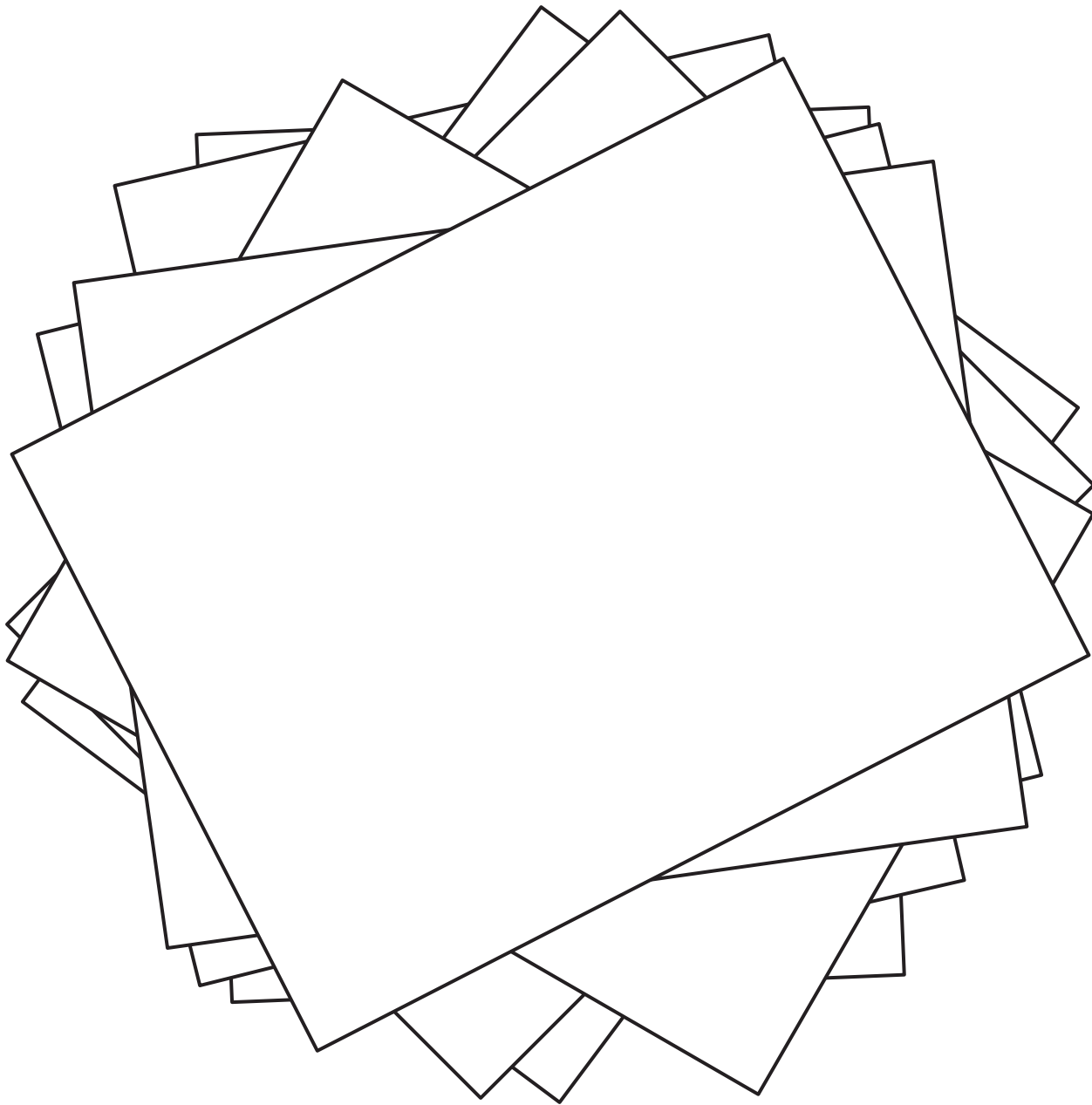
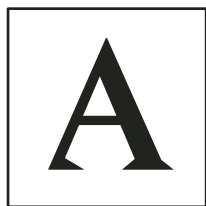
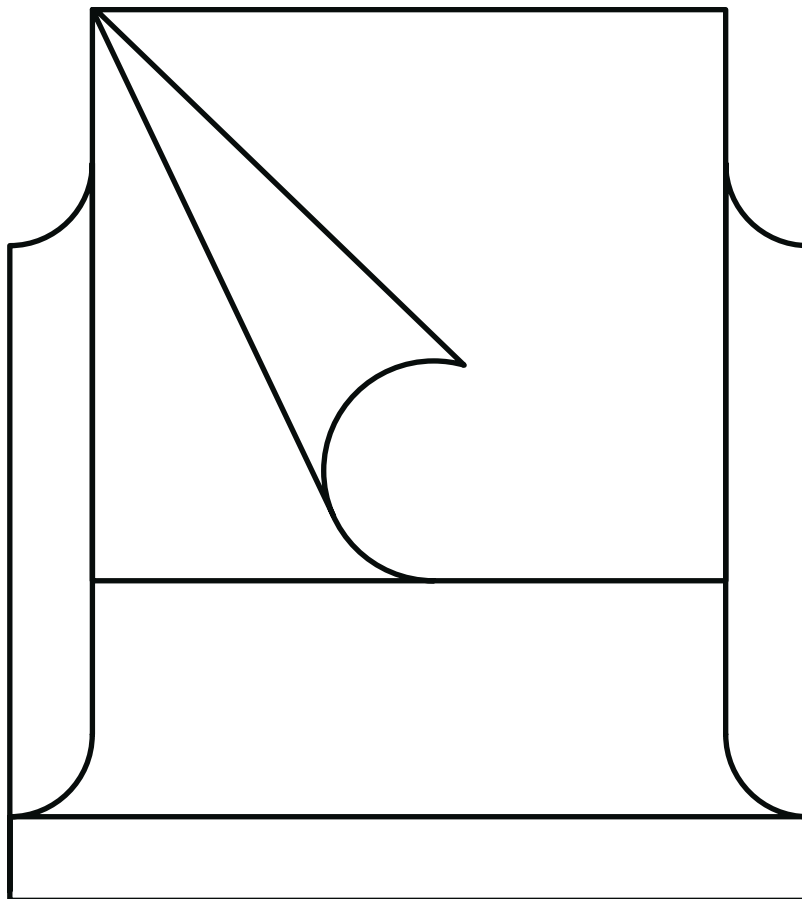


# REPORT TO THE CITY





As a nation, we are in the midst of a long reckoning over our inherited monuments.

Across the country, after pressure from activists, artists, and students, city governments are grappling with questions

of representation in the monumental landscape. The removal of several statues, including those dedicated to Confederate generals and other problematic figures has garnered attention and created a few sites of cultural repair. The memorializing of a handful of new figures in some cities adds chapters to local public histories. However, the untroubled, overwhelming status quo fills out the rest of our historical imaginations and civic spaces. We are haunted by the unresolved matters of the past and our inability to adapt, address, and remediate in the present.

Since 2012, the Monument Lab team has explored questions around public art, asking over twenty artists and hundreds of thousands of public participants from around the world simple yet profound questions about the history, function, and potential of monuments. The resulting conversations have helped engage and drive the public debate about monuments in Philadelphia and beyond. This participatory research has led to dozens of experimental, temporary “prototype” monuments that have tested the waters for new ways to learn about our past, confront the present, and interact with one another. Prototype projects such as Hank Willis Thomas’s *All Power to All People*, Sharon Hayes’s *If They Should Ask*, Michelle Ortiz’s *Seguimos Caminando (We Keep Walking)*, and other installations by Monument Lab collaborators remind us of the role of social justice and solidarity in contemporary monuments. Additionally, the work of Monument Lab has grown alongside sibling projects and similar efforts in other cities, including *Paper Monuments* in New Orleans, A Long Walk Home’s *Visibility Project* in Chicago, and others.

We are pursuing this work at a time when cities are more openly recognizing that the monuments we have inherited are complex sources of history, emblems of civic power, and reflections of the disparity and despair of our times. No longer stuck in time, the concept of the monument is under revision. Rather than serving as symbols proclaiming the past as settled, monuments today conjure a new set of questions: *Who are the figures who have earned status as heroes of history and what remains unspoken about their lives? How do we carry on given the weight of the past? How do we remember and toward what ends?*

Last year, Monument Lab and our partners at Mural Arts conducted a citywide, participatory research project in Philadelphia. We worked with twenty leading contemporary artists to install prototype monuments in public squares and parks, and opened ten adjacent research labs staffed by research teams facilitating dialogue and gathering public proposals. The project was driven by a central question: ***What is an appropriate monument for the current city of Philadelphia?*** Over 250,000 people engaged in person, over a million on social media platforms, and over 4,500 left their own proposals at one of the labs. It was one of the largest participatory research projects of its kind in Philadelphia.

## WHAT IS AN APPROPRIATE MONUMENT FOR THE CITY OF PHILADELPHIA?

Now that the research has been transcribed, mapped, and submitted to OpenDataPhilly, this *Report to the City*, a summary of findings written by the Monument Lab curatorial team, offers a reading and reflection on the immense creativity and critical energies demonstrated by public participants, as well as key findings from an examination of the data. The field of responses is a stunning, unprecedented glimpse into the historical imagination of Philadelphians. This was not about what is practical or about finding a solution to a particular problem. It was an exercise in turning to cultural memory as a source of democratic action.

We invite serious consideration of this archive of ideas as a collection of civic data, now available at [proposals.monumentlab.com](https://proposals.monumentlab.com). We recommend that city agencies in Philadelphia and elsewhere take seriously both the ideas offered and the methods of inquiry: namely, asking participants to ponder the promises and pitfalls of public space while situated in public space while situated in public space and in conversation with one another.

The data produced through Monument Lab, whether viewed in spreadsheets or charts, resembles other forms of civic data. It maps the

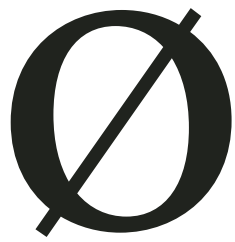
stories about the city around the understanding and experience of power. The difference, however, is that this data is purposely messy, with the fingerprints left on it, collected on handwritten forms. It is not meant to be polished, but instead is open for interpretation. The research proposals can be understood in myriad ways. We share findings here with a reminder that the data is open and available for analysis or possibility beyond these pages. Some of the proposals could most certainly be implemented as is and should be. Others could never be built, as they call only for advocacy or redress. Collectively, they speak to the relationship between the historical record and collective and individual memory—and the urge to demand proper recognition for a broader representative history of the city.

The *Report* offers summary findings as an attempt to honor and represent the thousands of participants who shaped this research. The four broad areas into which our team grouped these findings include ***rethinking common knowledge, craving representation, seeking connection with others, and reflecting on process and power***, though there were many brilliant contributions outside these categories. This *Report* serves as an experimental case study and invitation to city government and cultural institutions in Philadelphia and other cities. The proposals recognize that “hidden histories” are not quite hidden. They are discussed, practiced, and valued by people all over the city, including in public squares and neighborhood parks. The challenge is how to listen to those conversations and come together to do something about it.

From the research outward to the broader implications of changing the monumental landscape, we contend as a definitive statement that any approach to dealing with, debating, or replacing monuments must consider a period of public imagination and inquiry. We have to reckon with our symbols. But we also must face the systems that perpetuate bias and exclusion.

The ideas that monuments are timeless, that they have universal meaning, and that they are standalone figures in history are truisms that we believe need to be challenged. Our intent is not to defeat the idea of civic monuments, but to invigorate them through new public engagement possibilities so that future monuments function as constantly activated sites for critical dialogue, response, and experimentation.

—Paul M. Farber, Ken Lum, and Laurie Allen  
Monument Lab



## THE RESEARCH PROCESS

A detailed look at Monument Lab's research methods

Page 1



## RETHINKING COMMON KNOWLEDGE

Exploring the range of monumental histories and visions that participants offered about Philadelphia

Page 3



## CRAVING REPRESENTATION

Identifying the people and communities who are missing from the city's current collection of monuments

Page 5



## SEEKING CONNECTION WITH OTHERS

Recognizing the hope for solidarity across lines of injustice and inequality

Page 9



## REFLECTING ON PROCESS AND POWER

Turning attention toward the ways that the city's power is envisioned and engaged by the city's residents

Page 11



## CLOSING REMARKS

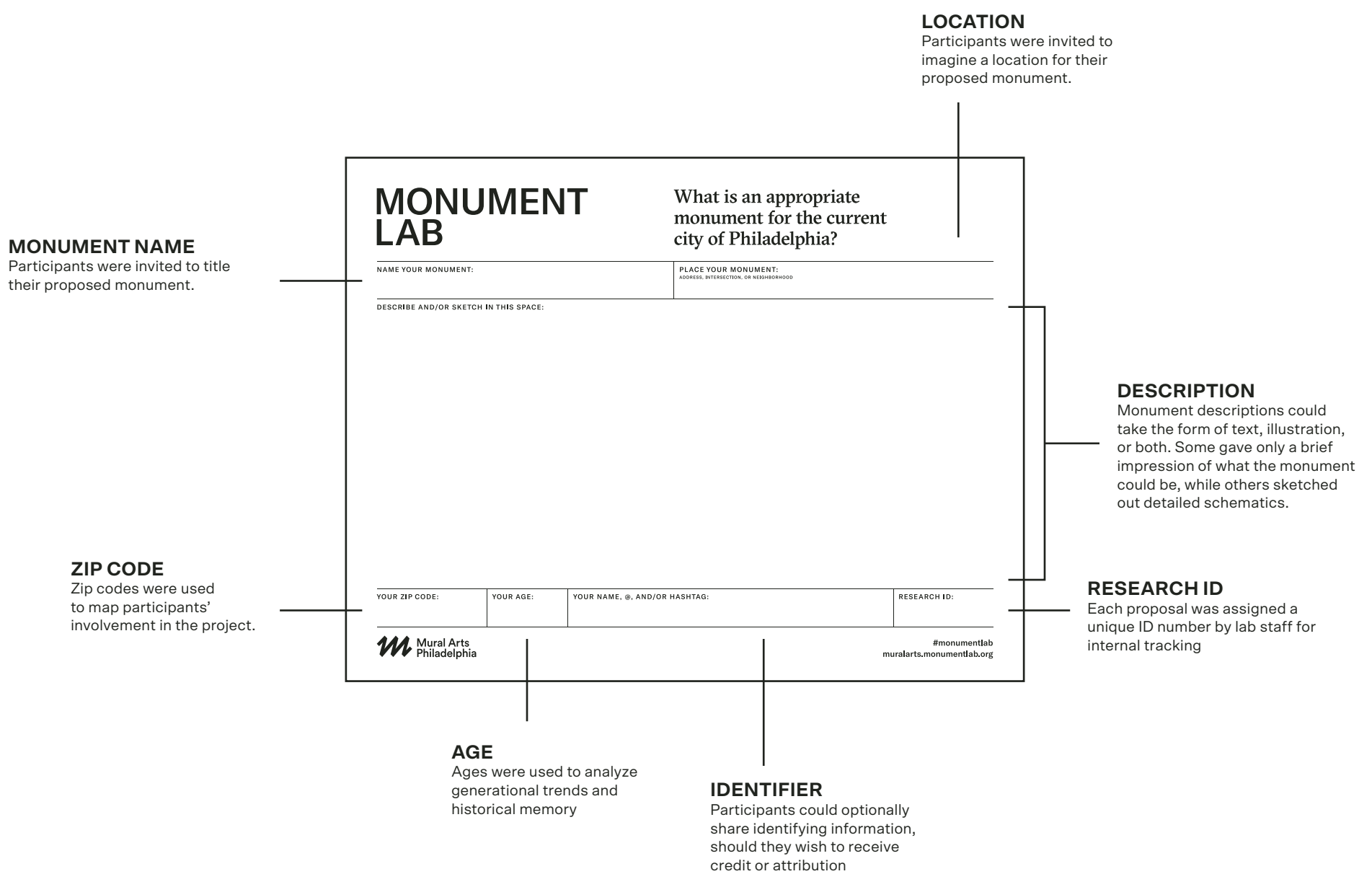
Closing statement and key findings

Page 11

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# THE RESEARCH PROCESS



**T**he research process used during Monument Lab was tested in the discovery phase of the project over three weeks at City Hall in spring 2015. We posed a single open question and collected responses from hundreds of passersby. The details of this method are worth a brief explanation here, as they speak to the values embedded in the project. The research form offered to each participant presents a blank space to those who opted to participate, and each proposal form was treated as an expression worthy of public consideration. We believe that it matters what question you ask, who asks the question, where the question is asked, how the question is asked, and what is done with the answer. Our aim was to take each of these factors seriously so that the proposals collected in the exhibition would reflect a complex and wide-ranging set of ideas for inspiration, consideration, and action.

**It matters what question you ask.** We did not ask what is the “right” or “ideal” monument for the current city of Philadelphia because a city as full of communities, stories, and histories as Philadelphia needs more than a single monument. Because monuments do not exist in a vacuum, but have meaning in the context of time and place, we asked for an appropriate monument to encourage people to reflect their ideas about monuments with

respect to their hopes about the stories we honor in the past, the needs of the present moment, and their expectations and ideals for the future. It was also an invitation to define appropriateness as a matter of feasibility, ethical or moral imperative, or one’s own creative expression.

**It matters who asks the question.** We started by hiring a phenomenal team of lab managers who know the city, who believe in public art and engagement, and who were eager to learn from people throughout the city and to respect the knowledge that they received through the proposals. Those lab managers were joined by paid student fellows from city high schools and by college students who received credit, as peer learners who were uniquely invested in the way our histories live in public spaces.

**It matters where the question is asked.** We posed this question about public spaces *in* public spaces—in parks across the city, where people can see each other face to face, and alongside works of art that inspired reflection, curiosity, consideration, and attention. The question was asked in parks that carry the names of historical figures related to this city’s past, from Benjamin Franklin to Malcolm X.

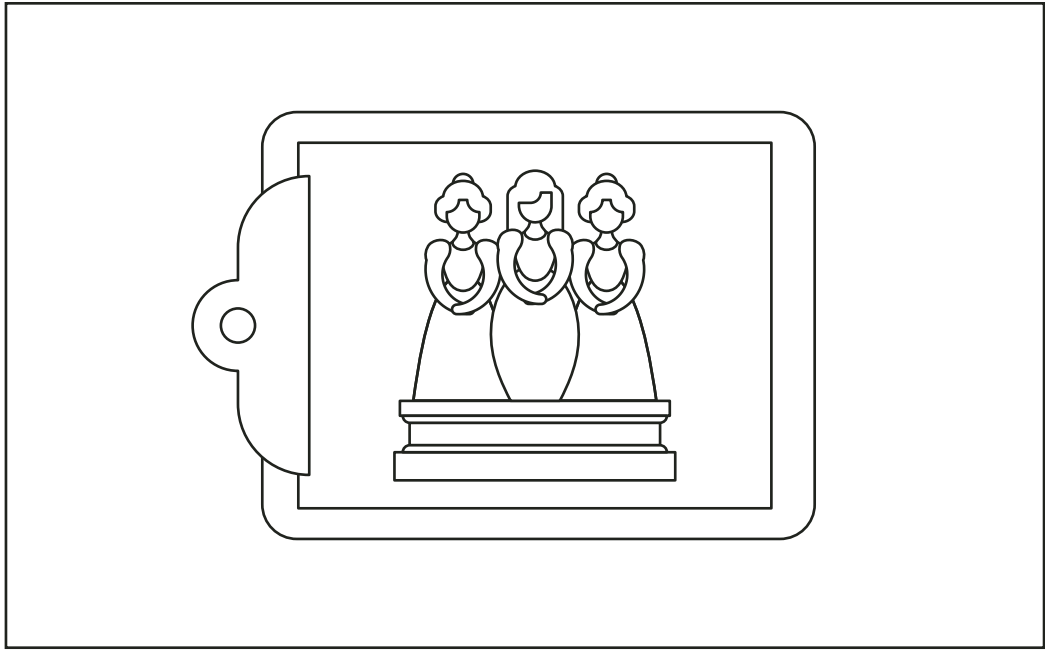
**It matters how the question is asked.** We asked the question in person, and invited people to answer it in a way that we hoped would be most comfortable for them. They could spend time talking with members of the lab team, if they wanted, and many people did. We believe that the conversations

themselves are an important outcome of the project. Thinking together in public about our shared spaces is, we believe, a worthy goal in itself. And those who chose to do so were invited to write or draw their ideas on the open form. While technology was certainly an important part of the Monument Lab project, we wanted the interactions for this exhibition to occur in parks without expensive or complex equipment that might distance some participants from the question. And we wanted people to hand their responses over to another person—to share them in physical space, just as monuments themselves exist in shared physical spaces.

Finally, **it matters what the people asking plan to do with the answer.** Each proposal offered to a member of the lab staff was read by a member of the data team, so we could look for patterns in the topics and types of monuments proposed. Within minutes, each was shown publicly at the exhibition hub at the Pennsylvania Academy of the Fine Arts (PAFA). The proposals will live on through an archive at Penn Libraries devoted to keeping them available for future generations to consider as pieces of Philadelphia history. And they will exist as a dataset of cultural memory and meaning-making on OpenDataPhilly, available to anyone who wants to learn from them as data that reflects on what was proposed and how Philadelphians think, feel, and imagine their own city.

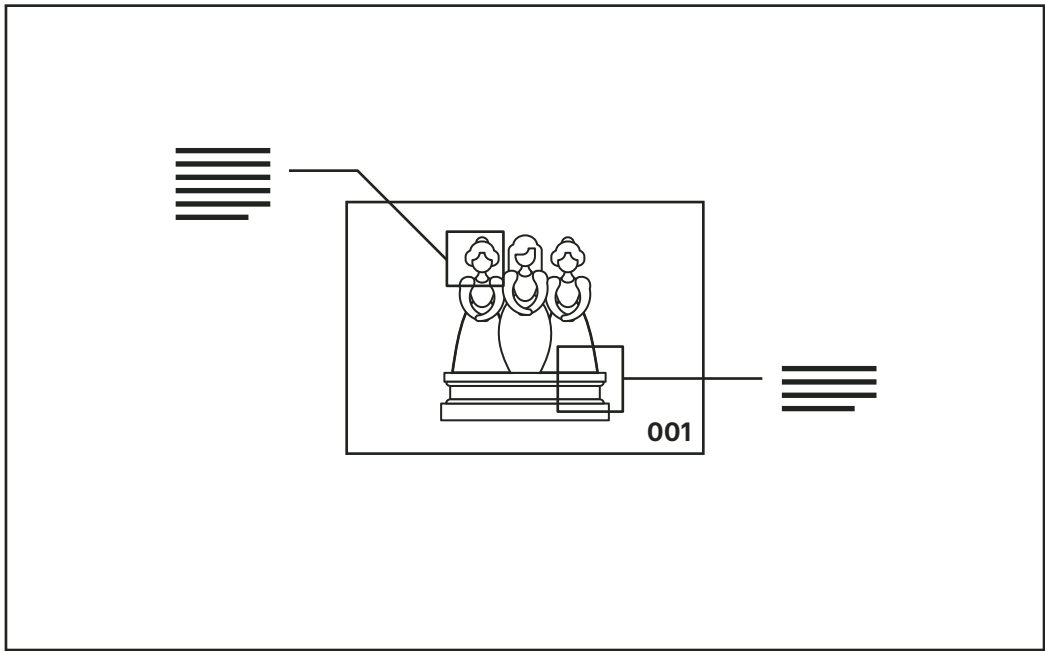
# 1. PROPOSE

Participants described or sketched their ideas on the form at one of the ten research labs around the city, as well as at special events. They could answer any or all of the fields on the form. Labs were installed at City Hall, Franklin Square, Logan Square, Rittenhouse Square, Washington Square, Malcolm X Park, Marconi Plaza, Norris Square, Penn Treaty Park, and Vernon Park. Additional proposals were collected in “light labs” at the PAFA exhibition hub and at select public programs.



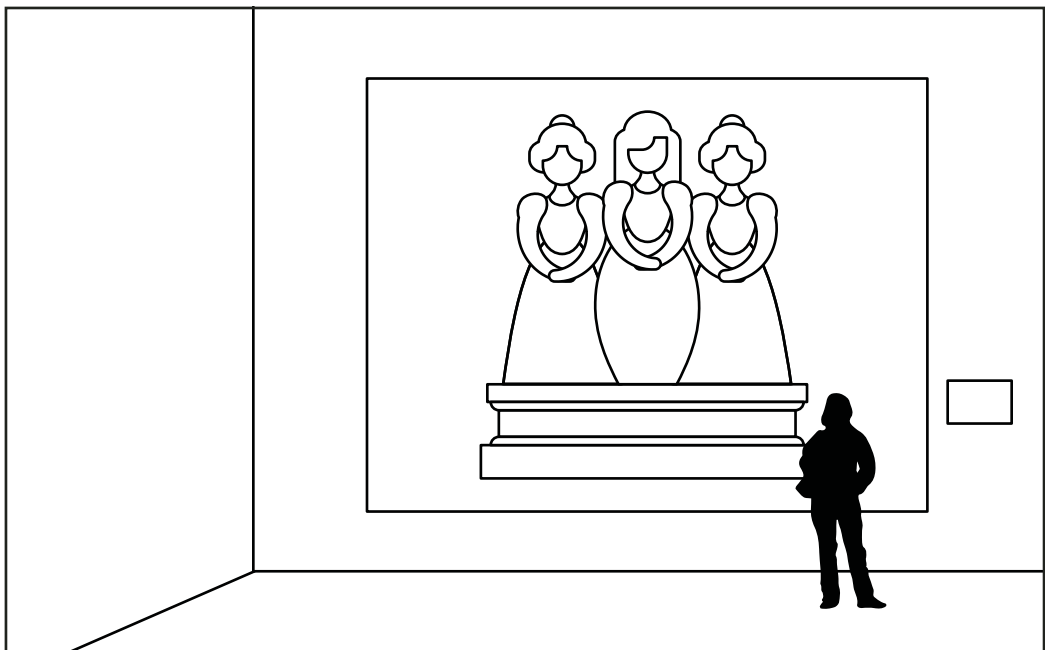
# 2. ANALYZE

Within minutes of receiving a participant’s submitted proposal, members of a site’s lab team scanned and uploaded the proposal into the Monument Lab data system. Off-site, members of the data team transcribed and mapped the proposals, treating them like any piece of civic data or city statistic. The proposals were tracked for their key ideas, monument types, and locations around the city.



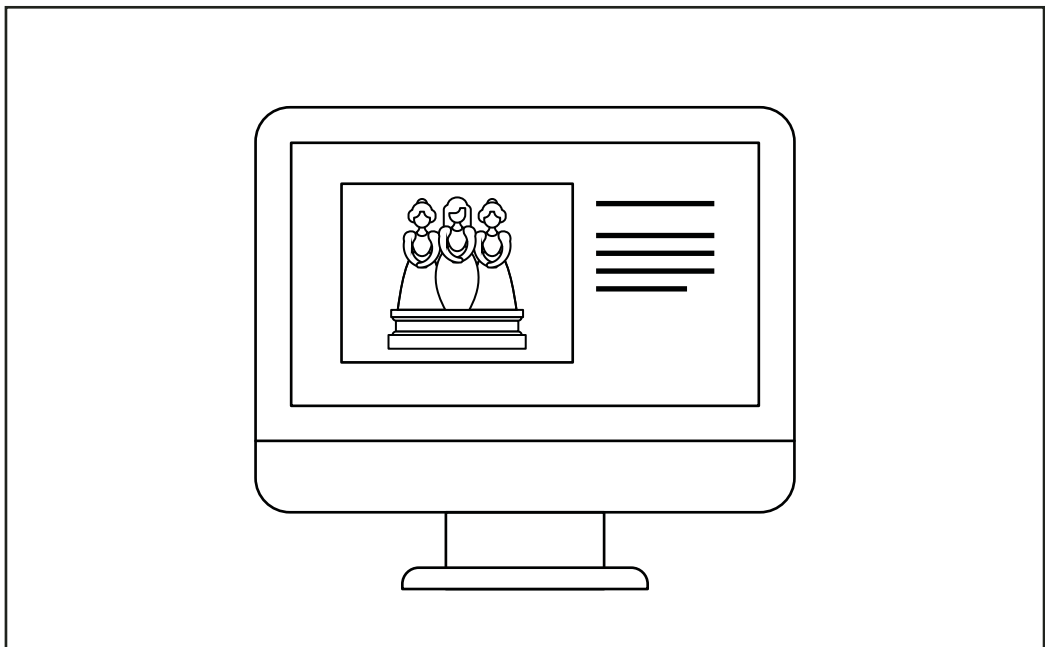
# 3. REFLECT

Collectively, the proposals offered powerful, poignant, and profound takes on life in the city. We scanned them, input their information in spreadsheets, and spent time understanding the patterns, trends, and anomalies worth close observation. During the exhibition, the proposals went live on our website and were displayed at the PAFA exhibition hub.



# 4. SHARE

Since the end of the exhibition, the proposal data has been further prepared for this *Report to the City*. The data was shared with the mayor and city commissioners in a September 2018 meeting. Printed copies of the *Report* were delivered to city offices and public libraries. The *Report* is also available for download online. The full set of proposals is available at [proposals.monumentlab.com](https://proposals.monumentlab.com), and as a dataset on OpenDataPhilly. Together, the insights of this *Report* gather nearly a year of close consideration of the proposal and their potential uses within civic discourse.



# I

# RETHINKING COMMON KNOWLEDGE

**T**he proposals reflect many common, enduring symbols of the city of Philadelphia as recalled by the participants. They include iconic representations of history and culture, sometimes accepted as is. In other instances, the iconic representation is remixed or recontextualized.

Participants described a multitude of people, places, and ideas not accounted for in mainstream histories. Some proposals included figures who have already been recognized with a historical marker or structure but who deserve more prominent places and modes of esteem within the pantheon of legendary Philadelphians — such as Julian Abele, Joe Frazier, and Billie Holiday. Proposals marked Philadelphia as a place of historical milestones in the struggle for abolition, women’s suffrage, civil rights, and LGBTQ liberation. The call to remember the specific stories of neighborhood heroes and understudied local figures rang out across multiple proposals. The word “monument” conjured grand narratives and anecdotal gems.

Many respondents used the form to confront difficult truths and traumas in the city’s history: thirty-five proposals addressed the city’s 1985 bombing of the MOVE compound in West Philadelphia and the resulting destruction of several blocks of nearby homes, nineteen proposals called attention to historically relevant phenomena such as gentrification and displacement, and twenty-four proposals offered remembrance of victims of gun violence. Ten proposals called for a memorial to the victims of the 2000 Lex Street Massacre in West Philadelphia. Other proposals summoned histories of people noteworthy within their own communities, networks, and time periods, especially those with marginalized histories of intersectional racial and gender justice.

# 12

PROPOSED  
MONUMENTS TO  
ABOLITIONISTS

There is no mistaking that the city’s official history already holds up gold standard recognizable landmarks. As such, figures like William Penn and Benjamin Franklin were reflected in this research and are found across numerous existing public monuments and histories we have inherited from previous generations. But there were also countless people, places, and ideas that were honored by participants to offer an expanded common knowledge of the city. We recommend bridging the gaps between the iconic and the broader displays of memory by making more room for these narratives. The way we often talk about existing monuments and public history may severely limit our perception and reinforce the status quo. We contend that it is not enough to simply say this knowledge is obscure or lost, or that it needs to be discovered or recovered by someone in the future. We must listen and take in what is already common knowledge: an expanded field of history that lives within people and places throughout the city.

# 35

PROPOSED  
MONUMENTS TO  
THE MOVE BOMBING


# 16

PROPOSED  
MONUMENTS TO  
JOE FRAZIER

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: Mo'n on up PLACE YOUR MONUMENT: 6221 Osage

DESCRIBE AND/OR SKETCH IN THIS SPACE:




YOUR ZIP CODE: 19147 YOUR AGE: 24 YOUR NAME, B. AND/OR HANDLE: Sean Smith RESEARCH ID: NS 95

Mural Arts Philadelphia #monumentlab monumentlab.muralarts.org

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: FOR JULIAN ABELE PLACE YOUR MONUMENT: FAIRMOUNT

DESCRIBE AND/OR SKETCH IN THIS SPACE:



YOUR ZIP CODE: 19147 YOUR AGE: 30 YOUR NAME, B. AND/OR HANDLE: THOM STEAD RESEARCH ID: RS 150

Mural Arts Philadelphia #monumentlab monumentlab.muralarts.org

# Monumental Figures Named In Proposals

ABIGAIL ADAMS  
 ABRAHAM LINCOLN  
 ABSALOM JONES  
 ADONIS CREED  
 ALLEN IVERSON  
 AMERIGO VESPUCCI  
 AMY GUTMANN  
 ARETHA FRANKLIN  
 ASSATA SHAKUR  
 BARACK OBAMA  
 BARBARA GITTINGS  
 BEN FRANKLIN  
 BENJAMIN LAY  
 BETSY ROSS  
 BILLIE HOLIDAY  
 BILLY VALENTINE  
 BONO  
 BOYZ II MEN  
 BRADLEY COOPER  
 BRUCE SPRINGSTEEN  
 CARSON WENTZ  
 CECIL B. MOORE  
 CHASE UTLEY  
 CHRISTIAN MCBRIDE  
 CHRISTOPHER MORELY  
 CHUBBY CHECKER  
 COCO CHANEL  
 CORNELIA BRYCE PINCHOT  
 DANNY DEVITO  
 DAVID LYNCH  
 DAVID RITTENHOUSE  
 DAWN STALEY  
 DOÑA CARMEN APONTE  
 DOROTHY HEIGHT  
 DR. MARTIN LUTHER KING  
 DUKE KAHANAMOKU AND BUSTER CRABBE  
 ED RENDELL  
 ELEANOR ROOSEVELT  
 ELIZA HAMILTON  
 ELIZABETH HUTTER  
 ELLA BAKER  
 ELON MUSK

EMMA GOLDMAN  
 EUGENE ORMANDY  
 FANNIE JACKSON COPPIN  
 FANNY COPPIN  
 FRANCES TROLLOPE  
 FRANK RIZZO  
 FRANKIE VALLE  
 FREDERICK DOUGLAS  
 FRESH PRINCE  
 GEORGE WASHINGTON  
 GEORGE WASHINGTON CARVER  
 GRACE KELLY  
 GROVER WASHINGTON  
 GUION BLUFORD  
 HARRIET TUBMAN  
 HEATH BROTHERS (PERCY, JIMMY,  
 & ALBERT "TOOTIE")  
 HECTOR LAVOE  
 HILLARY RODHAM CLINTON  
 HON. MARCUS MOSIAH GARVEY JR. ONH  
 IDA TARBELL  
 JACKIE ROBINSON  
 JANE GOLDEN  
 JEFFERSON DAVIS  
 JERRY GARCIA  
 JILL SCOTT  
 JOE FRASIER  
 JOEL EMBIID  
 JOHN AFRICA  
 JOHN CHENEY  
 JOHN COLTRANE  
 JOHN FACENDA  
 JOHN LOCKE  
 JOHN NEWMAN  
 JOHNNY WEISSMULLER  
 JON BON JOVI  
 JULIAN ABELE  
 JULIUS CEASER  
 JULIUS IRVING  
 KARL MARX  
 KENNY GAMBLE  
 KOBE BRYANT

KURT COBAIN  
 LEE MORGAN  
 LEON SULLIVAN  
 LIL PUMP  
 LIL UZI VERT  
 LILLIAN WILLOUGHBY  
 LOUIE ARMSTRONG  
 LUCRETIA MOTT  
 M. NIGHT SHYAMALAN  
 MADAM C.J. WALKER  
 MALCOLM X  
 MAN RAY  
 MARCUS GARVEY  
 MARIAN ANDERSON  
 MARK TWAIN  
 MARTHA WASHINGTON  
 MARY MCLEOD BETHUNE  
 MATHIAS BALDWIN  
 MAYA ANGELOU  
 MAYOR DILWORTH  
 MAYOR KENNEY  
 MCCOY TYNER  
 MEEK MILL  
 MICHAEL JACKSON  
 MICHELLE OBAMA  
 MK ASANTE  
 MS. ENNIS  
 MUHAMMAD ALI  
 MY FAVORITE 33 BUS DRIVER WHO WAS  
 ALWAYS SUPER-PATIENT WITH PEOPLE  
 AND TRIED TO REMEMBER ALL THE  
 REGULAR RIDERS  
 NANCY M. JOHNSON  
 NELSON MANDELA  
 NICOLA TESLA  
 NICOLAS CAGE  
 NINA SIMONE  
 NIZAH MORRIS  
 NOBLE DREW ALI  
 ONA JUDGE  
 OPRAH WINFREY  
 PATTI LABELLE

PAUL ROBESON  
 PHYLLIS HYMAN  
 PRINCE HALL  
 QUEENA BASS  
 QUESTLOVE  
 RENN DUNIN  
 RICH GENOVESE  
 RICHARD ALLEN  
 RIHANNA  
 RUTH PATRICK  
 RUTH WRIGHT HAYRE  
 SARAH MAPPS DOUGLASS  
 SHIRLEY CHISHOLM  
 SISTER CAROL KECK  
 SISTER MARY SCULLION  
 SISTER ROSETTA THARPE  
 SOJOURNER TRUTH  
 SONIA SANCHEZ  
 SONNY HILL  
 ST. KATHERINE DREXEL  
 SUN RA  
 SUSAN B. ANTHONY  
 SYLVESTER STALLONE  
 TEDDY PENDERGRASS  
 THE ROOTS  
 THOMAS PAINE  
 THURGOOD MARSHALL  
 TINA FEY  
 TOM HOOKER LYNCH  
 URSULA RUCKER  
 VINCE PAPALE  
 VOLTAIRINE DE CLEYRE  
 W.C. FIELDS  
 W.E.B. DUBOIS  
 WILL SMITH  
 WILLIAM PENN  
 WILSON GOODE  
 WILT CHAMBERLAIN



Sharon Hayes, *If They Should Ask*, Monument Lab 2017 (Steve Weinik/Mural Arts Philadelphia) Names gathered by the artist as a part of this project: Abigail Pankey, Ada Bello, Adele Goldstine, Ahmeenah Young, Alice (of Philadelphia), Alice Paul, Anandabai Joshee, Anita Cornwell, Anne Brancato Wood, Anne d'Harnoncourt, Barbara Daniel-Cox, Barbara Gittings, Billie Holiday, Caroline R. Le Count, Charlene Arcila, Charlotte Forten Grimké, Charyn Sutton, Chicalicka Nanni Kettelev, Clara Baldwin, Clara Ward, Cordelia A. Jennings, Crystal Bird, Fauset, Edna Thomas, Elizabeth Taylor Greenfield, Elizabeth Willing Powel, Ethel Waters, Fanny Jackson Coppin, Frances E.W. Harper, Frances Spence, Gloria Casarez, Grace Bustill Douglass, Graceanna Lewis, Gussie Clark, Hannah Freeman, Happy Fernandez, Harriet, Forten Purvis, Hester Burr, Hetty Reckless, Jaci Adams, Jan Welch, Jarena Lee, Kathleen McNulty Antonelli, Kathryn Dunbar, Kay Lahusen, L.P., Laetitia Rowley, Lourdes Alvarez, Lucretia Mott, Margaretta Forten, Marian Anderson, Marie Bunel, Mary Ann Shadd, Mary Grew, MaryIn Meltzer, Mattie Humphrey, Meta V.W. Fuller, Nancy Spungen, Nizah Morris, Notike, Novella Williams, Ona Judge Staines, Ora Washington, Prathia Hall, Rachel Harlow, Rebecca J. Cole, Rose Wylie, Rosemary Cubas, Sadie T.M. Alexander, Sarah Allen, Sarah Louise Forten, Sarah Mapps Douglass, Sister Falaka Fattah, Susan La Flesche Picotte, Susannah Cork, The transwomen at the 1965 sit-in at Dewey's Cafe, the woman whose name was written as Canatowa, Violet Oakley, women who joined Mutual Aid Societies)

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: Fannie Jackson Coppin PLACE YOUR MONUMENT: in front of a PPS building

DESCRIBE AND/OR SKETCH IN THIS SPACE:  
 Wonderful lady!  
 Born a slave,  
 studying in her free time,  
 enrolled in Oberlin.  
 Kicked butt @ school.  
 Moved to Philly to  
 teach, became a principal,  
 & the first black superintendent  
 in the U.S. !!!!!

YOUR ZIP CODE: 19123 YOUR AGE: 23 YOUR NAME, & AND/OR MESSAGE: Colby Ball @Sunny-eyes RESEARCH ID: PH1092

Mural Arts Philadelphia

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: "Hidden River" Screening the past PLACE YOUR MONUMENT: Schuylkill River

DESCRIBE AND/OR SKETCH IN THIS SPACE:  
 A sketch of a river with buildings and a bridge.

YOUR ZIP CODE: 1914 YOUR AGE: 34 YOUR NAME, & AND/OR MESSAGE: Jo Douglas @JoDouglas RESEARCH ID: LEB 41

Mural Arts Philadelphia

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: We're Not Just Cheesesteaks PLACE YOUR MONUMENT: Philadelphia City Hall interior atrium

DESCRIBE AND/OR SKETCH IN THIS SPACE:  
 A sketch of a telescope.

This telescope/looking glass presents an opportunity for the outside world to look in on the great culture and history of Philadelphia. The monument also serves as a form of self-reflection since the "lens" of the telescope is a mirror reflecting the image of native residents. This self-reflection is a chance for Philadelphians to self-evaluate and decide themselves how they want the world to view them.

YOUR ZIP CODE: 19104 YOUR AGE: 19 YOUR NAME, & AND/OR MESSAGE: Noah Marshall & Graham Myhill RESEARCH ID: CB 703

Mural Arts Philadelphia

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# II

## CRAVING REPRESENTATION

**T**

he majority of statutes in Philadelphia honor the legacies of figures who are white and male. This is a clear reflection of both the content of monumental history and the processes that shape our ongoing historical

consciousness. The same can be said of most American cities. The Monument Lab research reflected an overwhelming reaction to this inherited version of our history through a multitude of critical and creative approaches to this profound inequity. A handful of respondents specifically sought to keep the monumental landscape as it is, while thousands of others sought concrete change.

Participants widely called for and craved representation. This includes consideration for public history that reflects more complex views on race, gender, class, sexuality, gender identity, ability, and other intersectional identity formations. Participants also called for statues to groups that have made an impact in the city's history but are not accounted for in traditional commemorative venues. For example, **sixteen responses called for recognition of teachers** because *"Philly public school teachers [especially] in the Arts are essential!"* Rocky, film icon and art museum steps fixture, was on the minds of Philadelphians, but **Joe Frazier, a real African American boxer was mentioned sixteen times in proposals**, even as an actual statue of him sits in South Philly.

Changes in representation and acknowledgment can greatly influence the city's psychology. The September 2017 dedication of the Octavius Catto monument had a profound impact on the proposals and beyond with additional calls for recognition. City officials and cultural stakeholders may already understand this point. But this research offers directions and questions, as well as a list of potential projects that were on the minds of the project participants.

15

PROPOSALS FOR A STATUE OF MALCOLM X IN MALCOLM X PARK

16

PROPOSALS WHOSE LOCATION IS "GAYBORHOOD"

209

PROPOSALS FOR MONUMENTS TO WOMEN

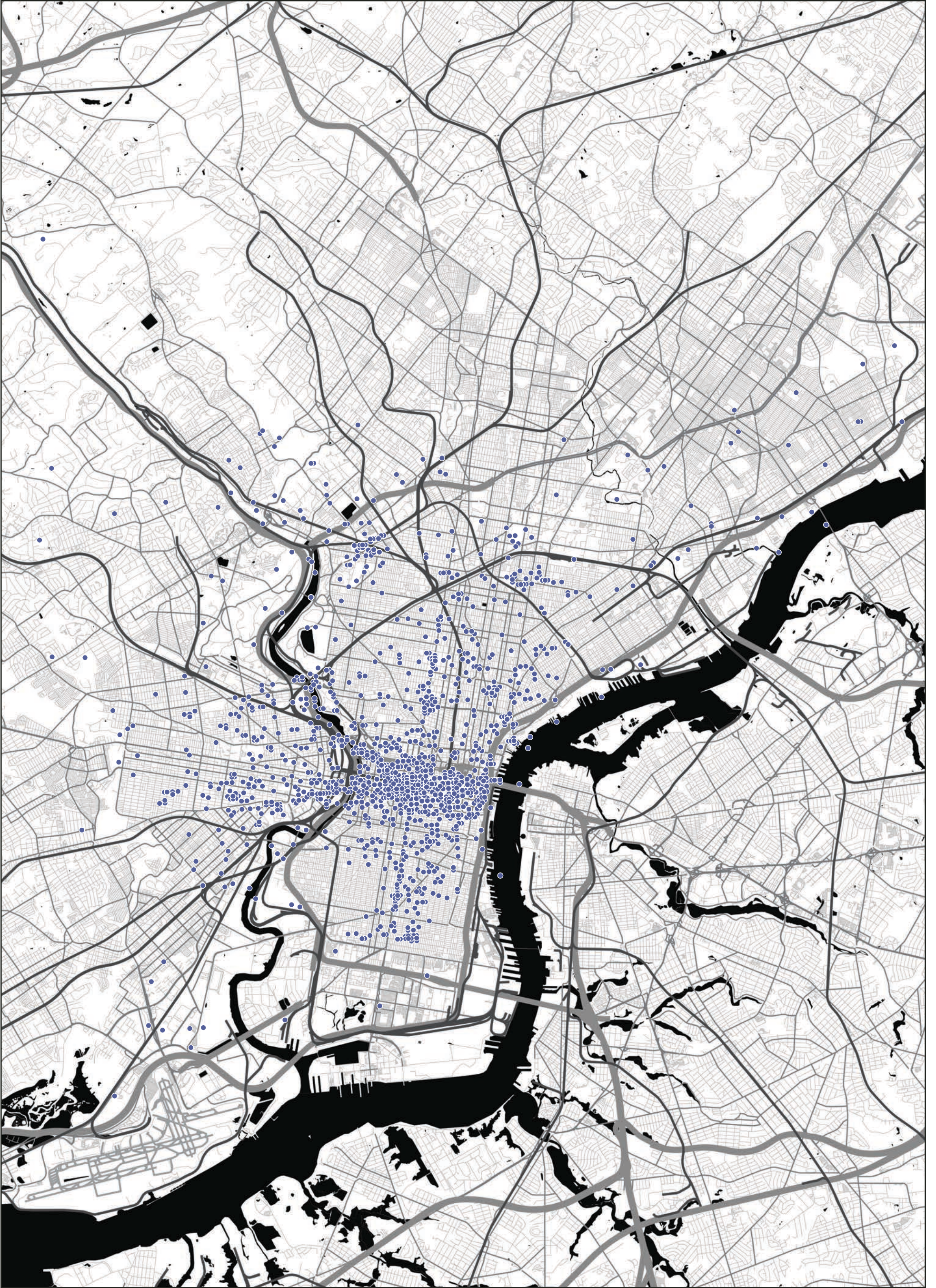


Hank Willis Thomas, *All Power to All People*, Monument Lab 2017 (Photo: Steve Weinik/Mural Arts Philadelphia)

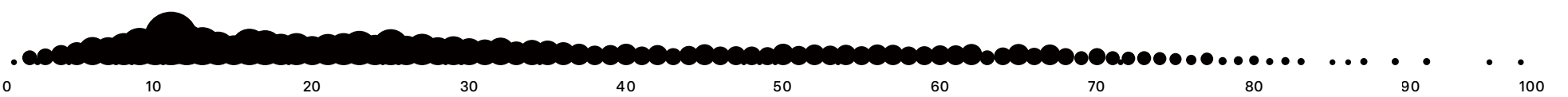




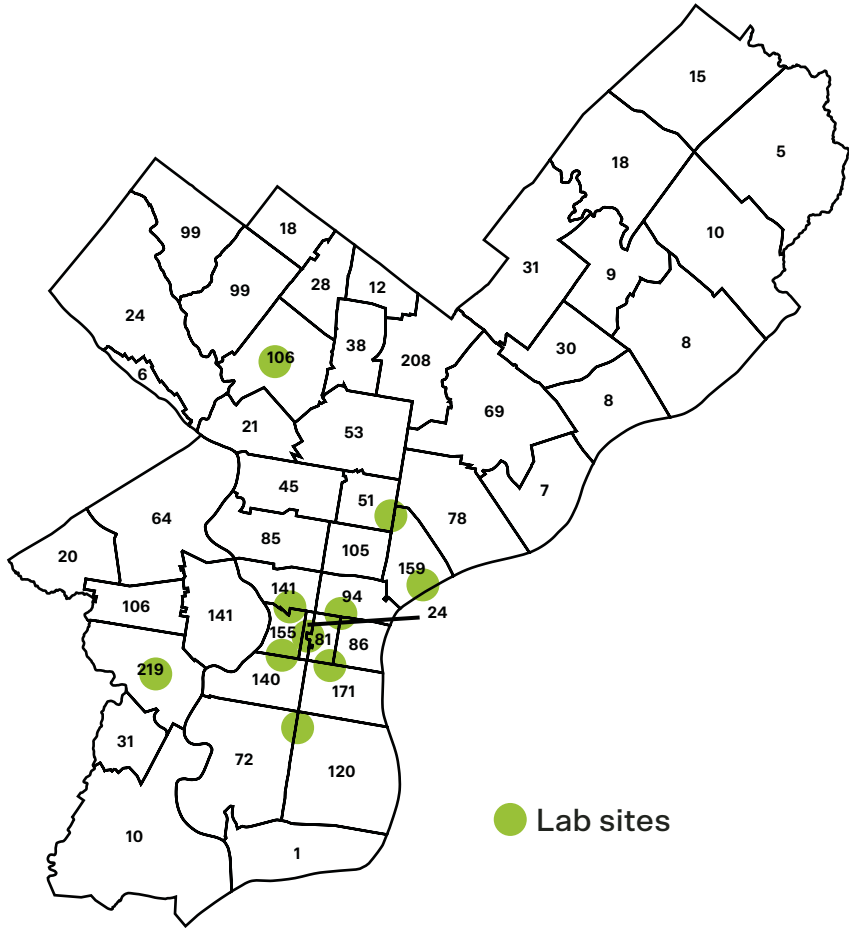
## Locations of Proposed Monuments (within Philadelphia)



## Age of Participants

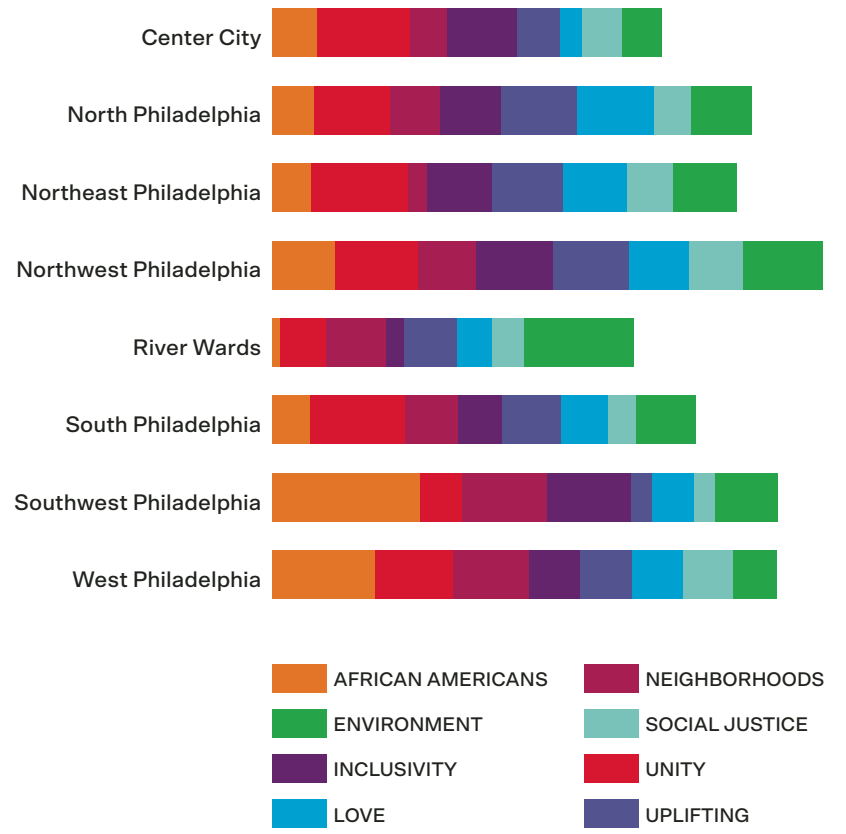


## Participants per Zipcode (within Philadelphia)



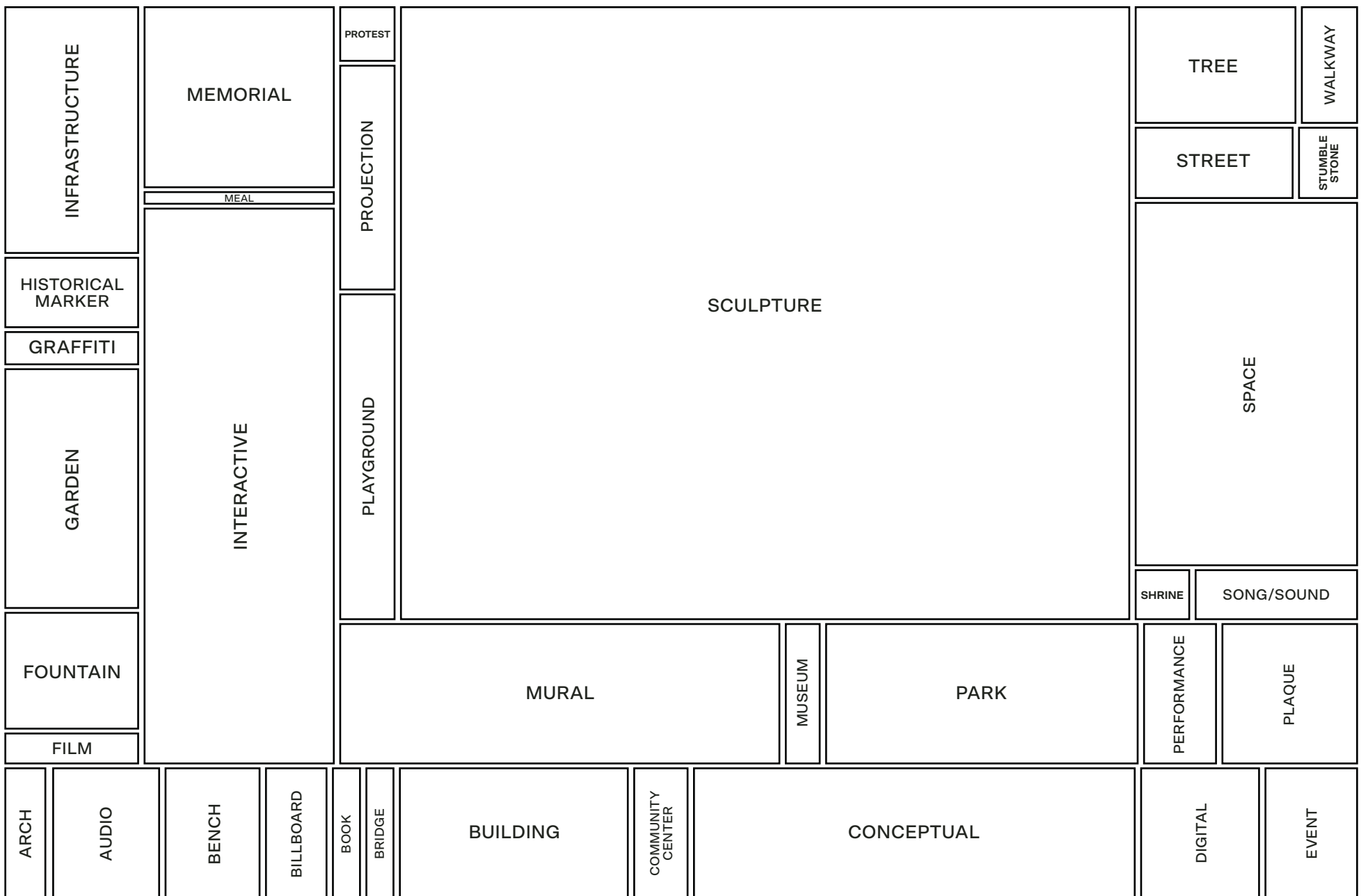
● Lab sites

## Most Common Topics by Residents of City Areas



■ AFRICAN AMERICANS    ■ NEIGHBORHOODS  
■ ENVIRONMENT    ■ SOCIAL JUSTICE  
■ INCLUSIVITY    ■ UNITY  
■ LOVE    ■ UPLIFTING

## Proposals by Monument Type



## Totals

### Monuments Proposed per Lab

City Hall: 1115  
 Franklin Square: 389  
 Logan Square: 225  
 Malcolm X Park: 261  
 Marconi Plaza: 211  
 Norris Square: 94  
 Penn Treaty Park: 433  
 Rittenhouse Square: 402  
 Vernon Park: 71  
 Washington Square: 176  
 "Light Lab" Events: 1068

**3096**

Total Proposals from Philadelphians

**1349**

Total Proposals from Non-Philadelphians

**4445**

Total Monuments Proposed

# III

## SEEKING CONNECTION WITH OTHERS

**A**

cross the city, **at least eighty proposals included multiple figures holding hands**, in some variation, as statements of *“unity through diversity.”* This sort of representation is noteworthy for its broad appearance across

the research and sites, and for how clearly people called out for connection. In many cases, this kind of proposal boiled down differences to types and imagined diversity without equity, while in others nuances point to complex relationships and hierarchies of power.

But what is also evident is that this kind of monument does not exist, at least in popular ways. The iconic figure, the standalone hero of history, is the sort of spectacle we are used to seeing on a pedestal. Participants seemed to respond to this, and instead imagined monumental forms of connection. Whereas many inherited monuments are dedicated to histories of war and conflict, **eleven proposals called for monuments to militarism**, with most of them honoring non-white soldiers. **Sixty-two proposals called for monuments celebrating peace and the word “peace” was used 168 times in the data.**

Internally, we have debated the phenomenon in which so many people proposed monuments to people from different backgrounds holding hands with calls for unity. We were skeptical, and still are, of the idea that addressing inequities in monuments can occur with kumbaya-style representations. However, as a pattern, we believe that this speaks to the profound forms and legacies of division that are found in the city and a desire to build across them. Read together, they suggest a desire to reimagine monuments as spaces of collectivity. Across the research, participants voiced the idea that they do not necessarily see monuments to individuals as the answer. Instead, they want to see monuments to movements, communities, and constellations of individuals.

11



PROPOSALS FOR MONUMENTS TO MILITARISM

62

PROPOSALS FOR MONUMENTS THAT CELEBRATE PEACE

168

OCCURRENCES OF THE WORD “PEACE” IN THE PROPOSAL DATA

<b>MONUMENT LAB</b>		What is an appropriate monument for the current city of Philadelphia?	
NAME YOUR MONUMENT: <b>NEIGHBORHOOD CITY</b>		PLACE YOUR MONUMENT: ADDRESS, INTERSECTION, OR NEIGHBORHOOD <b>LOVE PARK</b>	
DESCRIBE AND/OR SKETCH IN THIS SPACE: <b>THE CITY OF PHILADELPHIA IS OUR NATIONS LARGEST/SINGLE neighborhood, unified by Love, concerns + synergy . . . I THINK AN “ACTIVE-MONUMENT” SHOWING ALL SIDES OF OUR CITY SHOULD BE VIEWED, EXPRESSING A LIVING, GROWING EVENT OF PEOPLE + PLACES OF HOPE.</b>			
		<b>IT'S THE PEOPLE, NOT THE BUILDINGS THAT MADE THE STRUCTURES WE CAN/DO THRIVE WITHIN.</b>	
YOUR ZIP CODE: <b>19102</b>	YOUR AGE: <b>62</b>	YOUR NAME, @, AND/OR HASHTAG: <b>JAMES J. HENDEL</b>	RESEARCH ID: <b>CH 265</b>
		#monumentlab monumentlab.muralarts.org	



Mel Chin, *Two Me*, Monument Lab 2017 (Photo: Steve Weinik/Mural Arts Philadelphia)

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: ? PLACE YOUR MONUMENT: *My Way*

DESCRIBE AND/OR SKETCH IN THIS SPACE:

YOUR ZIP CODE: 80926 YOUR AGE: 48 YOUR NAME, B. AND/OR HASHTAG: Mimi Choagh RESEARCH ID: CH 316

Mural Arts Philadelphia #monumentlab monumentlab.muralarts.org

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: *Two Hearts* PLACE YOUR MONUMENT: *MSB Area*

DESCRIBE AND/OR SKETCH IN THIS SPACE:

*Child/Adult holding hands Both structures outlining various shapes/sizes of humans to show we are all "one" (the same of our core)*

YOUR ZIP CODE: 19147 YOUR AGE: 30 YOUR NAME, B. AND/OR HASHTAG: Stephanie Stoner RESEARCH ID: CH 112

Mural Arts Philadelphia #monumentlab monumentlab.muralarts.org

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: *Unity* PLACE YOUR MONUMENT: *In the Center of City Hall*

DESCRIBE AND/OR SKETCH IN THIS SPACE:

*A diverse group of people standing in a circle holding hands.*

YOUR ZIP CODE: 19403 YOUR AGE: 18 YOUR NAME, B. AND/OR HASHTAG: Kamiah Brown @Kamray99 RESEARCH ID: CH 80

Mural Arts Philadelphia #monumentlab monumentlab.muralarts.org

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: *Respect All* PLACE YOUR MONUMENT: *CITY HALL*

DESCRIBE AND/OR SKETCH IN THIS SPACE:

YOUR ZIP CODE: 19133 YOUR AGE: 13 YOUR NAME, B. AND/OR HASHTAG: BAZIA RESEARCH ID: CH 91

Mural Arts Philadelphia #monumentlab monumentlab.muralarts.org

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: *Great Hands* PLACE YOUR MONUMENT: *City Hall Area*

DESCRIBE AND/OR SKETCH IN THIS SPACE:

*My monument would be a giant hand reaching up from the ground and grasping a second hand reaching out - as if to pull the hand out that was up and out. I want something that conveys helping and caring for each other - something I think the city needs desperately.*

YOUR ZIP CODE: 19147 YOUR AGE: 17 YOUR NAME, B. AND/OR HASHTAG: Isabella Goldberg RESEARCH ID: UG 23

Mural Arts Philadelphia #monumentlab monumentlab.muralarts.org

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: *We the people* PLACE YOUR MONUMENT: *At oval on Ben Frank Parkway*

DESCRIBE AND/OR SKETCH IN THIS SPACE:

*Statues of individuals, male, female, young, children, elderly, multi-ethnic, handicapped, walking together. All statues are happy, with their expressions and poses appearing as if they are walking together towards a better future.*

*holding hands*

*A monument Celebrating all the diverse people that make up Philadelphia and the brotherly love among them.*

*elderly, child, water, wheelchair, bandmate*

*leave center open for people to stand & take photo. Sign pointing this spot to indicate to people to stand there.*

YOUR ZIP CODE: 19107 YOUR AGE: 25 YOUR NAME, B. AND/OR HASHTAG: Nazira Bakhari @anambars RESEARCH ID: CR 22

Mural Arts Philadelphia #monumentlab monumentlab.muralarts.org

## Selected References to “Hands” and “Hand-holding”

ID	PROPOSAL TEXT
MP67	“Tree of paper hands starting off small at the top getting bigger at the bottom with different sizes and color hands showing support...”
LLP442	“a statue/monument of two people holding hands”
LLP284	“Its the world and people around it holding hands keep family together”
MP35	“Hands Together to represent brotherly love”
LLP 121	“I think there should be a statue of two people handshaking. This would represent brotherly love, which is the symbol of Philadelphia”
CH1082	“Statues representing diverse races, jobs, nationalities over the history of the city - joining hands.”
LLP265	“two different colored hands holding each other. I feel as though racism is a big problem around the world...”
CH21	“People and animals holding hands encircling a globe”
NS86	“2 hands shaking, possibly 2 different races to suggest unity, friendship and alliances found throughout the city of brotherly love”
CH80	“A diverse group of people standing in a circle holding hands”
LS13	“Unity with every colors holding hands to show the city of Brotherly Love”
CH227	“Statues of individuals, male, female, young, children, elderly, multi-Ethnic, handicapped, walking together ... together toward a better future.”
LLP533	“Three hands holding each other as they rise up for peace. Each arm represent a different ethnicity”
LS148	“A bunch of children of different races holding hands to show racial equality”
MX200	“All nationalities holding hands reaching out to one another”
LLP30	“Hands”
CH797	“Black [and] White figures holding hands in unity not hate. Can incorporate in general one to for all races”
CH142	“Hands of all ages, & races uniting”
CH191	“Diverse group of people joining hands”
LLP287	“video ... of black + white hands joining then separating, then joining again”
LLP534	“...Three androgynous figures holding hands ...”
MX243	“People from different races all holding hands together”
FS125	“... people of all races, ages and ethnicities Holding hands in a circle”
VP12	“7 figures joining hands”
LLA16	“Children of different religions in traditional clothing holding hands/playing in a circle”
LS115	“All bunch of different races all holding hands”
CH911	“Hands with different symbols on them, representing places, races, sexual orientations, and everything that represents people...”

# IV

## REFLECTING ON PROCESS AND POWER

**W**

hen asked for an appropriate monument for the current city, participants offered their own stories that break the mold of monuments. They pictured, dreamed, commented, and critiqued civic life. They

imagined public spaces as places of democracy—realized or fraught with tension.

The democratic process often boils down to voting. There are options, and we choose for or against, yes or no, or contribute to a cause. This is an essential part of civic engagement. But beyond the vote, the democratic imagination is far more complex, with gray areas and room for dueling ideas to coexist. To be clear, we support engagement through the polls. Our respondents also showed us the power of inquiry, listening, sharing, and shaping stories of municipal life. We asked people to create something rather than responding to something that already existed. We asked participants to draw on their own interests, skills, and knowledge in order to offer a creation of their own. Participants interpreted the question of an appropriate monument often without prompt or suggestion on the part of lab workers. They replied as they wished, in a manner true to themselves. We opened this process to move away from the single monument as the solution and to broaden the definition of what is “right” or “wrong,” to appropriate “appropriateness” as a tool of civic engagement from the ground up. We attempted to channel energies into thinking beyond what is considered possible, pragmatic, and/or necessary beyond the status quo.

Participants suggested new ways to propose and build monuments, revise public spaces, push against the privatization and commercialization of municipal spaces, and build on all kinds of other legacy projects. Some people commented on use of public space without regard to monuments or public art. They called attention to problems that require

20

PROPOSALS TO  
TRASHCANS OR  
STREET TRASH

397

PROPOSED MONUMENTS  
LOCATED AT CITY HALL

19

PROPOSALS TO  
GENTRIFICATION

other forms of power beyond monumental representation. They called out power and sought new ways of approaching the dynamics of our shared city. Many answered the call for monuments with proposals for site-specific public amenities and resources, including funding for schools, parks, infrastructure, homeless shelters, accessible bathrooms, stormwater management, and environmental projects. We are reminded that opening more ways for engaging and evolving our own democratic processes can be driven by the dreams and generative responses of residents.


Working in the public sphere is not easy. Our city is as loving as it is harsh. But it has taught us profound lessons on the ways we think, write, study, and work together.

In closing, when building in public space, we often limit ourselves in terms of what is possible. But the proposals give us hope. They are wise, insightful, hilarious, skeptical, tragic, and prophetic in their own ways. History really can be a source for understanding how the people who came before us did a lot with a little, and that art is a powerful tool for city-making, prototyping, and revision.

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: Disability with Access PLACE YOUR MONUMENT: Top of Stairs at Art Museum

RESEARCH AND/OR SKETCH IN THIS SPACE



A City Providing access to DisAbility

YOUR ZIP CODE: 19151 YOUR AGE: 57yrs YOUR NAME, S. AND/OR HASHTAG: Stephen Charleston RESEARCH ID: P705

Mural Arts Philadelphia monumentlab.muralarts.org

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: #1 - over 476 RESEARCH AND/OR SKETCH IN THIS SPACE: #1 - over 476

PLACE YOUR MONUMENT: #1 - over 476 in new park #2 - over 75 new para

This is a monument to displaced families and the reunification of center city with the industrial northern neighborhoods

This is a monument to families and neighborhoods whose livelihoods were demolished with the creation of I-75

YOUR ZIP CODE: 19123 YOUR AGE: 28 YOUR NAME, S. AND/OR HASHTAG: @a10haas / Olivia Haas RESEARCH ID: C1406

Mural Arts Philadelphia monumentlab.muralarts.org



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# V

## CLOSING REMARKS

**M**onument Lab demonstrates that our city wants shared public histories. As organizers of the project, we heard a call to elevate new monumental figures, especially to people, movements, and communities whose stories have been under told. But participants also demonstrated the need for new approaches to rethink and rebuild our monumental landscape.

Democracy is challenged anew every day. The sources of these challenges, however, are not new, and are frequently reflected in the statues we have inherited. Many monuments serve as points of civic pride, while others loom over our public squares and neighborhood parks as emblems of long-standing injustices. Until we understand that figures in bronze and marble are not simply heroes of our collective story, we will keep finding that these symbols hold us back and push us apart.

People are ready to reimagine how we write the history of our city. The time is now.

## KEY FINDINGS

**Philadelphians possess a vast knowledge** of this historic city's past and present that we should draw on to enrich our civic monumental landscape.

**Monuments should honor a more diverse, grassroots selection of individuals**, as well as important social movements and communities.

**People yearn for monuments that signal hope for solidarity** across lines formed by historic injustice and division.

**Philadelphians understand monuments as part of existing structures of power**, and seek ways to experiment and engage democracy in public space.



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# MONUMENT LAB: REPORT TO THE CITY

*Editors:* Paul M. Farber, Ken Lum, and Laurie Allen

*Producer:* Kristen Giannantonio

*Designers:* William Roy Hodgson and Stephanie Garcia

*Additional Team Support:* Alliyah Allen, Conrad Benner, Matthew Seamus Callinan, Gretchen Dykstra, Justin Geller, Paloma Lum, and Yannick Trapman-O'Brien

Presented with Mural Arts Philadelphia

## 2017 MONUMENT LAB EXHIBITION

### Curatorial Team

Paul M. Farber, *Artistic Director*  
Ken Lum, *Chief Curatorial Advisor*  
Laurie Allen, *Director of Research*  
A. Will Brown, *Deputy Curator*  
Matthew Seamus Callinan, *Director of Exhibitions*  
Kristen Giannantonio, *Director of Curatorial Operations*  
Justin Geller, *Music Director*  
Maya Thomas, *Lab Research Coordinator*  
Corin Wilson, *Project Coordinator*  
William Roy Hodgson, *Exhibition Strategist*  
Sebastianna Skalisky, *Web Design*  
Conrad Benner, *Social Media Coordinator*  
Justin Spivey/WJE, *Structural Engineering*  
Student Researchers: Alliyah Allen, Molly Collett, Sarah Green, Will Herzog, Jabari Jordan-Walker, and Esme Trontz

### Mural Arts Philadelphia Team Members

Jane Golden, *Executive Director*  
Joan Reilly, *Chief Operating Officer*  
Karl Malkin, *Chief Financial Officer*  
Caitlin Butler, *Chief Strategy Officer*  
Nicole Steinberg, *Director of Communications and Brand Management*  
Netanel Portier, *Director of Project Management*  
Zambia Greene, *Director of Mural Operations*  
Ellen Soloff, *Director of Tours and Merchandise*  
Todd Bressi, *Interim Director, muraLAB*  
Chris Newman, *Events Coordinator*  
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Branding and Design: J2 Design  
Public Relations Consultants: Cari Feiler Bender and Jan Rothschild

Development: Emily Cooper Moore, Christina DePaul, Naima Murphy, Mel Regn, and Meg Wolensky  
Tours and Merchandise: Nancy Davis and Rachel Penny  
Finance: Lissette Goya, Shiffonne Lindsey, and Don Serjani  
Crew Members: Gregory Christie, Donovan Freeman, Ryan Spilman, Carlos Vasquez, and Michael Whittington

### Advisory Committee

Tiffany Tavaréz (Chair), *Vice President, Community Relations and Senior Consultant, Wells Fargo*  
Alliyah Allen, *Haverford College student*  
Jesse Amoroso, *Amoroso's Baking Company*  
Sandra Andino, *cultural anthropologist*  
Conrad Benner, *Streets Dept*  
Robert Cheetham, *Azavea*  
Jessica Garz, *Surdna Foundation*  
Bill Golderer, *Arch Street Presbyterian Church*  
Amari Johnson, *Africana Studies at Temple University*  
Malcolm Kenyatta, *Greater Philadelphia Chamber of Commerce*  
Claire Laver, *Make the World Better Foundation/Urban Roots*  
Randy Mason, *PennPraxis*  
Lorraine Ballard Morrill, *iHeartMedia*  
Ed Rendell, *former Pennsylvania governor*  
Jenea Robinson, *Visit Philadelphia*  
Amy Sadao, *Institute for Contemporary Art*  
Jawad Salah, *Klehr Harrison*  
Sara Schwartz, *Social Worker*  
Elaine Simon, *Urban Studies, University of Pennsylvania*  
Linda Swain, *Swain Entertainment*  
Max Tuttleman, *Tuttleman Family Foundation*  
Amanda Wagner, *City of Philadelphia*  
Kellan White, *Political Consultant*  
Pamela Yau, *Philadelphia Office of Arts, Culture, and the Creative Economy*

### Lab Research Teams

#### City Hall

Lab Managers: Pablo Cereda, Joanne Douglas, Samantha Sankey, Yannick Trapman-O'Brien, and Yona Yurwit  
Research Fellows: Will Herzog, Georgina Johnson, Caroline Kuchta, Claudia Li, and Donna Mastrangelo

#### Logan Square

Lab Manager: Preeti Pathak  
Research Fellows: Ailisaha Dancy, Cara Navarro, Chiedozie Ndubizu, and Lacy Wright

#### Franklin Square

Lab Manager: Margaret Kearney  
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#### Rittenhouse Square

Lab Manager: Corin Wilson  
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#### Washington Square

Lab Manager: Gabrielle Patterson, Research Fellows: Christopher Bechen, Quinn Bowie, Margie Guy, Alexandra Mitrovich, and Lena Popkin

#### Malcolm X Park

Lab Manager: Mariam Williams, Research Fellows: Faith Danglo, Kayla Johnson, Teresa Salinas, Anthony Simpson, and Ananya Sinha

#### Marconi Plaza

Lab Manager: Elizabeth Weinstein, Research Fellows: Khin Than Dar Aye, Catheline Phan, Esther San, Esme Trontz, and Alina Wang

#### Norris Square

Lab Manager: Heryk R. Tomassini  
Research Fellows: Samantha Ayala, Corem Correo, Stephanie Garcia, Jocelyn Lacen, Zhenya Nalywayko, and Caseum Wongus

#### Penn Treaty Park

Lab Manager: Andrew Christman  
Research Fellows: Colin Fredrickson, Austin Huber, Nayeli Mejia, Nina Saligman, and Isabella Siegel

#### Vernon Park

Lab Manager: Sakinah Scott, Research Fellows: Alliyah Allen, Qoura Jones, Sydnie Schwarz, and Raia Stern

### Flex Team

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### Data Team

Artistic Data Research Associates: Heather Emerald Liang, Sidia Mustapha, Ian Schwarzenberg, and Aileen Walsh

## 2017 Exhibition Partners, Supporters, and Sponsors

Lead Monument Lab partners included the City of Philadelphia; Philadelphia Parks and Recreation; Philadelphia Office of Arts, Culture, and the Creative Economy; Historic Philadelphia; Independence National Historical Park; Penn Institute for Urban Research; Pennsylvania Academy of the Fine Arts; Price Lab for Digital Humanities; and the University of Pennsylvania.

Major support for Monument Lab projects staged in Philadelphia's five squares was provided by The Pew Center for Arts and Heritage.

An expanded artist roster and projects at five neighborhood sites were made possible by a significant grant from the William Penn Foundation.

Lead corporate sponsor was Bank of America. Additional support was provided by Susanna Lachs and Dean Adler, William and Debbie Becker, CLAWS Foundation, Comcast NBCUniversal, Davis Charitable Foundation, Hummingbird Foundation, J2 Design, National Endowment for the Arts, Nick and Dee Adams Charitable Fund, Parkway Corporation, PECO, Relief Communications LLC, Sonesta Philadelphia Rittenhouse Square, Stacey Spector and Ira Brind, Tiffany Tavaréz, Tuttleman Family Foundation, Joe and Renee Zuritsky, and 432 Kickstarter backers. Support for Monument Lab's final publication provided by the Elizabeth Firestone Graham Foundation.

Media partner: WHY?Y

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# PEER RESEARCH

Monument Lab is part of a nationwide movement to reimagine monuments and the cities they live in. On these pages, we feature the work of Paper Monuments, a New Orleans project co-founded by Bryan C. Lee Jr. and Sue Mobley. Growing out of the activism that sparked the city's removal of four Confederate statues in spring 2017, Paper Monuments is expanding historical imagination and designing justice practices in the city's public spaces. Early in 2017, Monument Lab's Paul Farber and Laurie Allen were introduced to Lee and Mobley, and the group met through the months leading up to the citywide exhibition in Philadelphia. Their regular conversations and strategy sessions offered meaningful moments of exchange,

inspiration, and mutual learning. Lee's and Mobley's visit to Philadelphia in fall 2017 to meet with lab managers, students, and attendees of a public event sparked further thinking across the two cities, and opened dialogue with partners in other cities.

As Paper Monuments concludes its own public proposal collection phase, based on the Monument Lab method but adapted for its own local context, we refer to their project statement and several sample proposals to shed light on the power of collaboration between civic practitioners and stakeholders in different cities.

# PAPER MONUMENTS

Paper Monuments is a public art and public history project designed to elevate the voices of the people of New Orleans, as a critical process towards creating new narratives and symbols of our city that represent our collective visions, and to honor the erased histories of the people, events, movements, and places that have made up the past 300 years as we look to the future.

Modeled on the work of Philadelphia's Monument Lab, Paper Monuments combines public pedagogy and participatory design to expand our collective understanding of New Orleans, and asks our citizens to answer the question: *What is an appropriate monument to our city today?*

The movement to remove confederate monuments throughout the city of New Orleans, led by the Take Em' Down NOLA Coalition, has revealed deep-seated divisions in our communities and sparked important conversations: about the ties between symbols and systems, the links between the present and the past, the differences in how we experience our built environment, and what stories we tell and remember.

We view a **community-driven, participatory** process for the redevelopment of these sites and for the expansion of public art in public spaces throughout New Orleans as a critical means to continue and expand those conversations, and to ensure that when future generations question the intentions behind and the purpose of future monuments, the answers are ones of which they can be proud.

Public proposals are the core of Paper Monuments' process, a continually expanding pool of prospective monuments, memorials and public art that range from the intimate to the epic and tell the stories that are important to New Orleans' residents. Paper Monuments' goal is not to decide what individual belongs at the top of a pillar, but to join and expand a conversation about who and what we remember, what events have shaped our city and our lives, and what places and movements matter to us.

Paper Monuments is a project of Colloqate, a New Orleans design justice practice focused on facilitating and created spaces for racial, social, and cultural equity.



**Selected Proposals collected by Paper Monuments**

**IMAGINE A MONUMENT TO NEW ORLEANS** PID:

Tell the stories of people, places, movements and events that matter to you.

My Monument is called: "My Hood" My Monument belongs at: (address, intersection, or neighborhood)

This story needs to be told because: gentrification

This monument looks like (Drawing and/or description):

gentrification  
gen·tri·fi·ca·tion  
noun  
the process of renovating and improving a house or district so that it conforms to middle class taste.  
It is important for everyone to have housing, and not be pushed out by rising prices.

*Help us make sure that this process is representative of all people in the city.*

ZIP Code: 70115 Age: 15

I am a New Orleans:  Native  Non-Native (0-10 years)  Non-Native (11+)

(Optional) - Race/Ethnicity: African American Gender: Female Sexuality: \_\_\_\_\_

**PAPER MONUMENTS** Paper Monuments is a public history and art project designed to elevate the voices of the people of New Orleans through a community-driven, participatory process, creating new symbols for our city that represent all of our people.

SUBMIT PROPOSALS ONLINE AT [PAPERMONUMENTS.ORG](http://PAPERMONUMENTS.ORG) or <https://bit.ly/2NN95u7>  
 @paper.monuments info@papermonuments.org papermonuments.org

**PM PUBLIC PROPOSALS** PID:

Ryann Sterling  
**Imagine a monument to New Orleans**  
 Tell us the stories of people, places, movements and events that matter to you.

My Monument is called: Mama New Orleans My Monument belongs at: (address, intersection, or neighborhood) former Lee Circle

What matters most to you as we commemorate New Orleans? (i.e. it should represent the truth in our city)  
Seeing more monuments of the essence of culture and community.

My Monument/Memorial is:  
 Person/People  Place  Movement  Event  Concept  Other

This story needs to be told because: there are very few, if not any monuments dedicated to women of color. Mama N.O represent the true culture of the city

Hashtags: MAMA NewOrleans MamaExchange

My Monument (Drawing and/or description):

MARKET  
Antebellum  
Voodoo woman  
"MaMa N.O"  
"The Children"  
on Sunday  
"offerings Food + goods"

*help us make sure that this process is representative for all people in the city*

ZIP Code: \_\_\_\_\_ Age: 25

I am a New Orleans:  Native  Transplant (0-10 years)  Transplant (11+)

How do you identify? (Optional): As Awesome!

**PAPER MONUMENTS** Paper Monuments is a public history and art project designed to elevate the voices of the people of New Orleans through a community-driven, participatory process, creating new symbols for our city that represent all of our people.

@paper.monuments info@papermonuments.org papermonuments.org

**PUBLIC PROPOSALS** PID:

**What is an appropriate monument to New Orleans today?**  
 Tell us the stories of people, places, movements and events that matter to you.

My Monument is called: OVERLOOKED BLACK PLACES My Monument belongs at: (address, intersection, or neighborhood) CLUB ~~RAMBO~~ RAMBO

What should be the primary consideration for a monuments/memorials in New Orleans? (i.e. it should represent the truth in our city)  
BLACK NEIGHBORHOOD HISTORY

My Monument/Memorial is:  
 Person/People  Place  Movement  Event  Concept  Other

This story needs to be told because:

Hashtags: #NDLUNT #BOUNCE #JUVIE

My Monument (Drawing and/or description):

OLD BLACK Neighborhood  
LAND MARKS  
Ex: FATS Domino's House / Metairie Postice Area  
Club Rambo  
Wd. Hip Hop History

*Will you help us ensure that this process is equitably representative?*

ZIP Code: \_\_\_\_\_ Age: \_\_\_\_\_

I am a New Orleans:  Native  Transplant (0-10 years)  Transplant (11+)

How do you identify? (Optional): BLACK MALE

**PAPER MONUMENTS** Paper Monuments is a public history and art project designed to elevate the voices of the people of New Orleans through a community-driven, participatory process, creating new symbols for our city that represent all of our people.

@paper.monuments info@papermonuments.org papermonuments.org

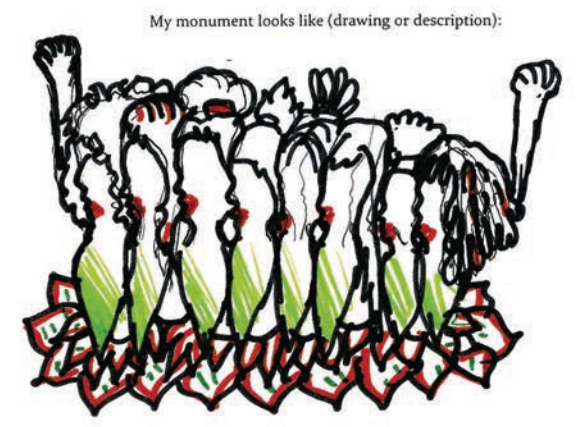
**PUBLIC PROPOSALS** PID:

**What is an appropriate monument for New Orleans today?**  
 Tell us the stories of people, places, movements and events that matter to you.

My monument is called: ladies in unison It is located at: (address, intersection, or neighborhood)

My monument commemorates a:  
 Person  Place  Movement  Event  Other

My monument looks like (drawing or description):



This story needs to be told because:  
woman have tried to express our pain as being denied justice as far as rape, woman ~~had~~ biased jobs, and nothing being enforced to unized all genders

My ZIP code is: 70114 My age is: 14

I am a New Orleans:  Native  Transplant (0-10 years)  Transplant (11+)

**PAPER MONUMENTS** Paper Monuments is a project designed to elevate the voices of the people of New Orleans through a community-driven, participatory process, creating new symbols for our city that represent all of our people.

@PAPER.MONUMENTS INFO@PAPERMONUMENTS.ORG PAPERMONUMENTS.ORG

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **NORRIS SQUARE PARK** PLACE YOUR MONUMENT: **Some**

REASON YOUR MONUMENT IS APPROPRIATE: **CHANGE THE NAME FROM NORRIS SQUARE PARK, TO A NAME MORE NATIVE TO THE PUERTO RICAN CULTURE**

DESCRIPTION: **"ISAAC NORRIS WAS A SLAVE MASTER."**

YEAR OF CONSTRUCTION: 19122 YEAR AGE: 37 YOUR NAME & ADDRESS: **ISRAEL MORENO** CONTACT: **CM99**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **The Flat** PLACE YOUR MONUMENT: **THE FLAT**

REASON YOUR MONUMENT IS APPROPRIATE: **THE FLAT**

DESCRIPTION: **THE FLAT**

YEAR OF CONSTRUCTION: YEAR AGE: YOUR NAME & ADDRESS: CONTACT: LL7245

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Yo! THAT'S MY PARKING SPOT** PLACE YOUR MONUMENT: **10th & SHUNK**

REASON YOUR MONUMENT IS APPROPRIATE: **Yo! THAT'S MY PARKING SPOT**

DESCRIPTION: **STEEL CHAIR (sprayed in the "mud" so as not to be steel blue) STONE PILE REPRESENTING SNOW**

YEAR OF CONSTRUCTION: 19134 YEAR AGE: 45 YOUR NAME & ADDRESS: **C.P. WIRTH** CONTACT: **PT 40**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Speak and listen** PLACE YOUR MONUMENT: **Market St.**

REASON YOUR MONUMENT IS APPROPRIATE: **Speak and listen**

DESCRIPTION: **In a time like today where we are more connected than ever, it is important to not only share our ideas, but to listen to other.**

YEAR OF CONSTRUCTION: 19111 YEAR AGE: 17 YOUR NAME & ADDRESS: **Just Your Common Folk** CONTACT: **PM57**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **THE KEYSTONE STATE ARCH** PLACE YOUR MONUMENT: **PENNY'S LANDING**

REASON YOUR MONUMENT IS APPROPRIATE: **THE KEYSTONE STATE ARCH**

DESCRIPTION: **The Keystone State Arch is a proposed to be the central focus of the new state capital building in the heart of the city of Philadelphia. The arch is a symbol of the state's history and its role in the nation's history. It is a symbol of the state's strength and its role in the nation's history. It is a symbol of the state's strength and its role in the nation's history. It is a symbol of the state's strength and its role in the nation's history.**

YEAR OF CONSTRUCTION: 19197 YEAR AGE: 68 YOUR NAME & ADDRESS: **MITCHELL GORDON** CONTACT: **sdgordon@earthlink.net**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **helping our community** PLACE YOUR MONUMENT: **Fish how... Malcherand boys**

REASON YOUR MONUMENT IS APPROPRIATE: **helping our community**

DESCRIPTION: **repairing old playground community gardens kids programs for kids like rec center more organized towards play ground needs fixing up and hasn't been fixed up for a while**

YEAR OF CONSTRUCTION: 19122 YEAR AGE: 15 YOUR NAME & ADDRESS: **Arlana Manassra** CONTACT: **PT20**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **RISE BY ANY MEANS NECESSARY** PLACE YOUR MONUMENT: **MALCOLM X PARK**

REASON YOUR MONUMENT IS APPROPRIATE: **RISE BY ANY MEANS NECESSARY**

DESCRIPTION: **Different sized and colored fists coming out of the ground.**

YEAR OF CONSTRUCTION: 19144 YEAR AGE: 17 YOUR NAME & ADDRESS: **Qdura** CONTACT: **VPS3**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Monument to Affordable Rent** PLACE YOUR MONUMENT: **West Philly**

REASON YOUR MONUMENT IS APPROPRIATE: **Monument to Affordable Rent**

DESCRIPTION: **1 miss philly**

YEAR OF CONSTRUCTION: 19225 YEAR AGE: 21 YOUR NAME & ADDRESS: **Freda** CONTACT: **LLA12**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **FABRIC OF LIFE** PLACE YOUR MONUMENT: **FABRIC ROW**

REASON YOUR MONUMENT IS APPROPRIATE: **FABRIC OF LIFE**

DESCRIPTION: **my monument is all about the individual stories that are woven together to comprise the city of Philadelphia. It is a symbol of the state's strength and its role in the nation's history. It is a symbol of the state's strength and its role in the nation's history. It is a symbol of the state's strength and its role in the nation's history.**

YEAR OF CONSTRUCTION: 19136 YEAR AGE: 39 YOUR NAME & ADDRESS: **DR CHANON R @wawajawm** CONTACT: **CM76**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **THE GIFT** PLACE YOUR MONUMENT: **FDR PARK (SOUTH PHILLY) MAN RAY WAS BORN IN SOUTH PHILLY!**

REASON YOUR MONUMENT IS APPROPRIATE: **THE GIFT**

DESCRIPTION: **THE GIFT WAS A SCULPTURE CREATED BY MAN RAY IN 1921**

YEAR OF CONSTRUCTION: 19130 YEAR AGE: 34 YOUR NAME & ADDRESS: **STEVEN & MATT @mattplumber** CONTACT: **RS544**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **"TURTLES"** PLACE YOUR MONUMENT: **PENN TREATY PARK**

REASON YOUR MONUMENT IS APPROPRIATE: **"TURTLES"**

DESCRIPTION: **SYMBOL OF THE LENAPE**

YEAR OF CONSTRUCTION: 19125 YEAR AGE: 16 YOUR NAME & ADDRESS: CONTACT: **PT 72**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **EXPAND POLAKI PIER MAR!!!** PLACE YOUR MONUMENT: **ALLEGHENY + DELAWARE AVE**

REASON YOUR MONUMENT IS APPROPRIATE: **EXPAND POLAKI PIER MAR!!!**

DESCRIPTION: **MESSAGE TO THE MAYOR! COULD YOU REMOVE THE CONSTRUCTION LOT AND RECLAIM IT FOR THE PEOPLE. EXPAND POLAKI PIER PARK! RETURN THE WATERFRONT TO THE PEOPLE WHO WANT TO USE IT FOR RECREATION! COMMUNITY SPACE, MAKING IT AN EXCEPTIONAL PARK THAT EXTENDS TO THE NEXT PIER!!! MANY OF THESE BUSINESSES DO NOT NEED TO BE BY THE WATER!!!!!!**

YEAR OF CONSTRUCTION: 19154 YEAR AGE: 55 YOUR NAME & ADDRESS: **MICHAEL S** CONTACT: **PT 77**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Underground Railroad** PLACE YOUR MONUMENT: **READING VIADUCT - RAIL BRIDGE**

REASON YOUR MONUMENT IS APPROPRIATE: **Underground Railroad**

DESCRIPTION: **Abandoned rail line - leads to a new life stories of escaped slaves as told to William Still when they reached Philadelphia.**

YEAR OF CONSTRUCTION: 19107 YEAR AGE: 24 YOUR NAME & ADDRESS: **Duff Bruce Sr. Esq.** CONTACT: **PT 51**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Whistle King** PLACE YOUR MONUMENT: **6th and pine st**

REASON YOUR MONUMENT IS APPROPRIATE: **Whistle King**

DESCRIPTION: **Bike life someone whispering with one hand**

YEAR OF CONSTRUCTION: 19050 YEAR AGE: 16 YOUR NAME & ADDRESS: CONTACT: **LLA20**

**MONUMENT LAB** ¿Cuál es un monumento apropiado para la ciudad actual de Philadelphia?

NAME YOUR MONUMENT: **Monumento a la lectura** PLACE YOUR MONUMENT: **Norrisque (Monumento)**

REASON YOUR MONUMENT IS APPROPRIATE: **Monumento a la lectura**

DESCRIPTION: **a me sustaria tener una biblioteca que sea en ingles y Español o Me sustaria Una Piscina en el Parque Norrisque**

YEAR OF CONSTRUCTION: 19133 YEAR AGE: 34 YOUR NAME & ADDRESS: **Jose Luis Marin** CONTACT: **NS-180**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **THE CHAINS AND** PLACE YOUR MONUMENT: **PENN TREATY PARK**

REASON YOUR MONUMENT IS APPROPRIATE: **THE CHAINS AND**

DESCRIPTION: **STATUE**

YEAR OF CONSTRUCTION: 19119 YEAR AGE: 73 YOUR NAME & ADDRESS: CONTACT: **RS 20**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Local Heroes** PLACE YOUR MONUMENT: **In The Respected Hood**

REASON YOUR MONUMENT IS APPROPRIATE: **Local Heroes**

DESCRIPTION: **Local neighborhood heroes**

YEAR OF CONSTRUCTION: 19121 YEAR AGE: 62 YOUR NAME & ADDRESS: **GARY WILLIAMS** CONTACT: **GH58**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Philly's Women Suffragettes** PLACE YOUR MONUMENT: **Love park K**

REASON YOUR MONUMENT IS APPROPRIATE: **Philly's Women Suffragettes**

DESCRIPTION: **Powerful women of all ages who expressed womanhood with - fashion, and every day lives. Our Daughters; Liz, Kali & Nicole Keep the fight up!!**

YEAR OF CONSTRUCTION: 19122 YEAR AGE: 57 YOUR NAME & ADDRESS: **maffibute@comcast.com** CONTACT: **PT 20**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Welcome Home** PLACE YOUR MONUMENT: **?**

REASON YOUR MONUMENT IS APPROPRIATE: **Welcome Home**

DESCRIPTION: **Many of the veterans that served in the Vietnam war were not honored when they came home from serving in the war. This monument would honor those veterans who served and live in our city.**

YEAR OF CONSTRUCTION: 1902 YEAR AGE: 12 YOUR NAME & ADDRESS: **Kay** CONTACT: **FS91**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Local Heroes** PLACE YOUR MONUMENT: **Penn Med/CHOP**

REASON YOUR MONUMENT IS APPROPRIATE: **Local Heroes**

DESCRIPTION: **We've got so many great portraits & statues of medical professionals in the city. How about a monument to all the patients and people who live in Philly or come to Philly for their medical care?**

YEAR OF CONSTRUCTION: 19143 YEAR AGE: 25 YOUR NAME & ADDRESS: **Julianne Shinnick** CONTACT: **CH 50**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Save our City** PLACE YOUR MONUMENT: **Center City**

REASON YOUR MONUMENT IS APPROPRIATE: **Save our City**

DESCRIPTION: **A monument describing/depicting the violence going on in the other parts of phila other than Center City.**

YEAR OF CONSTRUCTION: 19133 YEAR AGE: 23 YOUR NAME & ADDRESS: **Joel Neris** CONTACT: **CH 55**

**MONUMENT LAB** ¿Cuál es un monumento apropiado para la ciudad actual de Philadelphia?

NAME YOUR MONUMENT: **Women of Philadelphia Sculpture Garden** PLACE YOUR MONUMENT: **A popular public space. Possibly a park?**

REASON YOUR MONUMENT IS APPROPRIATE: **Women of Philadelphia Sculpture Garden**

DESCRIPTION: **According to Sharon Hayes "If They Should Ask" there are only two sculptures dedicated to women out of the hundreds in Philadelphia. Obviously, way more than two women have made an artistic, cultural, or historical influence on the city, so this disparity in representation must be rectified. Perhaps a starting point could be a sculpture garden. Each sculpture could be of an influential woman, or a woman (of Philadelphia) that the artist finds inspiring. A collaborative project.**

YEAR OF CONSTRUCTION: 19121 YEAR AGE: 20 YOUR NAME & ADDRESS: **Alex Dellacriprete** CONTACT: **CH 98**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **ORIGINAL PEOPLE** PLACE YOUR MONUMENT: **along the Columbus monument @ Penn's Landing**

REASON YOUR MONUMENT IS APPROPRIATE: **ORIGINAL PEOPLE**

DESCRIPTION: **The Unsettling "People of the Sea" "People of the Sky" "People of the Earth" "The Unsettling "People of the Sea" "People of the Sky" "People of the Earth"**

YEAR OF CONSTRUCTION: 19143 YEAR AGE: 26 YOUR NAME & ADDRESS: **@pretzelpop** CONTACT: **PT 6**

**MONUMENT LAB** What is an appropriate monument for the current city of Philadelphia?

NAME YOUR MONUMENT: **Lex Street** PLACE YOUR MONUMENT: **Lex Street, West Philadelphia**

REASON YOUR MONUMENT IS APPROPRIATE: **Lex Street**

DESCRIPTION: **December 29, 2000 the worst mass murder took place in Philadelphia. We Lex St. Mill Creek Section, West Philadelphia**

YEAR OF CONSTRUCTION: 19142 YEAR AGE: 21 YOUR NAME & ADDRESS: **Rodney # Lex St** CONTACT: **PH01**

For the full set of public proposals: [proposals.monumentlab.com](http://proposals.monumentlab.com)

