

Spirits of Chinatown

The background of the entire page is a faded, high-angle photograph of a Chinatown street scene. It shows traditional Chinese architecture with tiled roofs and a person walking on the street, providing a contextual setting for the text.

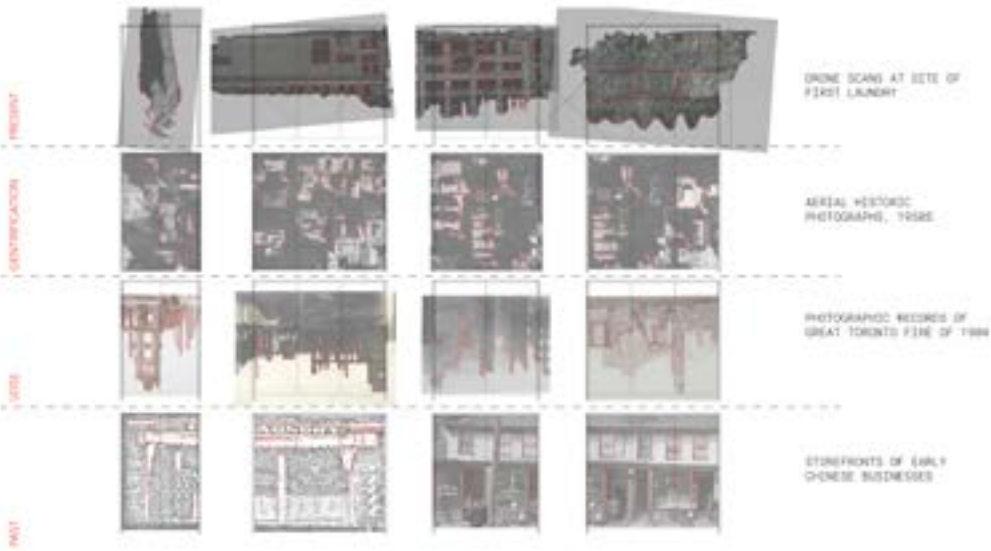
**Memory In
Suspension**

What do we choose to remember? What is keeping these memories alive? How are memories constructed out of fragments of history? This proposal looks at these questions through the struggles faced by the first Chinese immigrants in Toronto in establishing a community. Sam Ching was the first Chinese immigrant to settle in Toronto, opening Sam Ching and Company laundry at 9 Adelaide East, however very little information on these first businesses exist today. The laundry itself was a significant business, and many more immigrants after Sam Ching would follow suit in opening laundries, as they required little investment and the low pay and long hours of manual work left this industry undesirable to many.

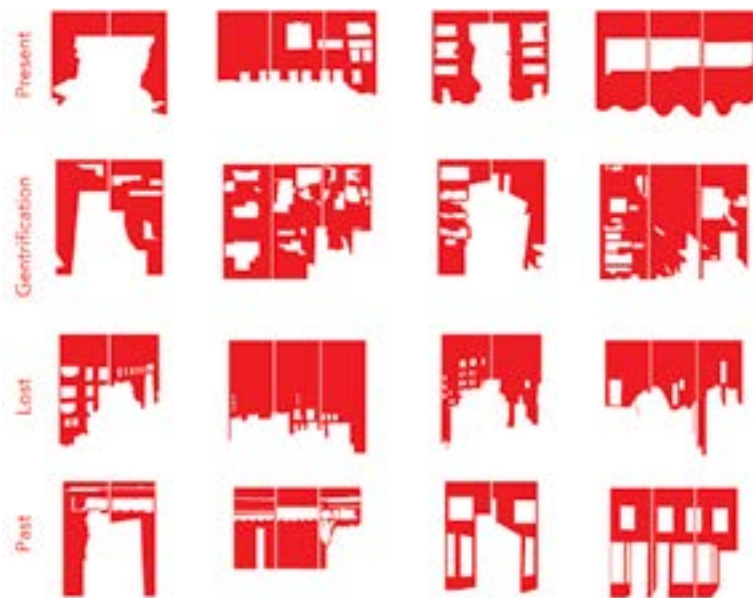
A layered enclosure presents a fragmented history of the first Chinese businesses, and the evolution of the spaces through time. The exterior of the installation begins at present day, with each layer becoming more obscured as time begins to overwrite history. Patterns made of voids in fabric hung on wire are created from images and photographs from four moments in history, leading the viewer back in time to the very first Chinese business, constructed of a composite of records to rebuild a memory of this space which is remembered only in pieces. This three-dimensional store is suspended at the heart of the space within a stretched cocoon of fabric, dangling as if it could be dropped at any moment, signifying the fragile nature of memory.

Looking from past to present, the interior fabric first examines imagery of storefronts of the first Chinese businesses in Toronto. The next layers show the great Toronto fire of 1904, which destroyed some of the scattered Chinese businesses in the area. After the fire, the area went through a process of gentrification, which is reflected through aerial photographs from the 1950s cut into the fabric. The outermost layer shows the facades which line the present-day courtyard where the first laundry once stood. A light radiates from within the central store, marking the beginning moment of an entire future community. Even if not remembered, this memory will continue to be relevant in the creation of Toronto as it is today and the future of the city.

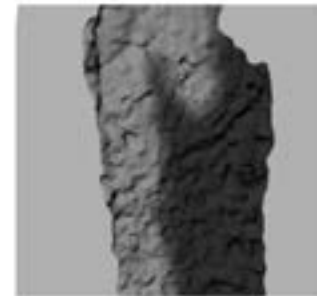


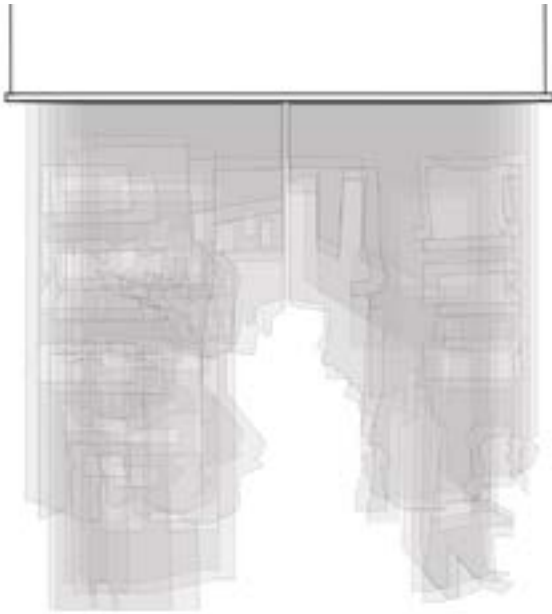
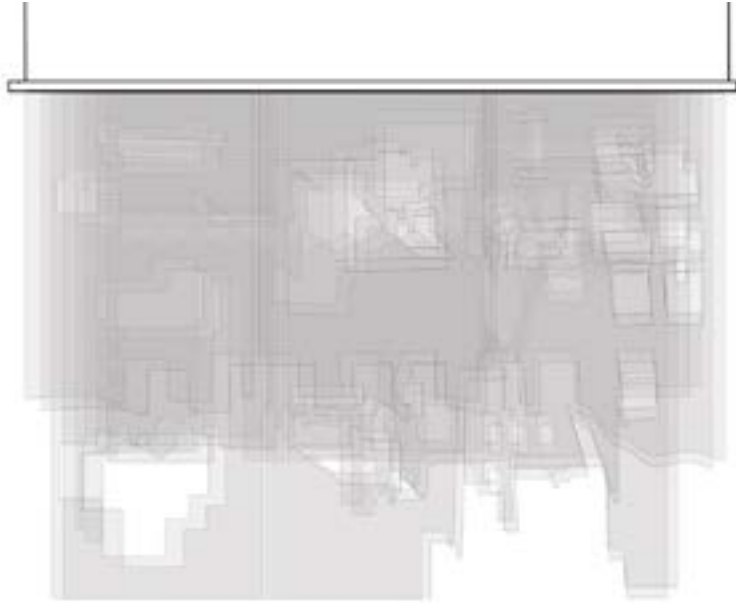


Within our space, we look to documentation from four specific moments in time to begin to piece together a new narrative. A layered enclosure is created to present a fragmented history of the first Chinese businesses, and the evolution of the spaces through time. The exterior of the installation begins at present day, with each layer becoming more obscured as time begins to overwrite history. Patterns made of voids derived from these artifacts are translated into fabric, leading the viewer back in time to the very first Chinese business.

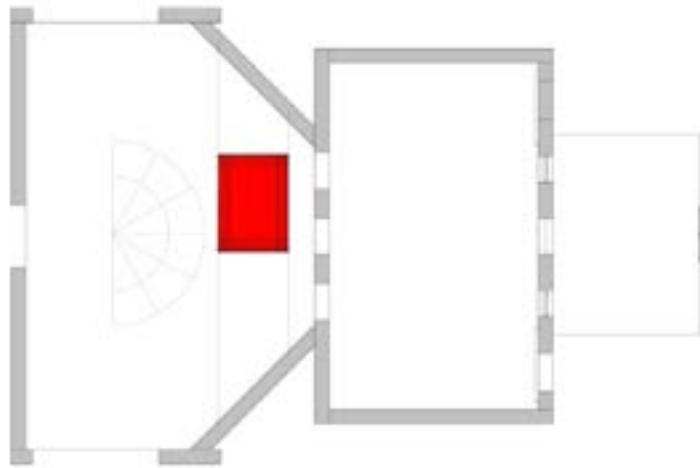


Looking from past to present (bottom to top of screen), the interior fabric first examines imagery of storefronts of the first Chinese businesses in Toronto. The next layers show the great Toronto fire of 1904, which destroyed several of the scattered Chinese businesses in the area. After the fire, this area went through a process of gentrification, which is reflected through aerial photographs from the 1950s cut into the fabric. The outermost layer shows the facades which line the present-day courtyard where the first laundry once stood at 9 Adelaide East.

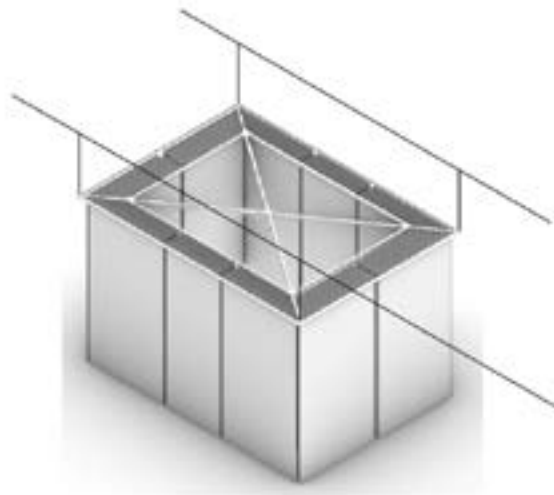




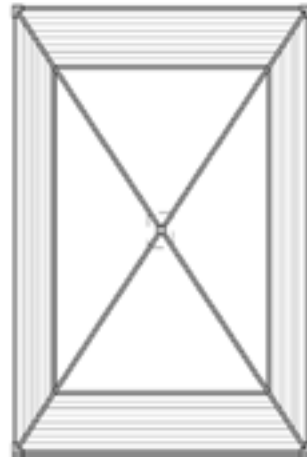
Within the center of the space a new memory of Sam Ching's laundry is formed, constructed of a composite of records to rebuild a memory of this space which is remembered only in pieces. This three-dimensional store is suspended at the heart of the space within a stretched cocoon of fabric, dangling as if it could be dropped at any moment, signifying the fragile nature of memory.



1



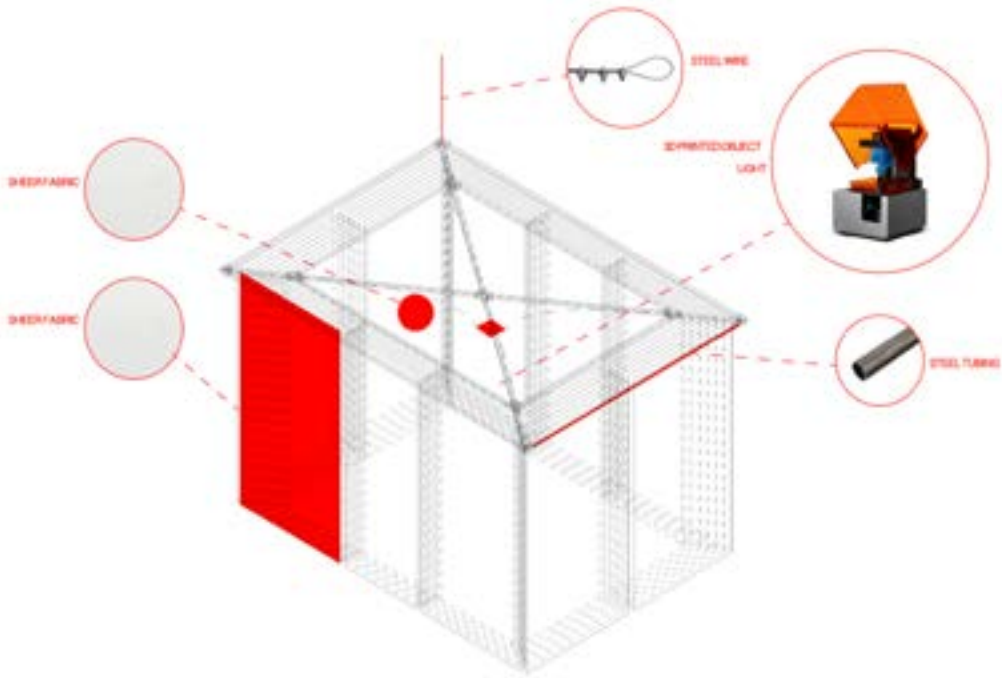
2



3

1. SITE PLAN
2. 3D MODEL
3. REFLECTED CEILING PLAN

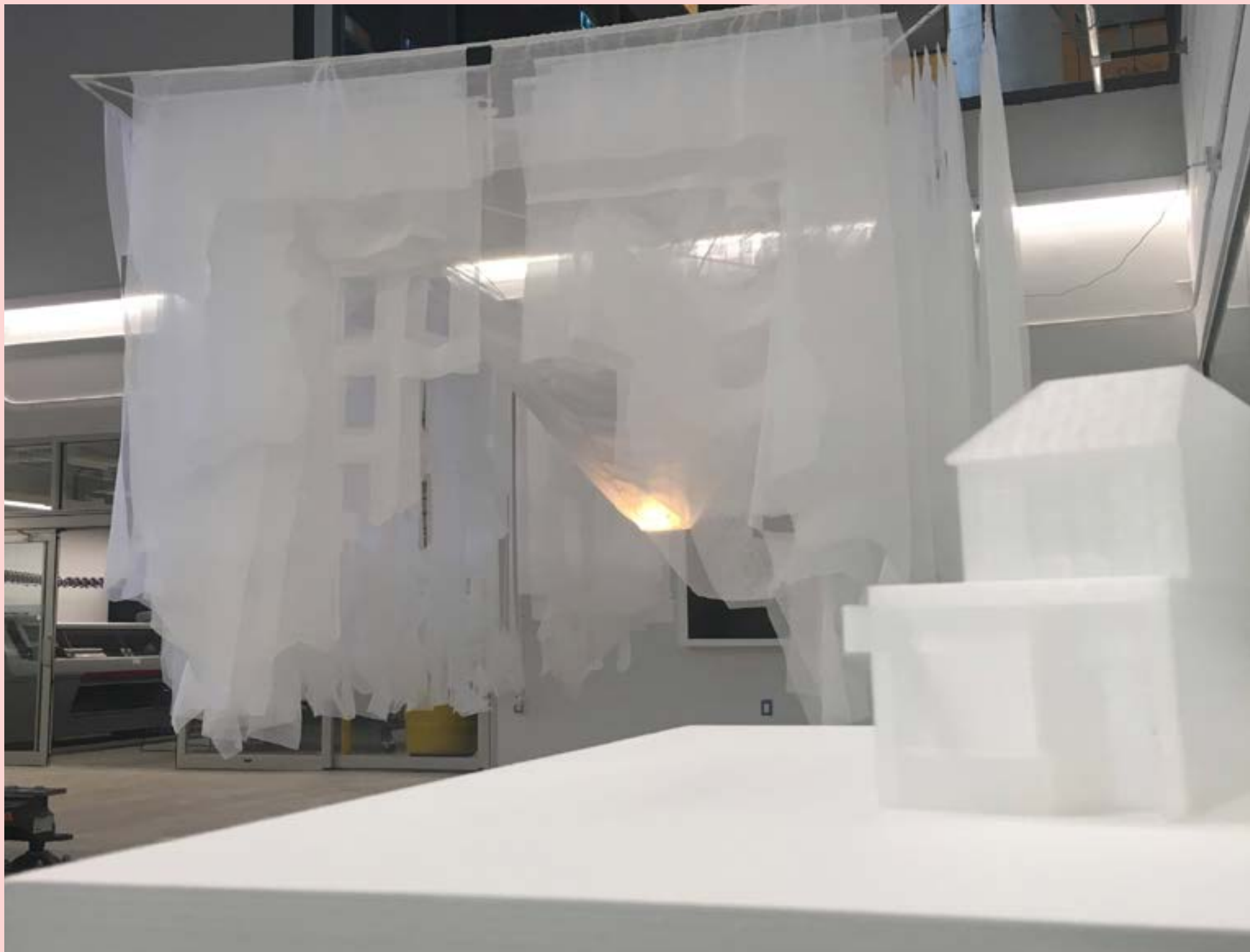




The installation is suspended from above, allowing this space to adapt to its context within the final site of the don jail. Visitors are invited to enter the space, taking them back in time to a single moment of history in Toronto.



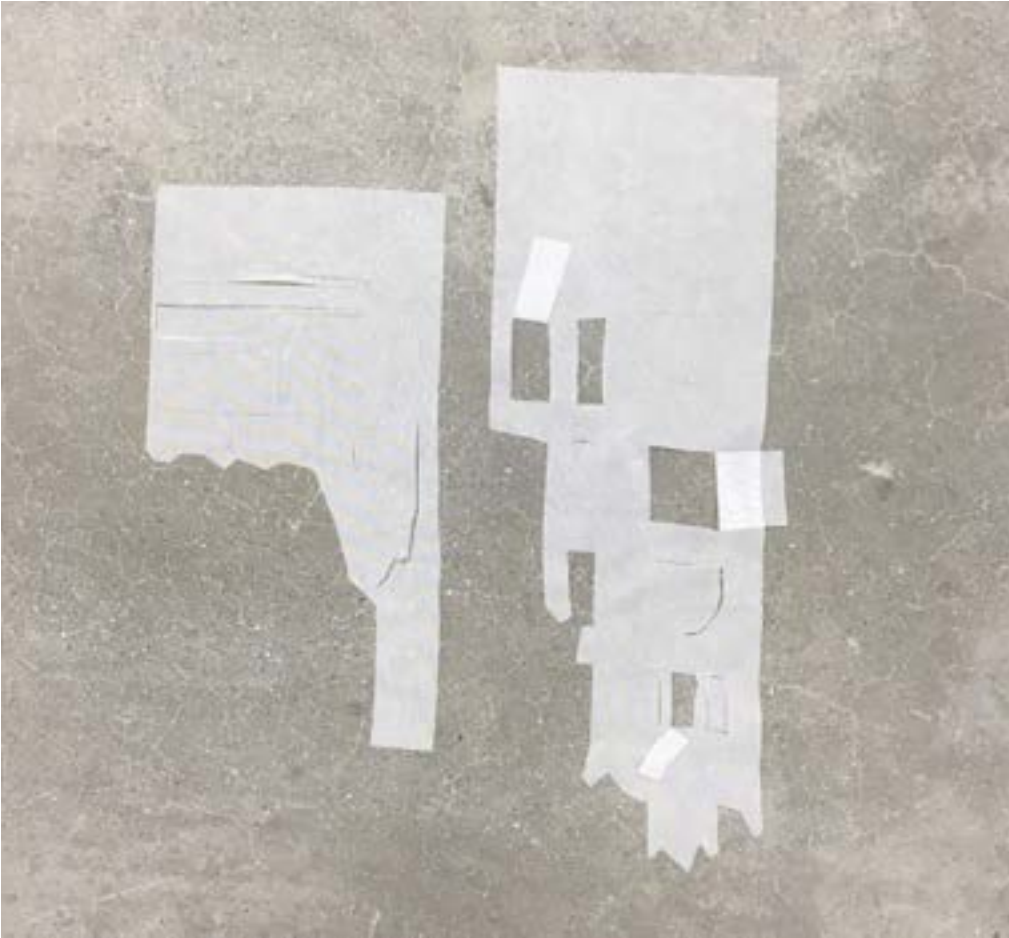
	Materials			Grant	Spent	Under(Over)
	Amount	Units	\$/Unit			
Memory in Suspension				\$ 650	\$ 1,077	\$ (427)
Metal tubing					\$260.00	
Wire + connectors	400'	feet			\$184.00	
Spray paint	x3	cans	\$9.99		\$28.00	
(8x) Wire stopper	x8	units	\$0.54		\$4	
(80x) sheer fabric, each sized 30"x 100" + 9 yards for suspension	x91	yards	\$2.99		\$464.00	
3d print filaments	x2	spools			\$90.00	
Boning	x20	yards			\$50.85	



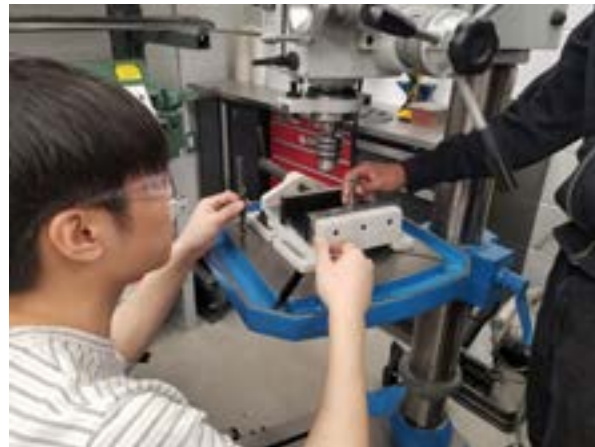
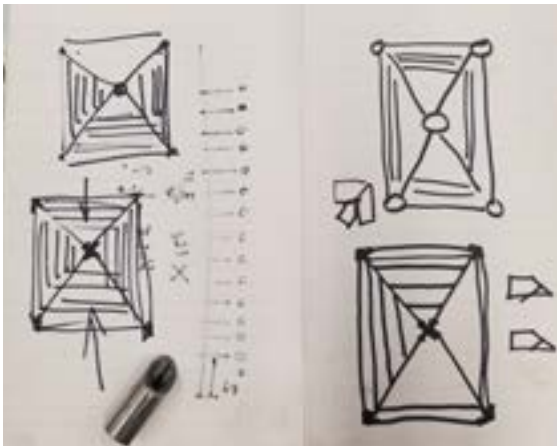
- STEP 1 Cutting Sheet Fabrics
- STEP 2 Laser-cutting Fabric Sheets
- STEP 3 Sewing for Wire Weights
- STEP 4 Metal Joints Cutting and Welding
- STEP 5 Test Fit and Spray Painting
- STEP 6 Centerpiece Printing
- STEP 7 Final Assembly
- STEP 8 Suspension

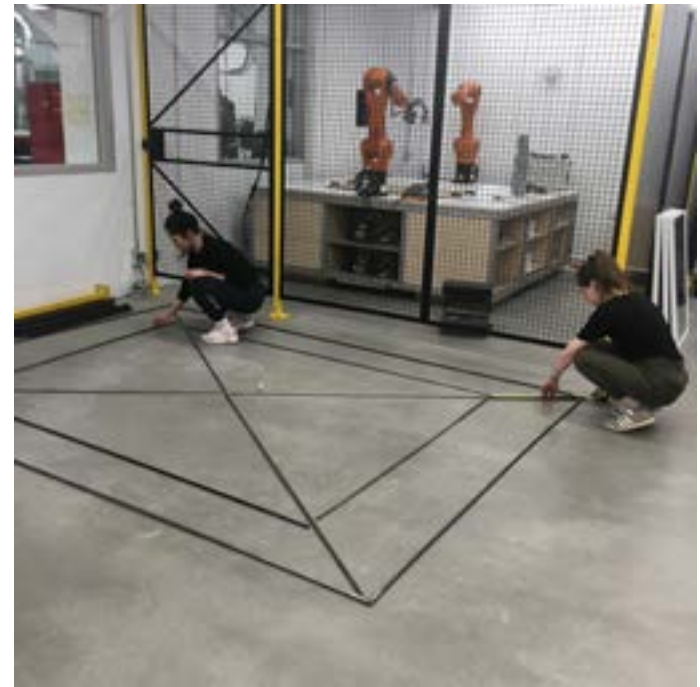
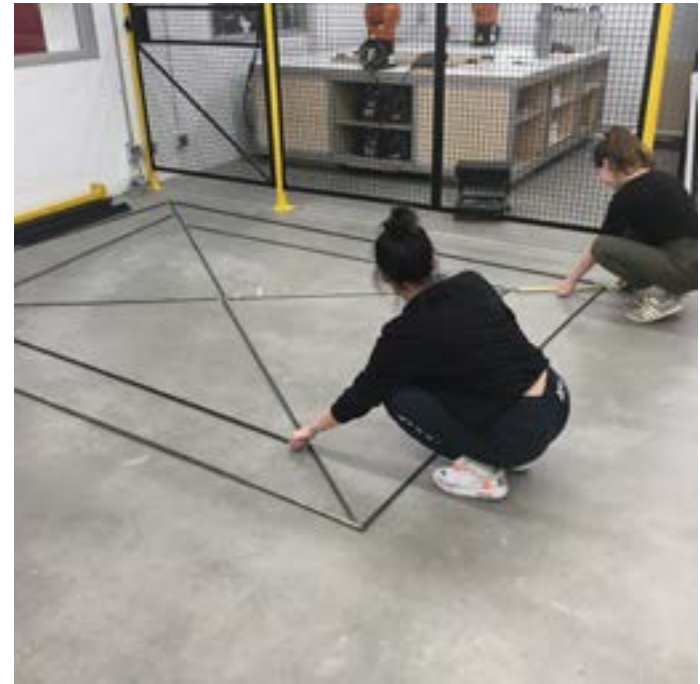


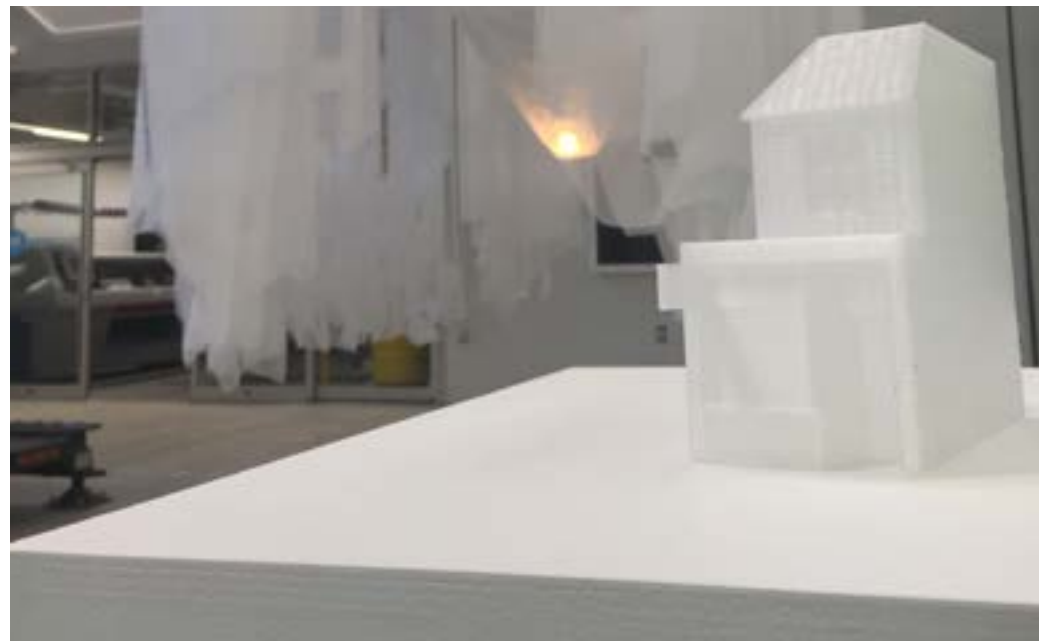
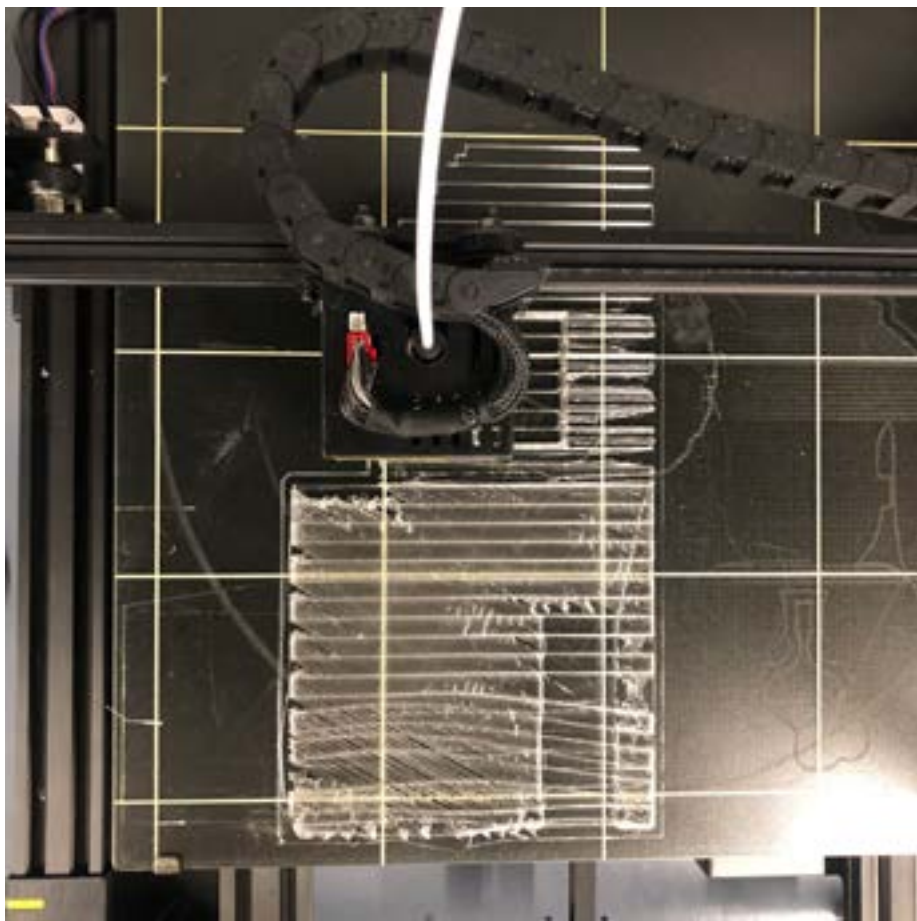
















PROJECT BY

JENNA BUCHWITZ

SALLY PARK

DUYEN NGUYEN

SOON PARK



