and protests frames the PR of the ongoing Manhattanville expansion as a double-erasure: of the Manhattanville context and of the silenced catastrophic evictions during the Morningside Heights expansion (1940s-60s). Taking cues from the representational techniques used in another PR video that features Diller Scofidio + Renfro's Columbia Business School[23]—most notably the use of slow-motion animations that show the architecture of campus buildings taking shape as a sign of progress—the group subverts this technique by showing a slow motion of the "undoing" of the buildings that preceded, while occasionally pausing to juxtapose historic photographs and narratives from collected data.

The time-based narratives are presented in two rounds: first, to invited faculty at Syracuse University School of Architecture, and finally to the interviewees and external critics for a virtual viewing on Zoom. Positioning the students to think through new mediums and share their output within and outside of the disciplinary and academic bubble re-enforces the notion that the conception and historiography of architecture has as much of a disciplinary implication as it is does on humanity's history.

CREDITS

ENDNOTES

1. Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* (Boston, MA: Beacon Press, 2015), 61.

2. Ibid.

3. The expansion of three institutions—University of Colorado Denver, Metropolitan State College, and Community College of Denver—into Auraria (1970s) was also explored separately in an independent research study with an undergraduate student at University of Kentucky to uncover its uncanny parallels with Mies van der Rohe's campus expansion and curricular restructuring at IIT.

4. David Gissen, "Debris," essay, in *Subnature: Architecture's Other Environments* (New York, NY: Princeton Architectural Press, 2012), 132–41, 132.

5. Ann Laura Stoler, "The Rot Remains," essay, in *Imperial Debris: On Ruins and Ruination* (Durham: Duke University Press, 2013), 18.

6. Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* (Boston, MA: Beacon Press, 2015), 26.

7. Sarah Whiting, "Bas-Relief Urbanism: Chicago's Figured Field," essay, in *Mies in America*, ed. Phyllis Lambert (New York, NY: Harry N. Abrams, 2003), 643–91, 674.

8. Paul R. Mullins and Lewis Jones, "Race, Displacement and Twentieth-Century University Landscapes: An Archaeology of Urban Renewal and Urban Universities," essay, in *The Materiality of Freedom: Archaeologies of Post-Emancipation Life* (Columbia, SC: University of South Carolina Press, 2011), 250–62, 251.

9. Daniel Bluestone, "Chicago's Mecca Flat Blues," *Journal of the Society of Architectural Historians* 57, no. 4 (1998): 382–403, https://doi.org/10.2307/991458, 400.

10. Steven Gregory, "The Radiant University: Space, Urban Redevelopment, and the Public Good," *City & Society* 25, no. 1 (2013): 47–69, https://doi.org/10.1111/ciso.12011, 49.

11. Committee of Conference and Mr. Steagall, bill, The United States Housing Act of 1937, as Amended, and Provisions of Other Laws and of Executive Orders Pertaining to the United States Housing Act of 1937, as Amended §, 1634 (1938).

12. City Council of the City of Chicago, *Journal of the Proceedings,* April 23, 1941, p. 4982-4987.

13. Heidi Rae Cooley and Duncan A. Buell, "Building Humanities Software That Matters: The Case of the Ward One Mobile App," essay, in *Making Things and Drawing Boundaries: Experiments in the Digital Humanities,* ed. Jentery Sayers (Minneapolis, MN: University of Minnesota Press, 2018), 272–87, 273.

14. Ibid.

15. This was done in part because it was a logistical complication for the students to find the contact information of members of the affected communities or their descendants. Moreover, performing oral histories with human subjects introduces the complications of Institutional Review Board approval processes, which often take an indefinite and unpredictable time to process. Nonetheless, the next iteration of the course will factor the IRB timeline into the research process to engage and foreground the affected communities in the research process.

16. Yuliya Parshina-kottas et al., "What the Tulsa Race Massacre Destroyed," The New York Times, May 24, 2021, https://www.nytimes.com/interactive/2021/05/24/us/tulsa-race-massacre.html.

17. Forensic Architecture, "Oil and Gas Pollution in Vaca Muerta: Oil Spill," YouTube, October 21, 2020, https://www.youtube.com/watch?v=gXneNICe-pM. Also see Forensic Architecture, "Locating the Attacks from 'Black Friday' in a Three-Dimentional Model," YouTube, June 22, 2018, https://www.youtube.com/watch?v=6QmFKq0KWJA.

18. Chris Marker, "'La Jetee' | Critics' Picks | The New York Times," YouTube, December 2, 2009, https://www.youtube.com/watch?v=tgC7Eh355E4.

19. "A Conversation With James Baldwin," 1963-06-24, WGBH, American Archive of Public Broadcasting (GBH and the Library of Congress), Boston, MA and Washington, DC, http://americanarchive.org/catalog/cpb-aacip-15-0v89g5gf5r.

20. For the story of Near Westside resident Ira Johnson, see "Ira Johnson—He Saw History Made During His 100 Years," *Indianapolis Recorder*, December 14, 1974, 3.

21. "Fall Creek Yields Body of Chiropractor," *The Indianapolis Star,* March 29, 1978, https://www.newspapers.com/article/the-indianapolis-star-fall-creek-yields/30132183/, 11.

22. *We're Looking Forward to the Impact the New Manhattanville Campus Has on Our next 100 Years*, 2016, https://www.facebook.com/columbiabusiness/videos/were-looking-forward-to-the-impact-the-new-manhattanville-campus-has-on-our-next/10154469966018784/?locale=es_ES.

23. Columbia University, *Columbia University's Manhattanville Campus Inaugurates The Forum*, Vimeo, 2018, https://vimeo.com/291958082.