

MUSEUM OF THE SHATTERED MONUMENT

Solmaz Kive • IARC 4/584 • Eugene • Fall 2020 • MWF 1:00-4:50



Ai Weiwei, Dropping a Han Dynasty urn , 1995

The recent demands for taking down the confederate statues have called us to clarify, and perhaps rethink, our values. The fall of a monument marks a change of the established norms and commands a redefinition of the acceptable. For, much beyond celebrating an individual, a statue is a statement of collective values. Although, less explicitly, architecture plays a similar role. By fabricating a material reality, it turns contingent socio-cultural norms and ideas into the undeniable truth. Think, for instance, of the Colosseum where the fight of slaves to death becomes an entertainment; or St Peter Basilica, where the segregation of the uninitiated is a given; or the Altes Museum where the Greek history is appropriated; or the Baker house where the female body becomes the object of the male gaze; or the Columbian Exhibition where the White supremacy is established; or the Larkin Headquarter where hierarchy and surveillance are normalized. Examples are abundant. This studio's vision is to challenge the role of architectural monument in solidifying discriminatory systems, while also using architecture to celebrate one moment of the fight for change.

The shattered monument of this studio is as much a historical building as it is the socio-political values behind it. To keep this twofold dimension, you will select one specific form of inequality (related to race, income, gender, sexuality, religion, nationality, etc.). Based on this focus, you will identify a movement, an event, or an artist/activist as the subject of your exhibition. Then, you will select one historical/famous building that presents that bias as a norm. Your design will make proper interventions that both provide the functional needs of the program and challenge the stability of the monument in a meaningful manner.

This is a group project, from research to the presentation. Throughout the term, we will combine design explorations with reading, discussion, case study, and analyses. We will engage with ideas from other disciplines, especially art. Simultaneously, we will explore design approaches to exhibition space to deal with some practical issues such as lighting. Each group will develop a unique approach and a set of design strategies, principles, and ideas to guide their design. In addition to the permanent exhibition, your design must have space for temporary exhibitions, community engagement, and support functions. You will study and revise the program to fit your focus. The amount of intervention in the historical monument will be determined by your design principles. However, the expectation is not to redesign the entire building. Depending on the condition, we may meet partially or entirely online.