

DEATH AND MEMORY

A Memorial and Museum for Euromaidan

by

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AUTHOR'S DECLARATION

I hereby declare that I am the sole author of this thesis. This a true copy of the thesis, including any required final revisions, as accepted by my examiners. I understand that my thesis may be made electronically available to the public.

ABSTRACT

Memorials are a way of mending hardship through the commemoration of past events. They are a physical manifestation and expression of events, used as a way to come to terms ends. They also create an opportunity for interpretation and expression of the past, which can offer new insights and understanding about the events being memorialized, as well as provide necessary reminders of past trauma. In this way, memorials function both as a means of expressing the thoughts and feelings of current people, to provide a coping mechanism in the present, while simultaneously serving as way to remind people, in the future, of the events so they are not forgotten.

A memorial is not meant to re-enact the events as they occurred, but rather, it serves as a method capturing the current collective and individual feelings that exist the minds of the people. It allows for the ephemeral forces that exist in the world to become qualitative, expressed through a physical presence that allows for visitor encounter. It is through this continued encounter that memorials provide people with a method of reflection, in addition to creating a mechanism of recurring memory that speaks to the future.

This thesis proposes a memorial and museum for the Euromaidan and its artifacts, exploring the role of the memorial and the way we remember in society today. Using light, space and material, the proposal expresses the reoccurring sensations that characterize the Euromaidan protest. In doing so, it questions architecture's role in the creation of memorials, and its ability to act as a reminder for a dark past.

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INTRODUCTION

When I went to the Ukraine in the summer of 2012, I never thought that years later I would be devoting so much time to understanding the country's identity. It began while I was on a trip across Europe and I met a student from the Ukraine who was working temporarily in Athens. After a few days of getting to know one another, she invited me to come to the Ukraine and stay with her in Lviv. A month later, after visiting numerous other places along the way, I arrived in Ukraine. I was introduced to a part of Europe that felt completely different from other countries I had visited in Europe. This was, due in part, to what my friend was able to show and tell me, as I was able to see and hear many things that would never have been apparent if I had traveled there on my own. I came to know Ukraine as a country with a lot hidden beneath its surface.

A year after leaving Ukraine and returning to Canada, the Euromaidan protests began. I followed the protests closely and stayed in touch with my friend who was still living in Lviv. It wasn't just my personal connection that attracted me to the events but also the surreal images of the police and protester clashes that were constantly being released by the media. It became a reminder to me of how lucky we are to live in a country like Canada.

The stories and images of Euromaidan stayed with me and eventually became the basis for my undergraduate 3B project in Dereck Revington's option studio. It was here that I first began to think more closely about Euromaidan in terms of politics, memory and physical expression. This studio led me to an initial proposal for a memorial for Euromaidan.

This thesis is a method of taking my original research and my understanding of the Euromaidan protest and going deeper on multiple levels. Firstly, I wanted to map the entire three-month event in much greater detail, to understand the movement and occupation of the protesters and police forces and identify key locations. Secondly, I wanted to create a memorial that was able to express not only what I believed to be the collective memory of Euromaidan but also memories that reflected a visceral sensation of an individual involved in the event. Thirdly, I wanted to explore the idea of confronting difficult realities of the past and how this

could be expressed architecturally. And lastly, I wanted to create a place that offered continued learning about human rights issues in Ukraine, through exhibition and programs that would allow for group gathering and discussion.



Fig 1.1 - Undergraduate 3b studio - Euromaidan Memorial

1.0 UKRAINE

Ukraine is a country that has only recently established its independence in 1991, and is still undergoing a process of defining its identity. This uncertainty is prevalent and dates back hundreds of years in the formation of the country as an area situated at a crossroads, ultimately evolving into a multi-ethnic nation with a number of differing views of what it means to be Ukrainian.¹ This prolonged conflict, largely dominated by differing Eastern and Western attitudes, has created a divide in the country between people who identify themselves as Ukrainian-European and those who identify themselves as Russian.²

The result of this division was the formation of a number of highly organized protests in Ukraine in recent years, that demanded that the elected governments step down. “Ukraine without Kuchma (2000-2001), “The Orange Revolution” (2004) and “Euromaidan” all are examples where elected governments and a large majority of the population were in disagreement as to what path the country should take.³

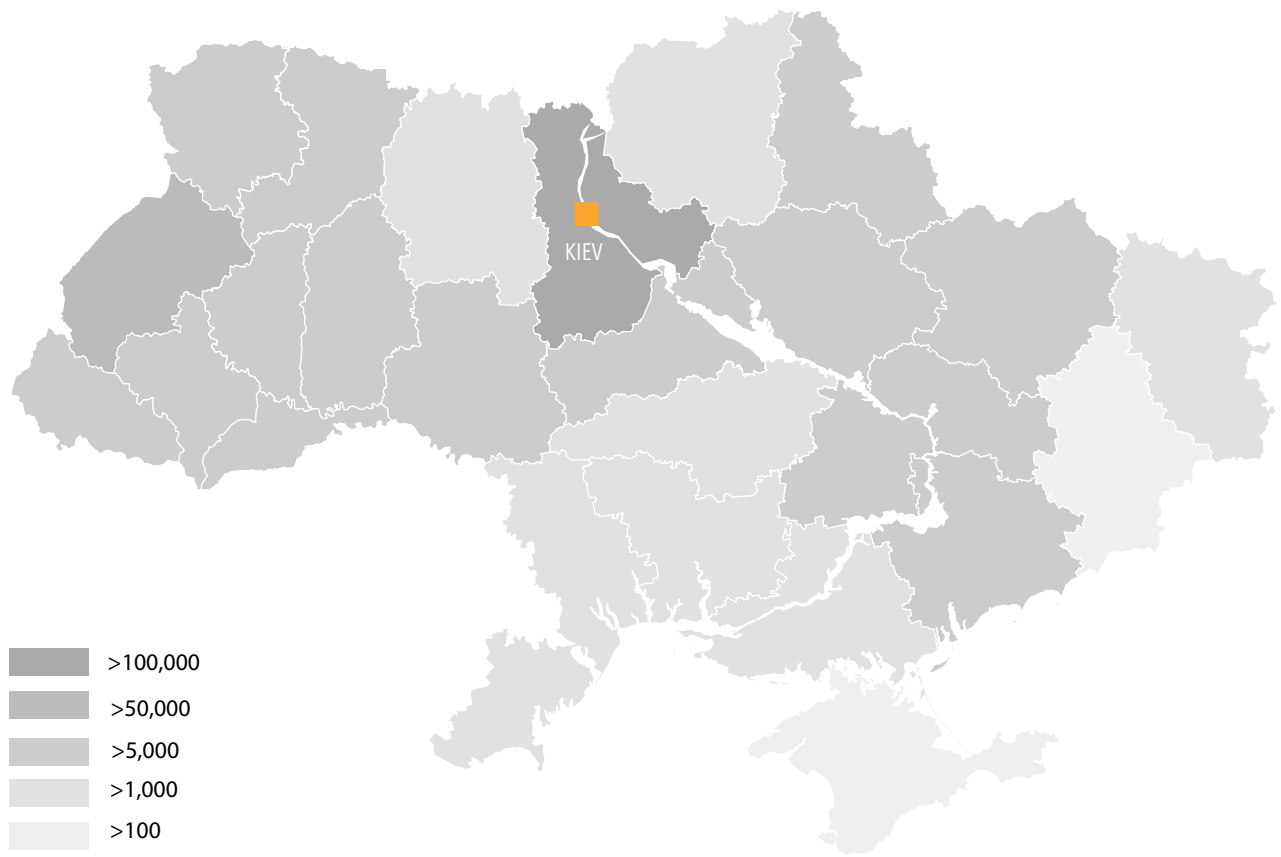
The “Ukraine without Kuchma” protests were unsuccessful, as the government essentially extinguished them by the timely renovation of Maidan (the main square of Kiev), which the protesters were occupying. The area was fenced off and the protest dismantled. On the other hand, the “Orange Revolution” was successful and is known as the first non-violent protest in Ukraine that has resulted in a democratic re-election. As stated by Magocsi, it was a moment of evolution for Ukraine, expressing a sign that a large percentage of the population in Ukraine wanted to be part of a European-democracy rather than be under Soviet style authoritarian rule.⁴ What made “Euromaidan” different from the other protests was the level of violence between police and protesters. It was the first instance where police and politicians displayed such a blatant lack of respect for peaceful protests during the period of Ukrainian independence.⁵



⊕ EUROPE & RUSSIA

2.0 EUROMAIDAN

“Euromaidan” was a protest that erupted in Ukraine in the winter of 2013, lasting for three months and taking the lives of 130 people. What began as a peaceful protest, aimed at bringing Ukrainian and European relations closer, became a fight for basic human rights and freedoms. There had been ongoing discussions between the European Union and the Ukraine about signing a free trade agreement, but pressure from Russia resulted in President Yanukovich showing signs that the agreement might not be signed. As a result, thousands of students flooded Maidan, the main square of Kiev, in protest and formed what became known as “Euromaidan.” The Berkut special police met them with brutality, beating the students and forcing them out of the square. This moment of violence, spurred a nationwide reaction, where hundreds of thousands of people began occupying the streets to protest against Ukraine’s current elected government.⁶



UKRAINE - EUROMAIDAN REGION PEAK RALLY NUMBERS





Fig 2.2 - Aftermath of Fire, Maidan Square, Kiev, February, 2014





Fig 2.3 - Police and protester conflict , Kiev, 2014



TICKETSUA

Надра Банк

ФЕДЕРАЦІЯ ПРОФЕСІЙНИХ СПІЛОК УКРАЇНИ

ULYSSE NARDIN
Watch
Telera - Часовник

РЕКЛАМА
для солідних компаній!
22-777-07



Fig 2.4 - Rally in Maidan Square, Kiev, December, 2013





Fig 2.5 - Protester throws a molotov cocktail, Kiev, January, 2014





Fig 2.6 - Armed protesters gather on Instytutska Street, Kiev, February, 2014









*Fig 2.8 - Fire in Maidan Square,
Kiev, February, 2014*





*Fig 2.9 - Protesters guard a burned barricade,
Hrushevskoho Street, Kiev, February, 2014*

The epicenter of the Euromaidan protests was in Kiev's central core where people occupied Maidan, the main square of Kiev and the same place the students had originally gathered. It was here that people of all ages began to fortify themselves by constructing barricades in response to the police, who many times previously attempted to physically disperse the protest by forcefully pushing people out of the square. The camp that was created was several hundred meters long, occupying Maidan and Khreshatyk Street, the largest street in Kiev's core. A number of times throughout the three-month occupation, protesters gathered and rallied in large numbers, often times attempting to march toward Kiev's main parliament buildings. Police blockades intercepted the marches, which resulted in police – protester clashes in the streets.⁷

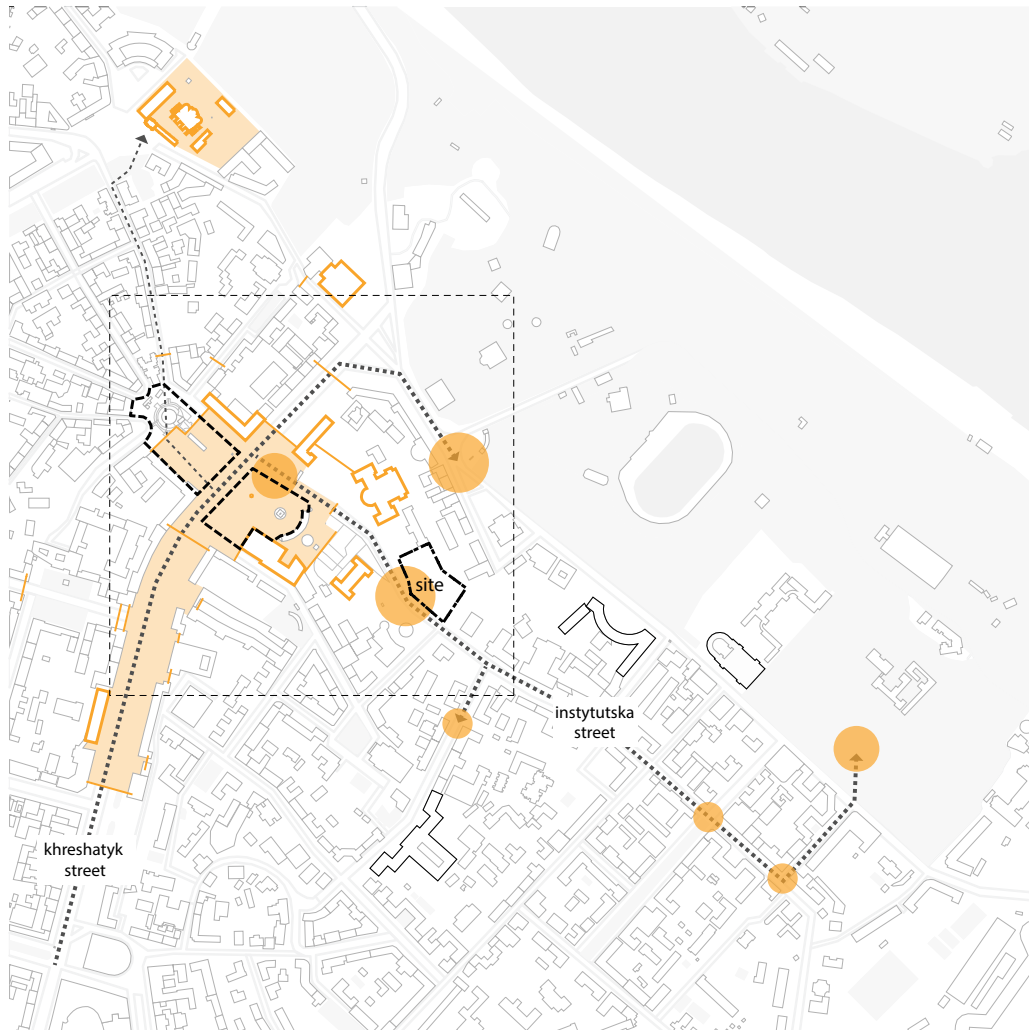
There are three main locations where the greatest acts of violence occurred, one of which falls on the southern end of Instytutska Street. It is here that an empty lot nearby has been flattened and deemed by Kiev's government to be used as a future place for Euromaidan's museum. It is also the site that I have chosen for my proposal. The significance of this location is that it sits in front of the place where the greatest loss of life occurred. It was here that over 50 protesters were killed by police sniper fire, in a matter of hours. This event is what ultimately ended Euromaidan, causing the President to step down and new elections to take place.⁸








Events like Euromaidan that shape a country's identity, take a toll on its citizens because of the harsh realities that they must face. Intense feelings of pain, fear, loss, and uncertainty are all collectively felt and question then becomes how we choose to remember these difficult times in history.



KIEV 1:1,420,000

0 5 km



- | | | | |
|---|----------------------------|---|--------------------------------|
|  | site boundary |  | protest occupied buildings |
|  | maidan square Boundary |  | parliament buildings |
|  | marching path |  | police/protester conflict area |
|  | barricade |  | path of student retreat |
|  | area of protest encampment | | |

0 500 m

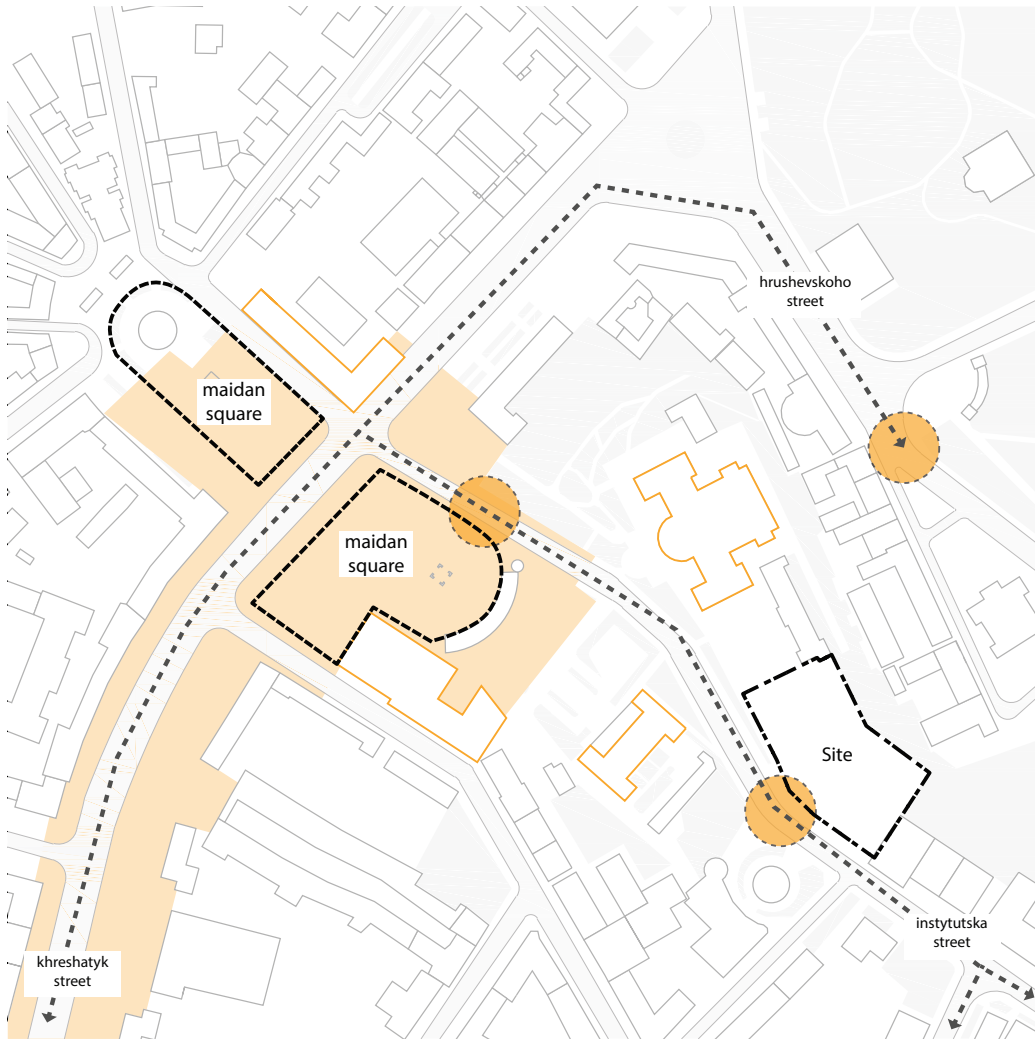








KIEV CITY CENTER, PROTEST ACTIVITY 1:132500

Fig 2.11 - Map of Kiev City Center - Protest Activity



Fig 2.12 - Protesters march toward parliament during Euromaidan



-  site boundary
-  maidan square Boundary
-  marching path
-  area of protest encampment
-  protest occupied buildings
-  police/protester conflict area



KIEV CITY CENTER, PROTEST ACTIVITY 1:5000

Fig 2.13 - Map of Kiev City Center - Protest Activity



Fig 2.14 - Euromaidan camp, Khreshatyk Street, Kiev

3.0 CONFRONTING THE PAST

A monument does not commemorate or celebrate something that has happened but confides, to the ear of the future, the persistent sensations that embody the event: the constantly renewed suffering of men and women, their re-created protestations, their constantly resumed struggle...

Deleuze and Guattari, *What is Philosophy?*, Pg 176

As Casey states in “Remembering” it is the ending of things (an event, or life etc.) that creates nostalgia in a person and promotes a feeling of loss. Commemoration becomes a method of coping and accepting the fact that something is coming to an end. Contrary to this, commemoration can also be about the future, prolonging its life by not allowing the idea to be forgotten.⁹ Consequently, memorials can often express a dual nature, both acting as a method of coping as well as acting as a reference to the future.

One way that a memorial can act as a catalyst for future events is through the expression of the past in a way that doesn't shy away from reality. Artists such as Anselm Kiefer and Doris Salcedo exemplify this by their unflinching willingness to confront difficult times in history. Using light and material, they construct installations that attempt to express sensations that evoke feelings of fear, loss, and pain in the observer, as a means of displaying an honest image of a conflicted and painful past.^{10,11} This type of memorial has much to do with how we sense matter, our perception of our own body and the potential for atmospheres to affect us. As Deleuze and Guattari describe in “What is Philosophy?” we are continually interacting with invisible forces every day, affecting and being affected by them. It is through art that imperceptible forces that surround us become qualitative, becoming clearer expressions of our phenomenal sensations.¹² As Daniel Stern writes, these sensations, or states of being can also be understood as “forms of vitality”, which is to say, that they evoke different sensations based on the forces they express. It is our encounter with differing vitalities that makes up our experience of the world.¹³ With this theory in mind, I began summarizing Euromaidan's events into six forms of vitality that could be expressed using architecture.



Fig 3.1 - "Hall of Slain," Anselm Kiefer, 2017



Fig 3.2 - "Abyss," Doris Salcedo, 2005

4.0 DYNAMIC FORMS OF VITALITY

Daniel Stern defines vitality as “a mental creation, as a product of the mind’s integration of many internal and external events, as a subjective experience, and as a phenomenal reality.” He speaks of our sense of time and how our mind’s creation of experience rests on 5 different elements: Movement, time, force, space and directionality, these elements taken together forms an experience of vitality.¹⁴ He also states how the dynamic experiences of everyday life that have the ability to manifest the psychological, subjective phenomena that occurs from interaction with these events.¹⁵

The most obvious example of how our environment is able to affect us is when we listen to music. The type of vitality is created from composition of notes and rhythm that evokes an infinite number of possible sensations in the listener, creating an experience that cannot be explained by logical means. The theory is that, any type of sensory stimuli can behave as music does, and thus has the ability to make us feel any type of human condition. Additionally, events that seem completely unrelated have the ability to evoke similar sensations in an observer purely by how they relate to each other in terms of their composition of time. By using a process of describing an event in terms of speed, direction and force, a clearer picture of a vitality can be formed, which can ultimately be used to guide the placement of architectural elements in a manor that will allow the reverberation of a specific vitality in the observer.

With this philosophy in mind, I began pairing faces, actions, and natural occurrences, in order to begin to form a picture of each form of vitality, thinking closely about the speed, duration, direction and spatial expression that each evoked. I began to think of Euromaidan’s forms of vitality as recurring sensations, not specific to a single moment in time, but rather able to express to a number of different moments that took place over the three-month event.



"FORMING"

"Forming" – describes the energy and optimism felt by students occurring throughout the beginning stages of the protest. It suggests a sense of movement, and energy, promoting a level of comfort and optimism. It is a sensation that happens rapidly.



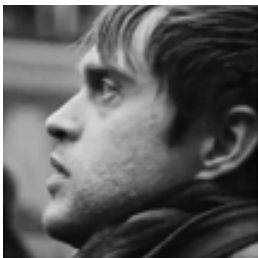
"DISMANTLING"

"Dismantling" – is most evident when the police use force to disband the protesters. Momentum and energy that has been building is suddenly disrupted and dispersed instantaneously. The sharp, abrupt release of energy evokes a sense of fear and separation.



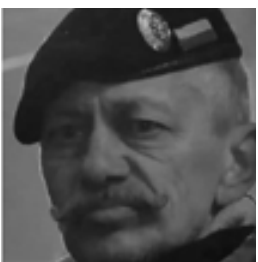
"MARCHING"

"Marching" – suggests a level of urgency, direction and linearity. It promotes comfort and optimism rather than fear and uncertainty and occurs as a gradual process that happens slowly. This type of vitality is most evident in the formation of the marches, where thousands of everyday people begin to join Euromaidan.



"REFORMING"

"Reforming" – is expressed as a moment of focus. It is a form of vitality that happens quickly where there is a rush of separate elements quickly becoming one unified element. It evokes a level of fear rather than comfort or stability. This is most evident when young people assemble in response to the students being beaten, and wanting to get revenge on the politicians who allowed it to happen.



"ORGANIZING"

"Organizing" – is expressed as a stable, drawn out process and suggests an object at rest. There are initial feelings of comfort, but more uncertainty is felt the longer that process goes on. This occurs during the occupation of the Euromaidan camp.



"RESISTING"

"Resisting" – suggests a sensation that pulses with bursts of energy. It suggests linearity bound by determination to keep moving forward. This can be found in the police-protester conflicts.

"FORMING"

"DISMANTLING"

"MARCHING"

FACE



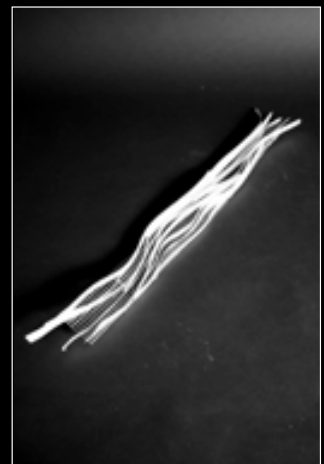
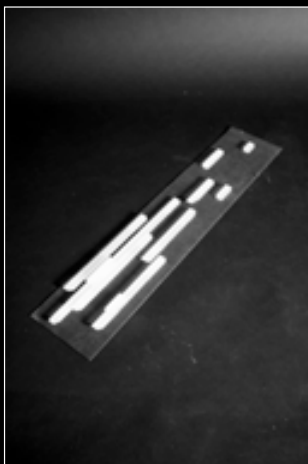
ACTION



EVENT



MODEL



"REFORMING"



"ORGANIZING"



"RESISTING"

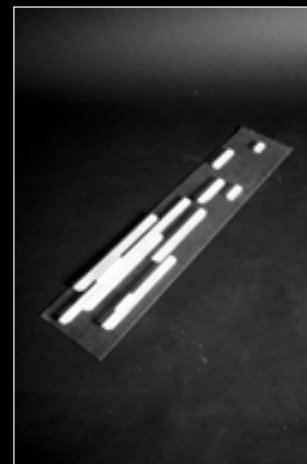


Fig 4.2 - Euromaidan's Forms of Vitality Collage

EARLY MODEL STUDIES - VITALITIES

As a way to begin to experiment with Euromaidan's forms of vitality in physical form, I constructed models that abstractly displayed an idea of an experience, thinking closely about the speed and duration that the model was expressing.

The process of creating these vitality models in the early stages was done largely without contextual site constraints and was a way to abstractly express the visceral experience of an individual. These models were useful to look back on throughout designing the memorial and museum, acting as a reminder of the original intent, and ultimately informing the atmospheres of each of the museum's exhibition galleries.

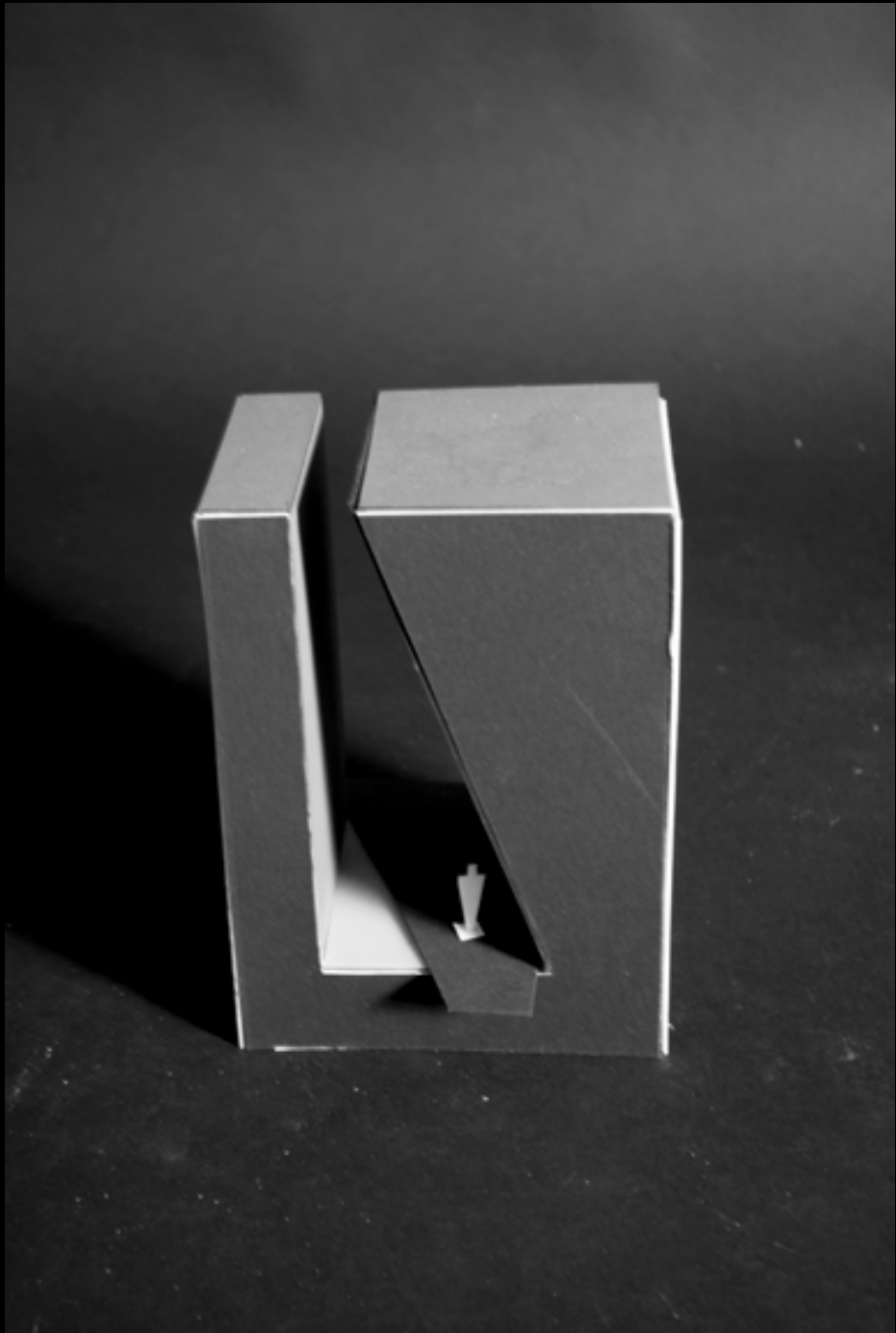


Fig 4.3 - "Dismantling" Model

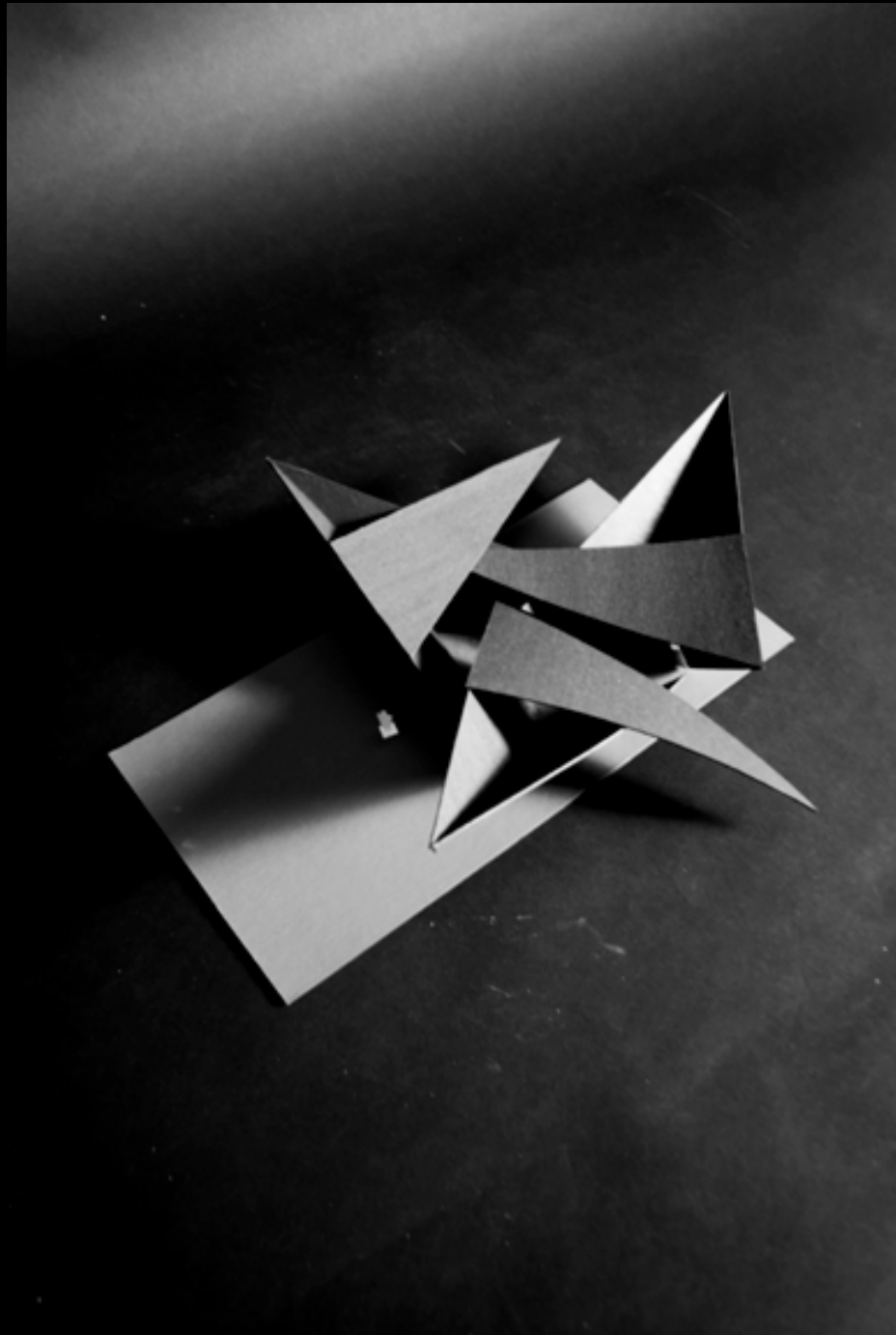


Fig 4.4 - "Reforming" Model

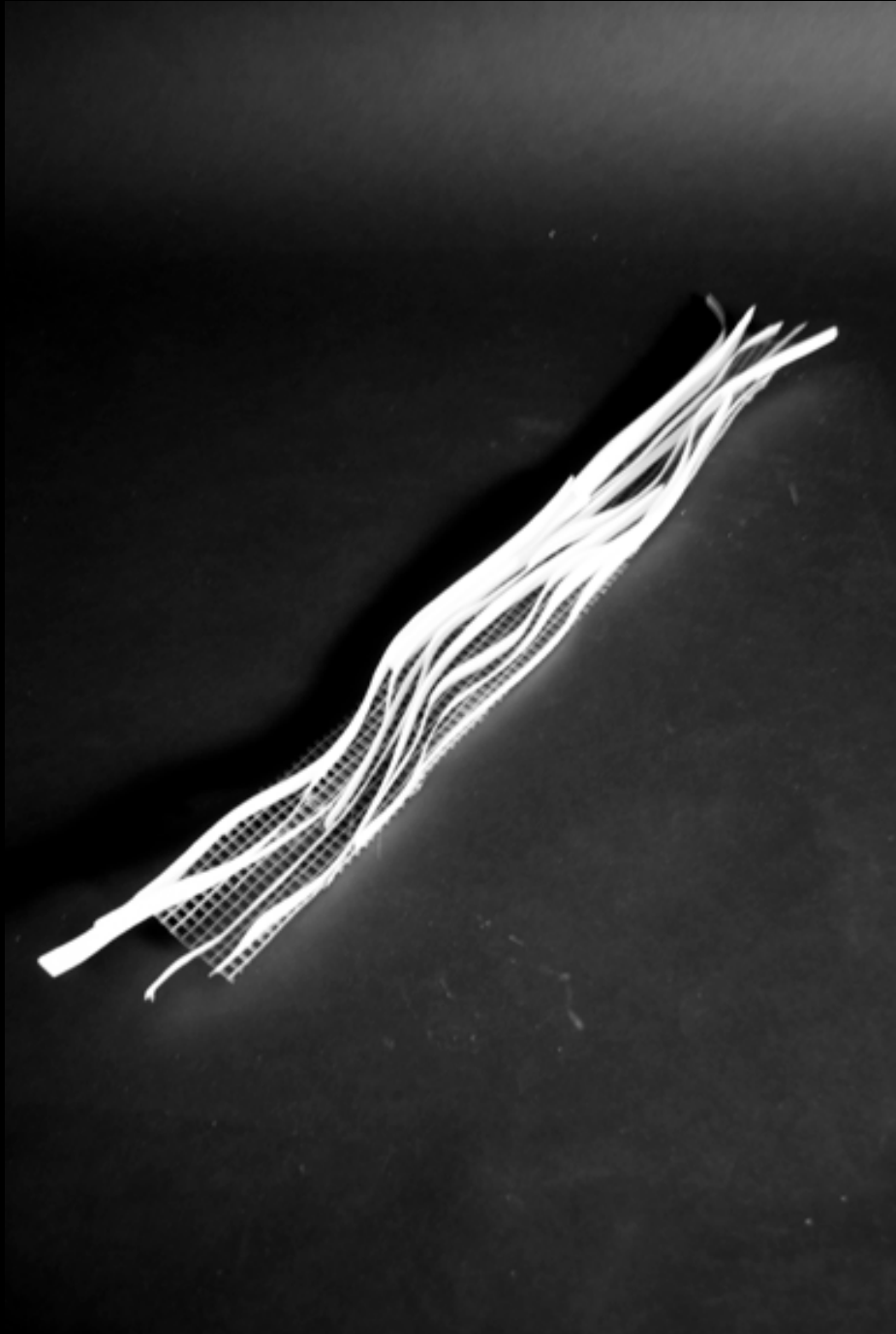


Fig 4.5 - "Marching" Model



Fig 4.6 - "Organizing" Model

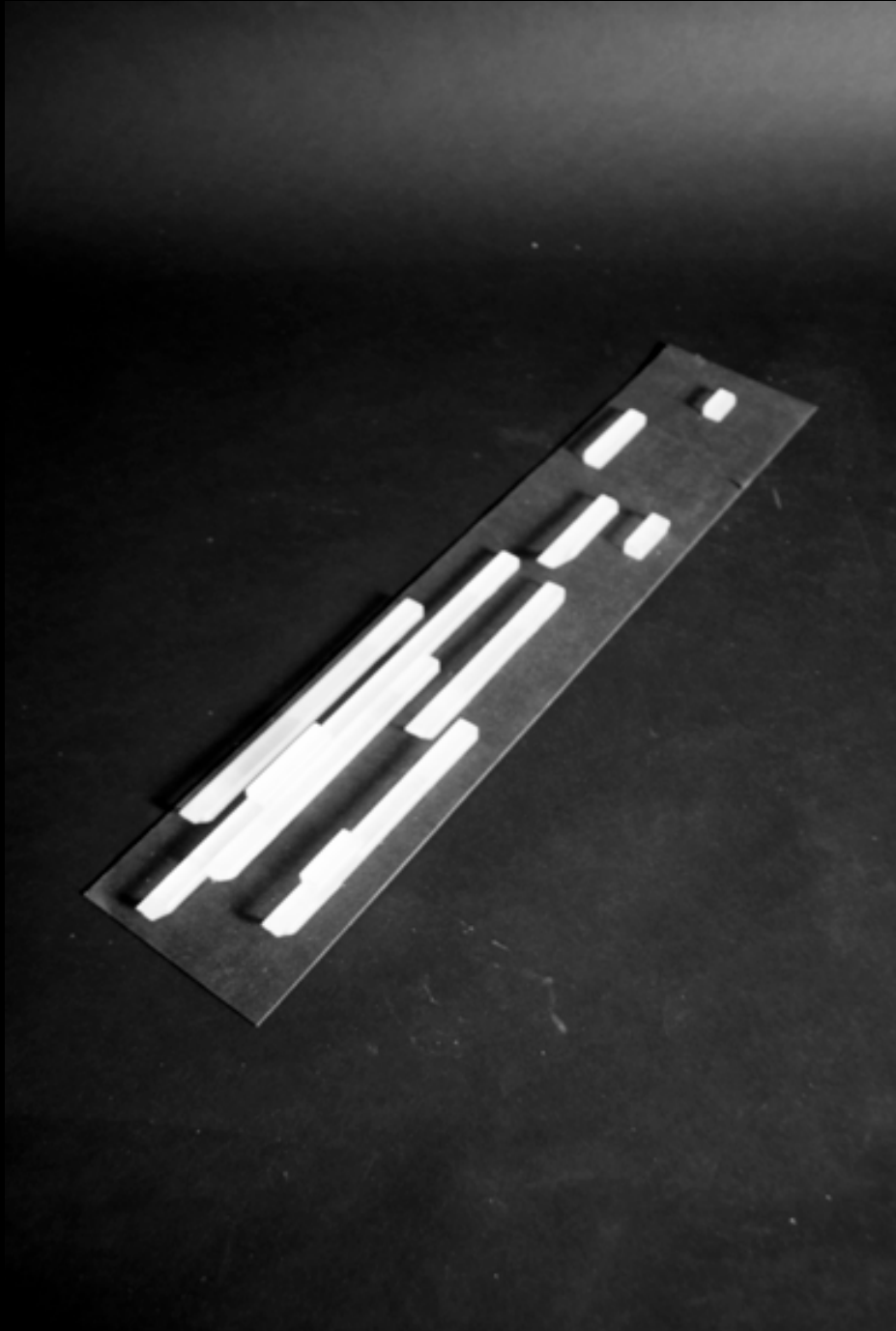


Fig 4.7 - "Forming & Resisting" Model

LATER MODEL STUDIES

Later study models explored the potential for architecture to suggest sensations of fear and loss through material brokenness, a relationship to grade that would take people underground, as well as a dynamic light quality that could begin to express the changing forms of vitality of Euromaidan.

More refined model studies like the “Punctured Plain” model (Fig. 4.11) describes an idea about expressing qualities of pain and loss and begins to describes a relationship to the ground, where a memorial could exist above grade and a museum exhibition could exist below grade. The “Alternating direct and diffuse light” model (Fig. 4.12) builds on the idea of the 6 changing forms of vitality where the visitor’s experience begins to reflect the dynamic changing experience of Euromaidan, which is expressed through a sequence of alternating direct and diffused light conditions.

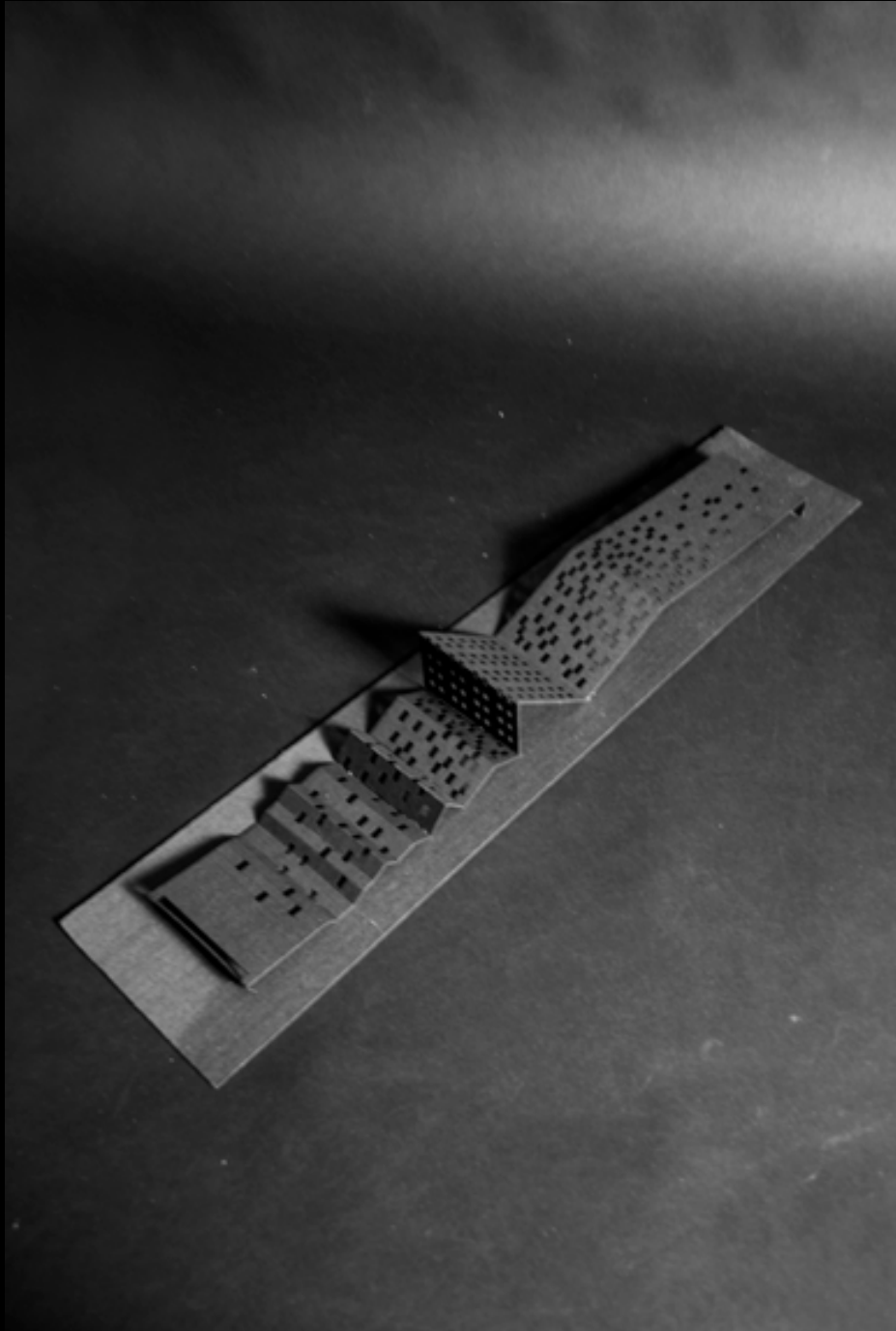


Fig 4.8 - Dynamic Light Quality - Expressing Changing Vitality

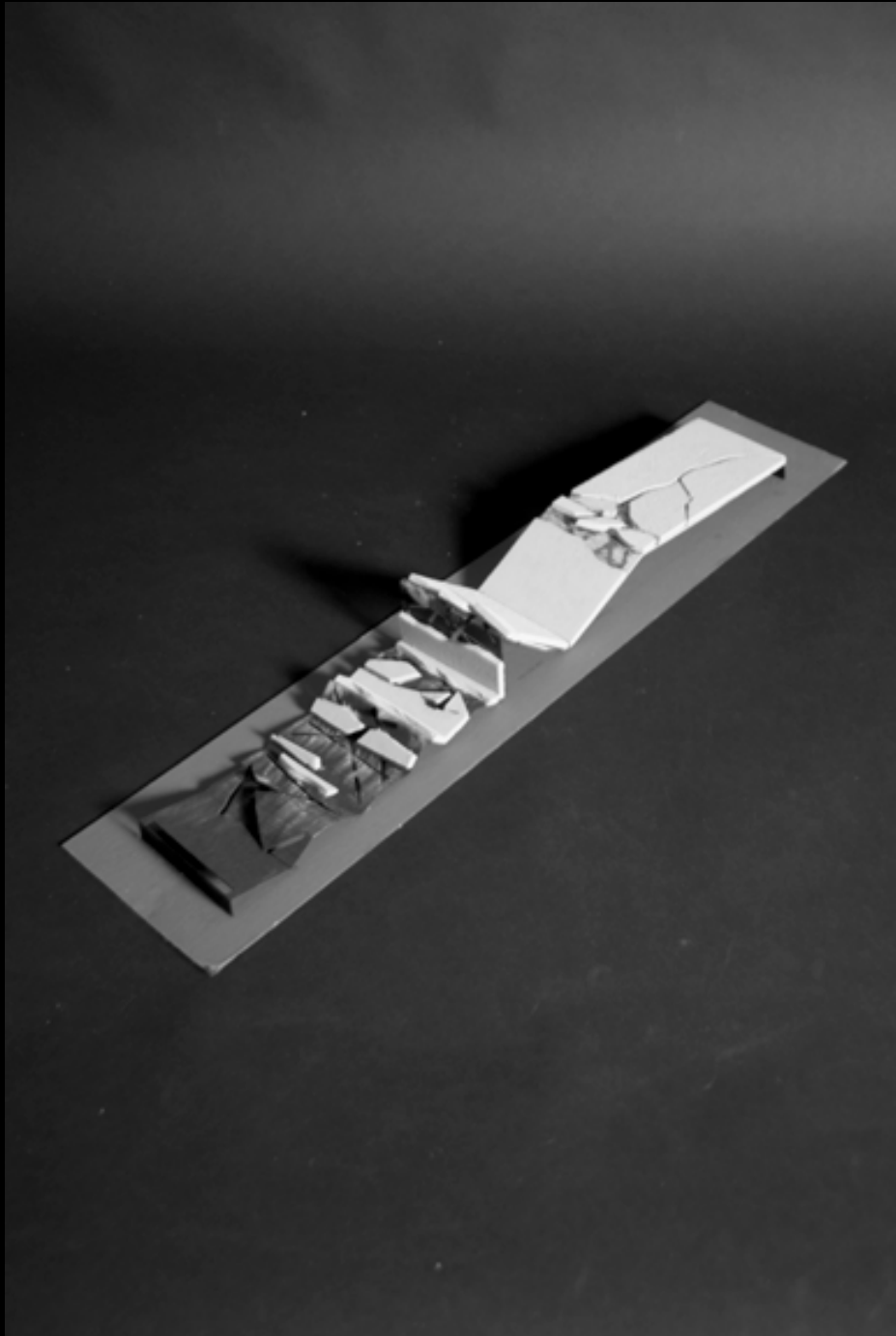


Fig 4.9 - "Broken" Material - Expressing Affect

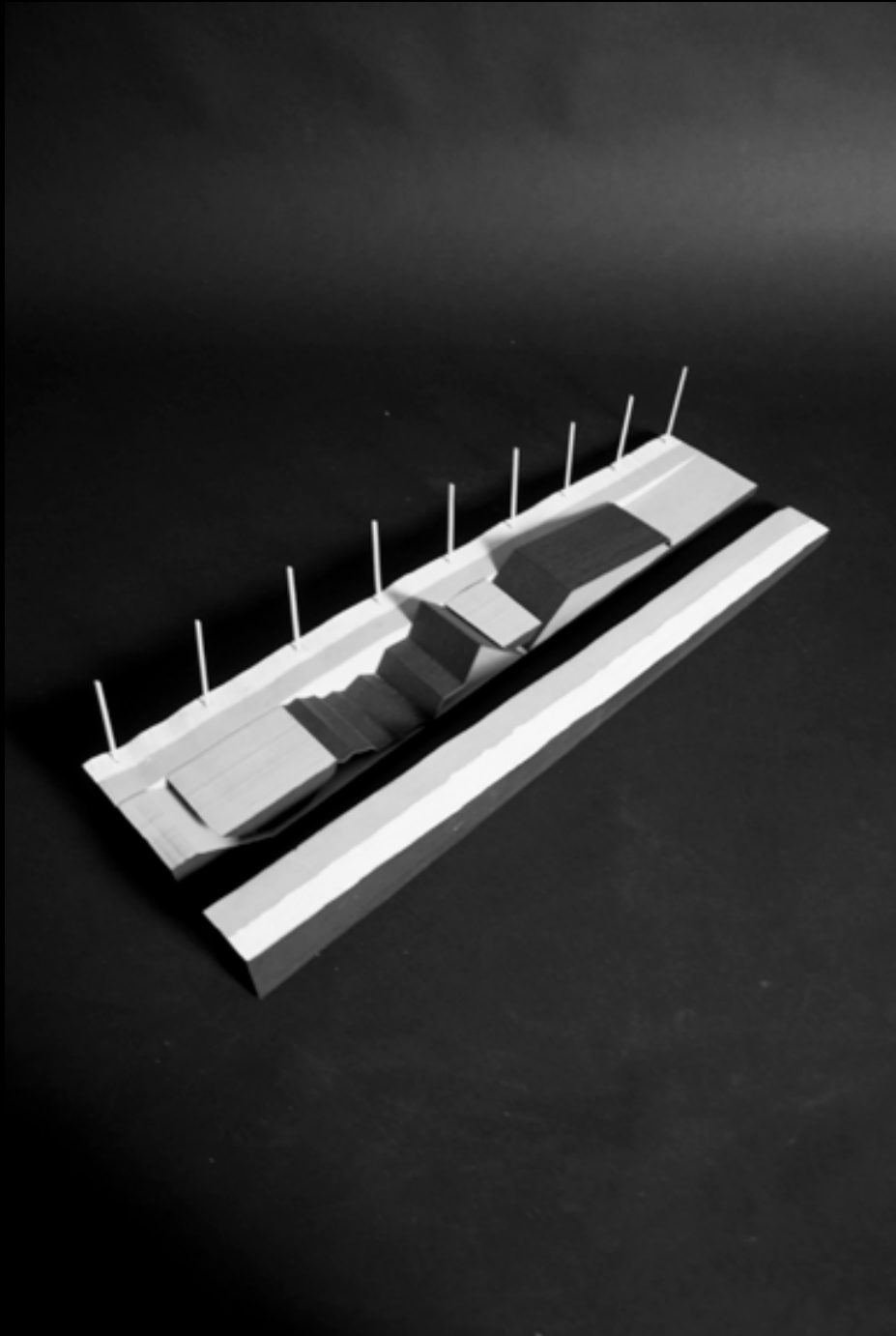


Fig 4.10 - Relationship to Ground - Expressing Changing Vitality

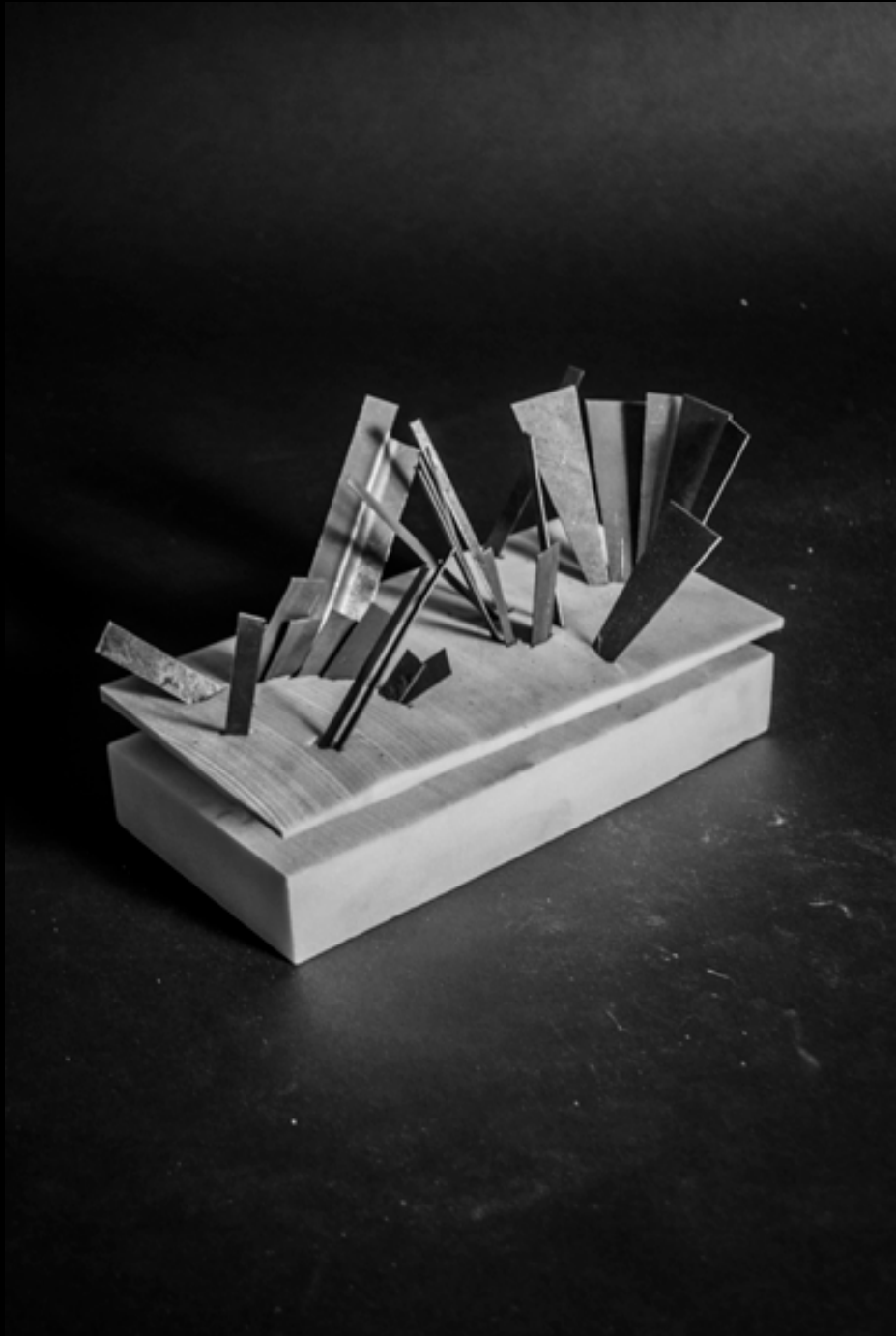
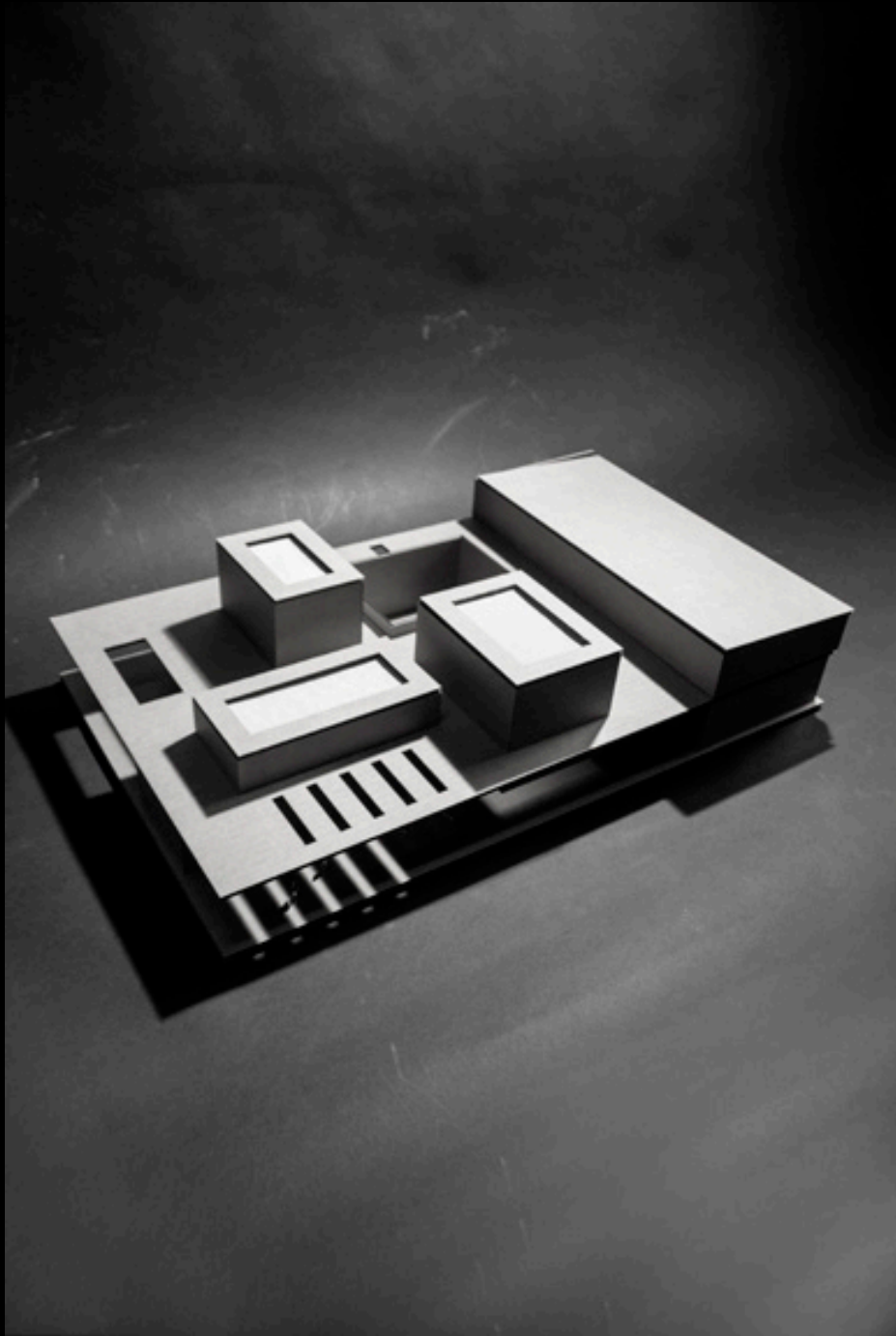


Fig 4.11 - "Punctured Plain" Formal Quality - Expressing Affect



*Fig 4.12- Alternating Direct and Diffuse Light -
Expressing Changing Vitality*

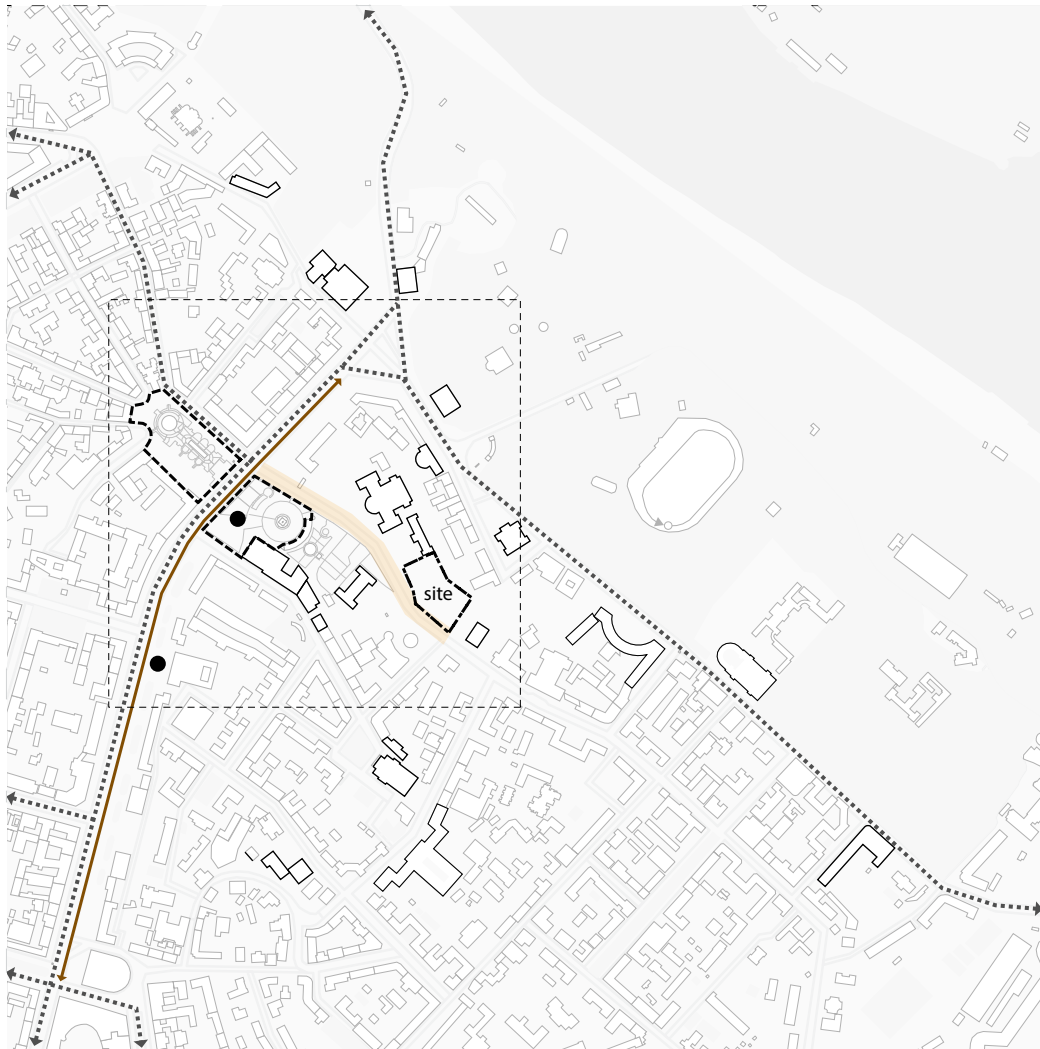
5.0 SITE

Khreshatyk Street is the busiest street in Kiev. It contains subway lines, bus lines as well as a number of commercial shopping areas. Additionally, it is often closed on weekends to traffic, becoming a massive walkway for pedestrians.

The focal point of Khreshatyk Street is Maidan Square, where thousands of locals and tourists gather every day. In Maidan you will encounter a number of local vendors, people sitting and relaxing, as well as temporary installations. The proximity of the site to Maidan was considered, and how people would approach the memorial museum if it were built, as this would be the main location that people would be approaching from. Instytutska Street, the street that the site falls on and where so many people were killed during the protest has been closed to through traffic because of the events of Euromaidan, therefore currently the only way to access the site from Maidan is by foot.



Fig 5.1 - Looking south on Khreshatyk Street, Kiev, 2018



- bus routes
- major pedestrian traffic
- subway stops
- road closed to through vehicles
- Maidan Square Boundary
- site boundary
- cultural and parliament buildings

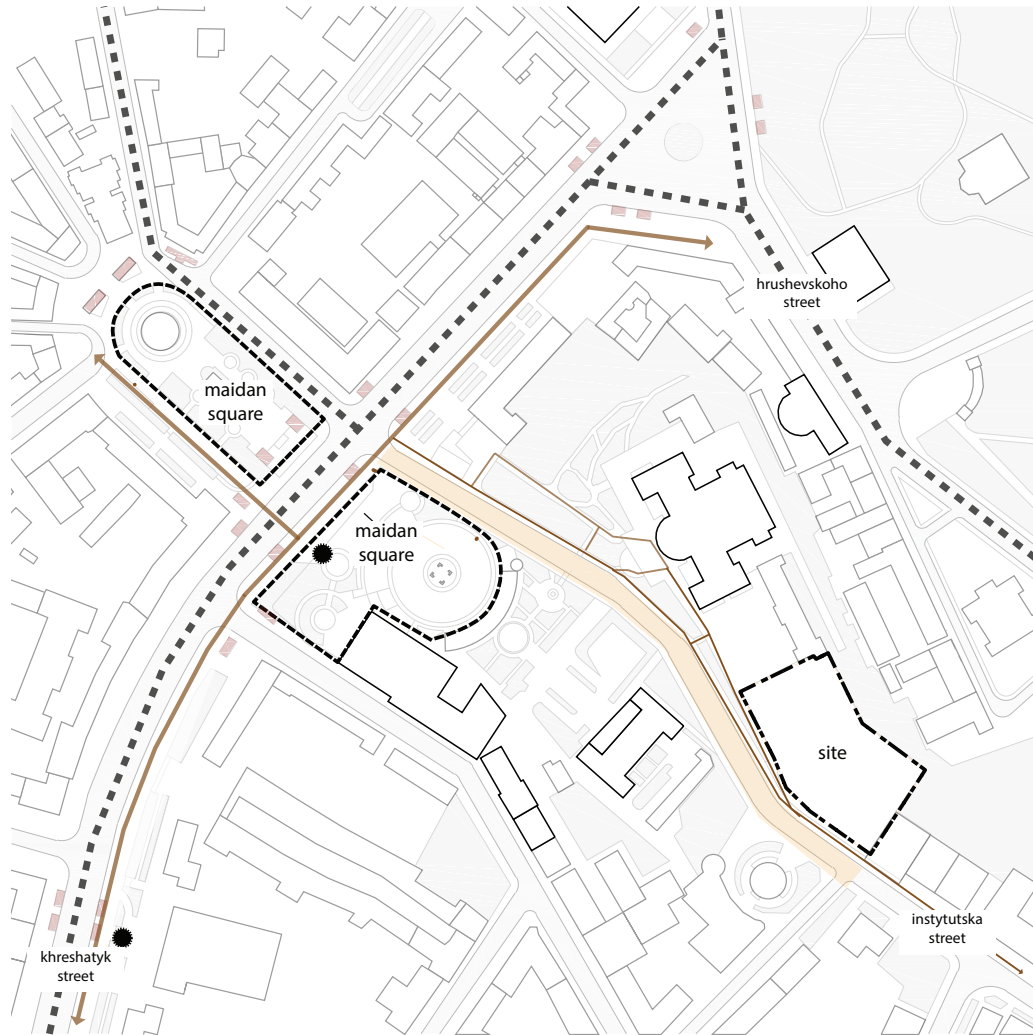


KIEV CITY CENTER, CIRCULATION 1:132500

Fig 5.2 - Map of Kiev City Center - Circulation



Fig 5.3 - Looking north-west toward Maidan Square, Kiev



- bus routes
- major pedestrian traffic
- minor pedestrian traffic
- subway stops
- - - - - Maidan Square Boundary
- - - - - site boundary
- cultural buildings
- road closed to through vehicles

0 200 m



KIEV CITY CENTER, CIRCULATION 1:5000

Fig 5.4 - Map of Kiev City Center - Circulation

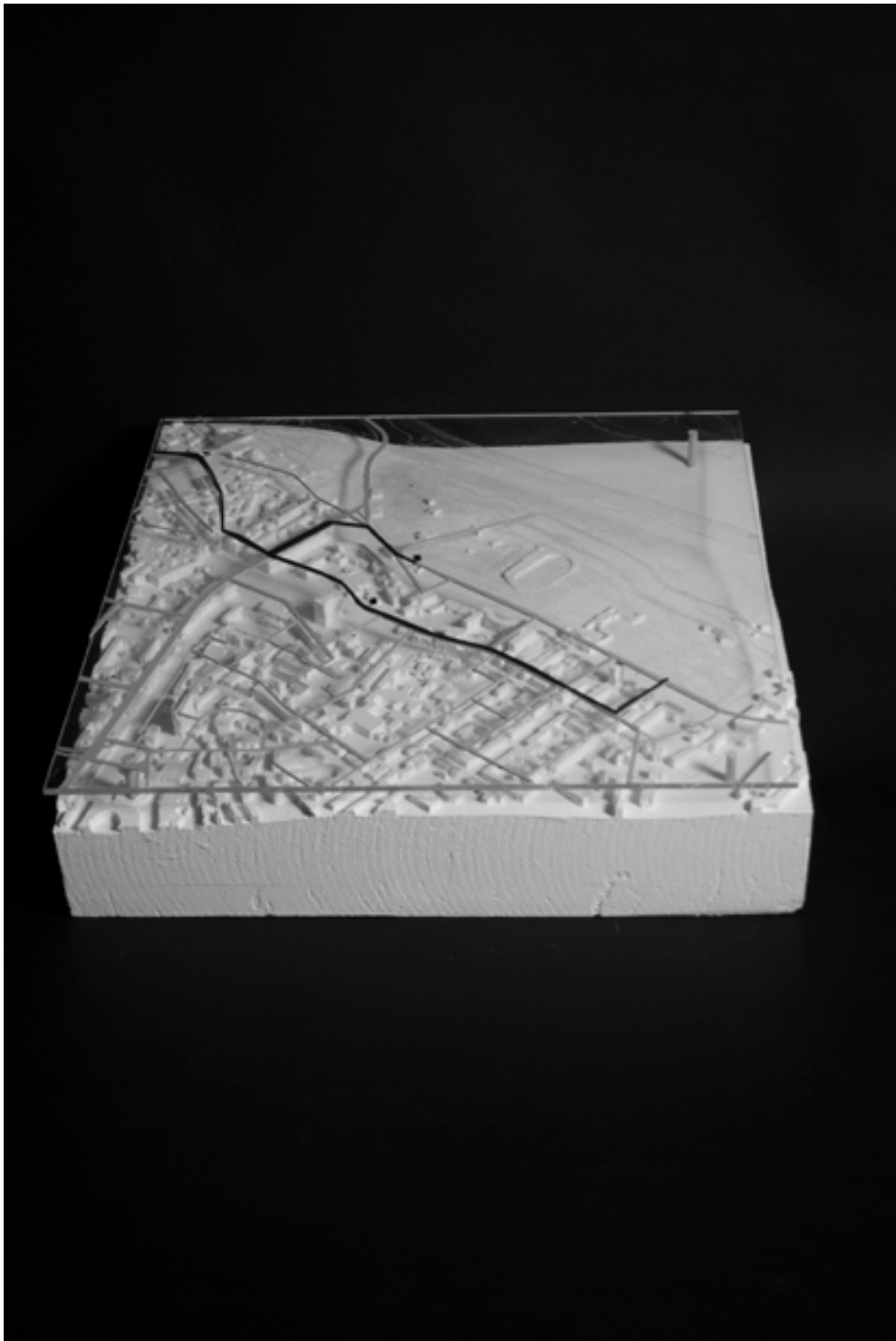


Fig 5.5 - Site Study Model

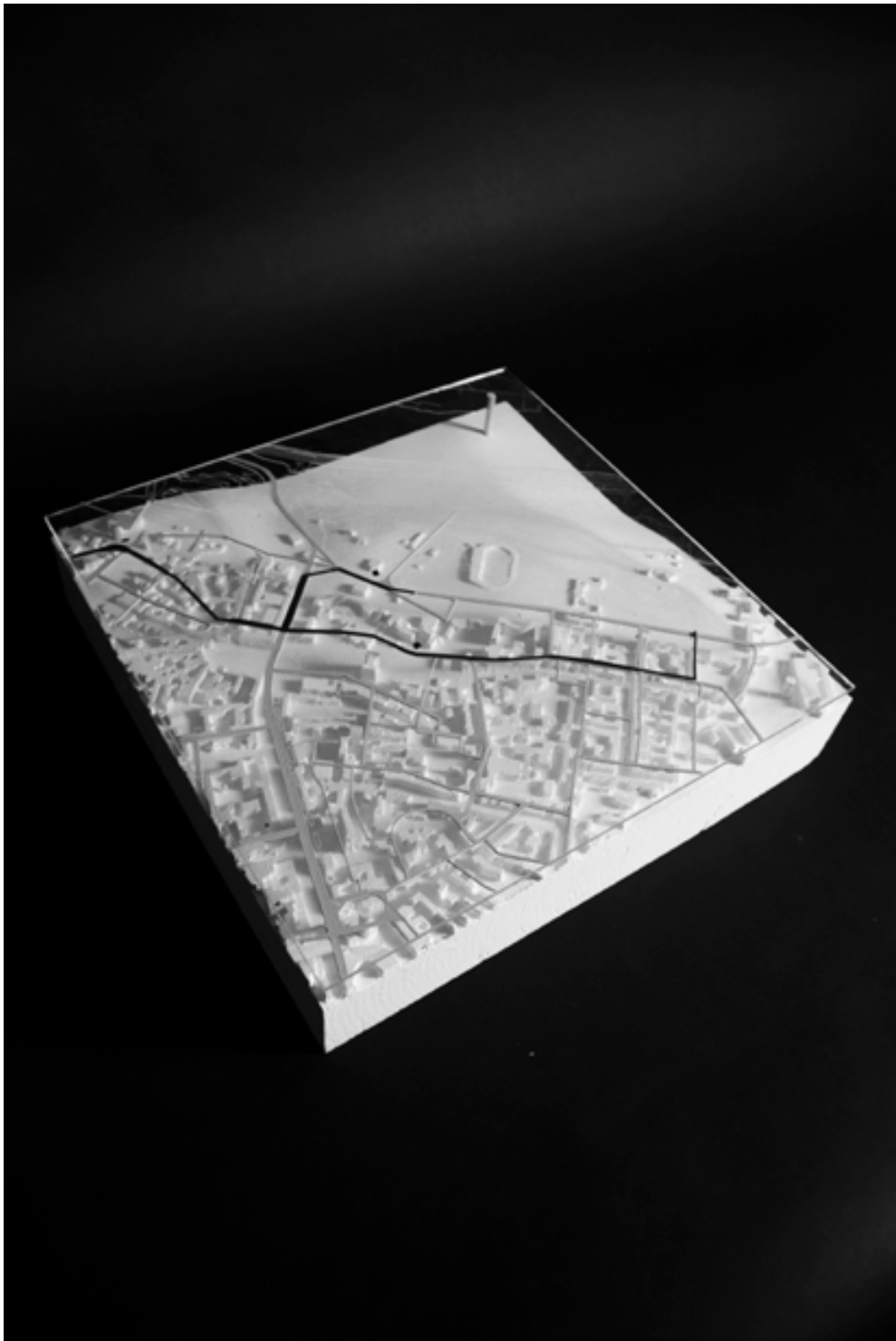


Fig 5.6 - Site Study Model





Fig 5.7 - Maidan Square, Kiev, 2018





Fig 5.8 - Instytutska Street, looking towards Maidan Square, Kiev



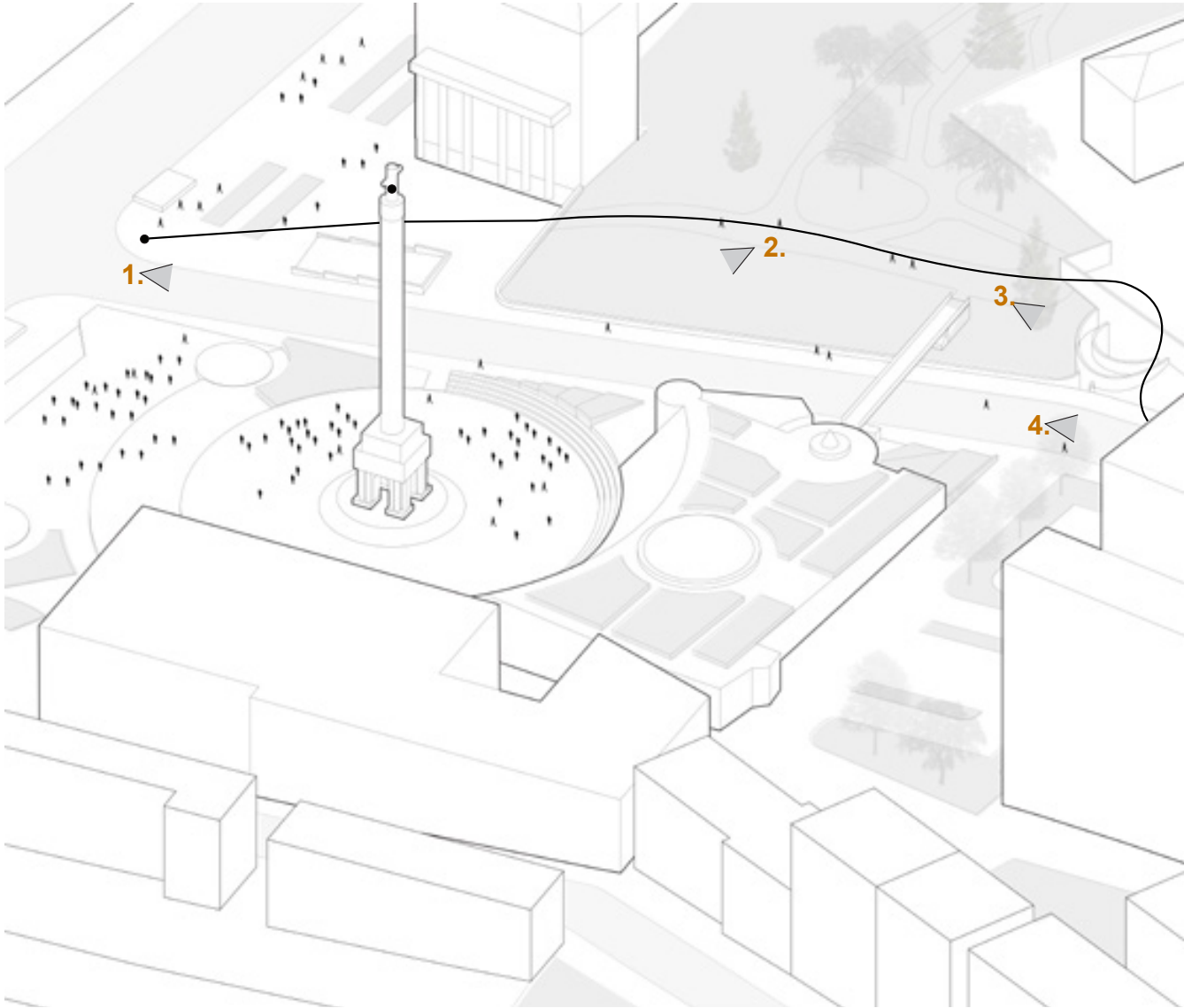
VIEW 1



VIEW 2



VIEW 3





VIEW 4



VIEW 5



VIEW 6

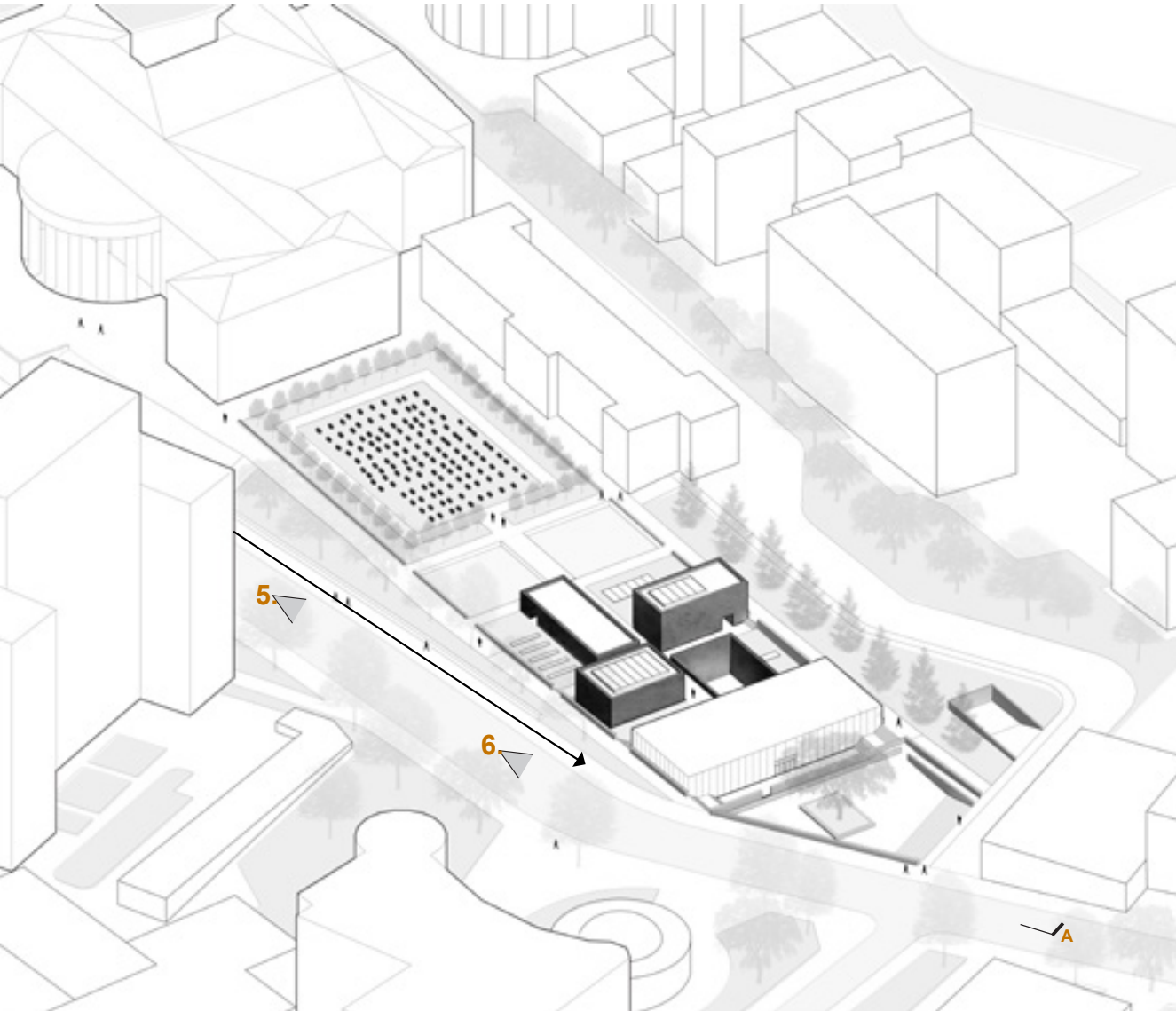


Fig 5.9 - Instytutska Street - Site Approach Study



Fig 5.10 - Instytutska Street - Site Section

As you walk up Instytutaska Street, and travel further from Khreshatyk Street, you become concealed in an abundance of mature trees. The noise radiating from the business of Maidan gradually fades. As you begin to get closer to the site there is a berm on the left side of the street, which you can begin to see in View 4. This berm is a prominent feature because it prevents viewing or access to the site. Once the visitor has reached the top of hill, the berm recedes and the site becomes accessible and open to the visitor's view.

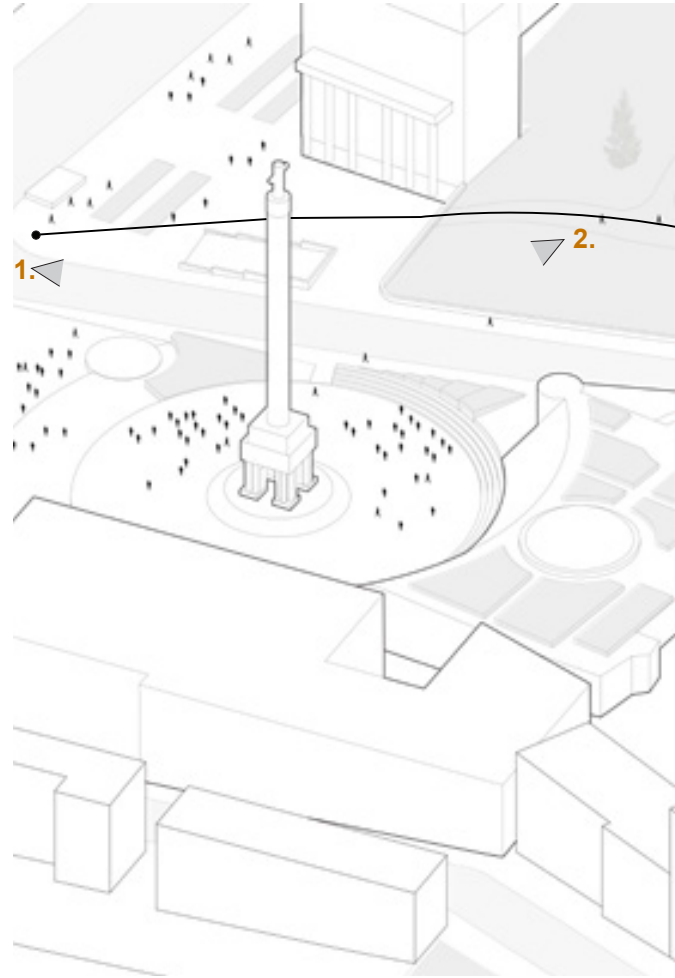
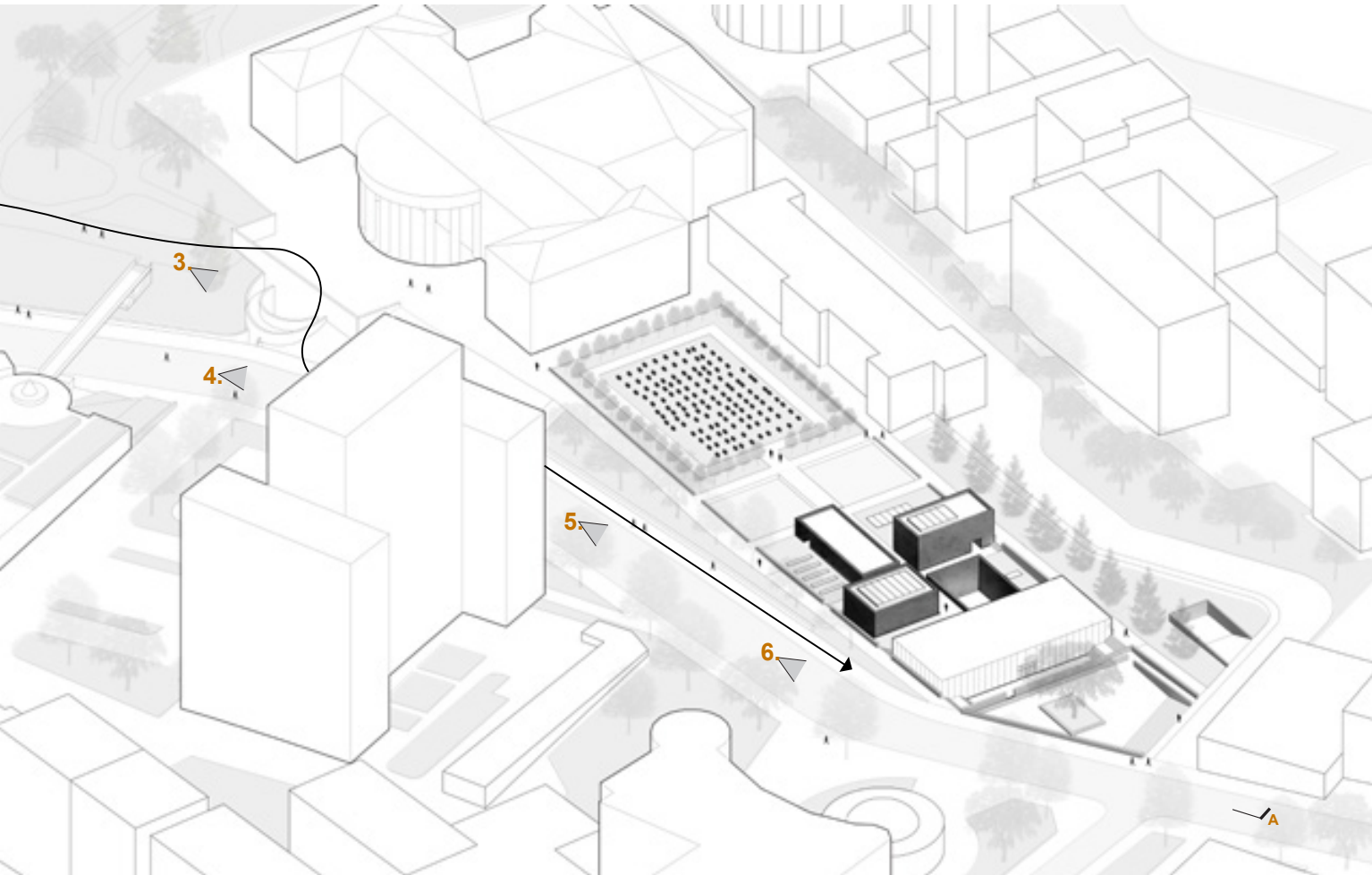


Fig 5.11 - Instytutaska Street - Site Approach Study (right and below)



VIEW 1



VIEW 2



VIEW 3



VIEW 4



Fig 5.12 - Instytutska Street - Site Section



VIEW 5



VIEW 6



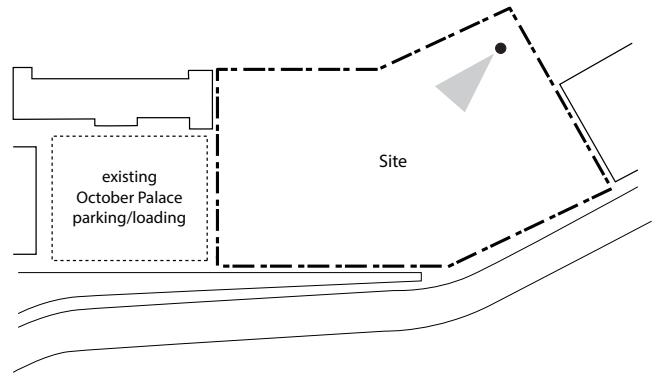


Fig 5.13 - Site Entrance, Instytutska Street, Kiev, 2018

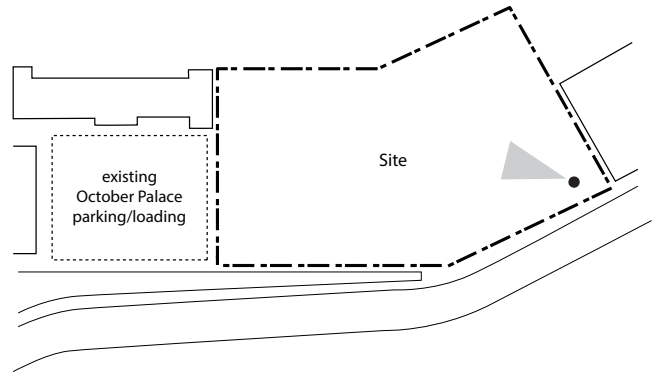




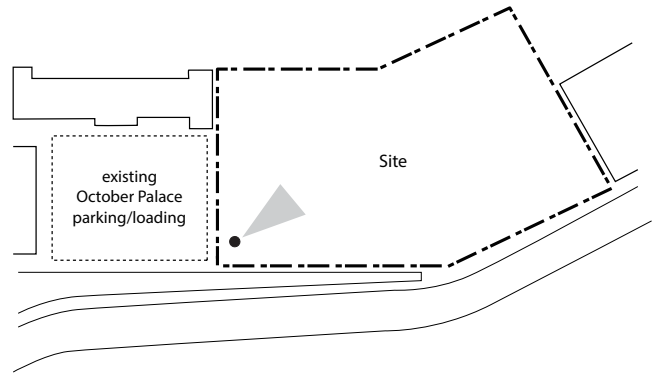
EXISTING SITE - VIEW 1



EXISTING SITE - VIEW 2



EXISTING SITE - VIEW 3



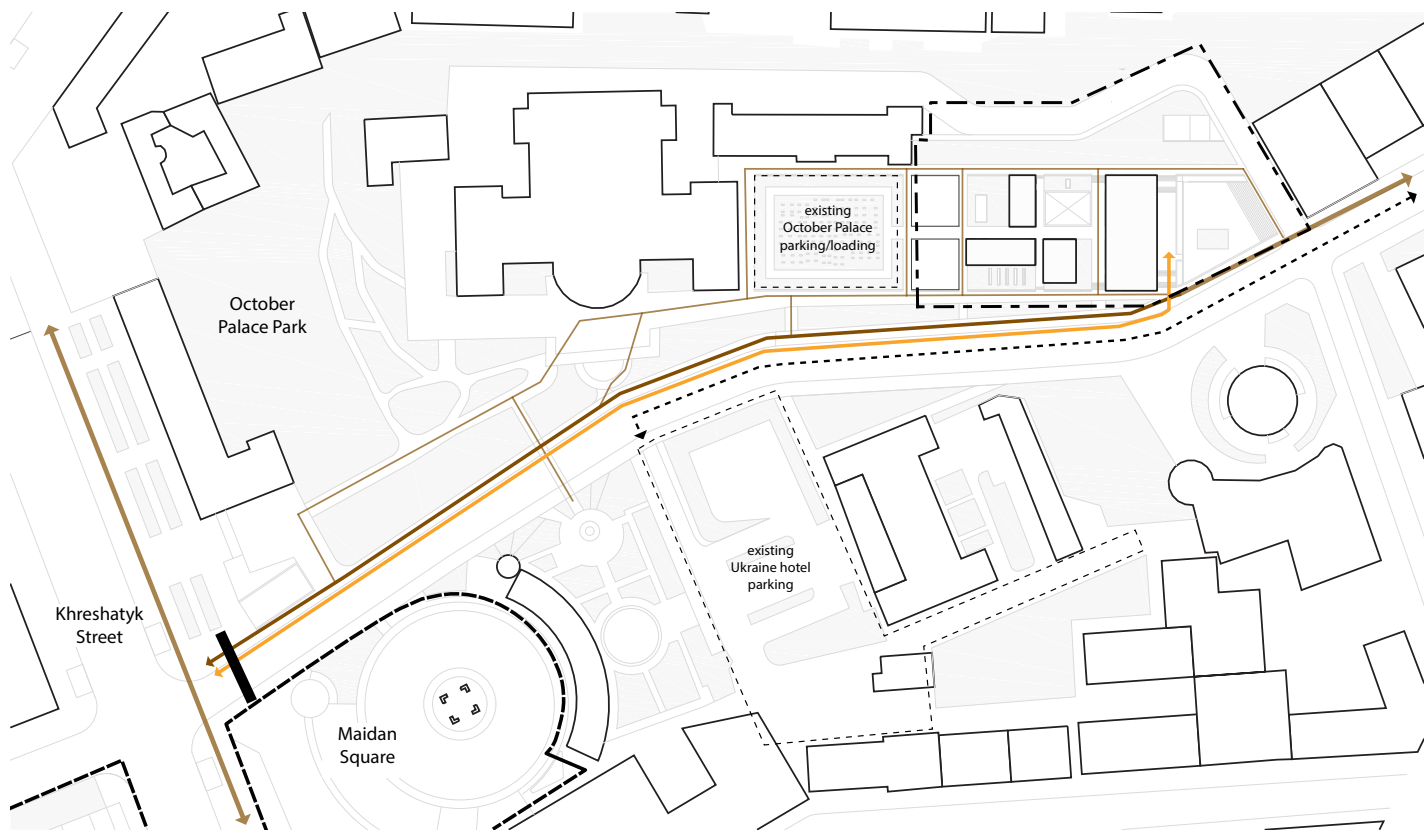
6.0 THE MEMORIAL & MUSEUM PROPOSAL

What protrudes in a landscape offers us something to grasp at the most basic of sensory awareness. Thus a rock in the midst of a mountain path arrests the body momentarily in its onward motion, gives it pause, that is, gives it something to fasten onto - with the result that it no longer glides through "free space," where there would be nothing to attach to, and thus nothing to remember.

Casey, Remembering, Pg.198

There are a number of small pathways that lead through October Palace Park and around its existing parking and loading area (Fig. 6.1). The general street strategy is to take these existing pathways and continue them further east, breaking up the memorial site into different elements. Because of the closure of Instytutaska Street at the intersection with Khreshatyk Street, vehicles accessing the Ukraine Hotel and the October Palace must use the entrance to Instytutaska Street at the South East (Fig. 6.1).

All the existing buildings on Instytutaska Street express a sense of mass and weight, as they are all constructed using stone or brick masonry (Fig. 6.2). Each building expresses a sense of order, and in many cases symmetry, suggesting stability. The memorial museum proposal responds to these existing conditions, by using multiple steel volumes that give a sense of weight while at the same time, expressing the contemporary nature of Euromaidan. Additionally, the memorial museum buildings are a smaller scale than other buildings on Instytutaska Street, which is intended to express modesty.



- major pedestrian traffic
- minor pedestrian traffic
- museum tourist path
- Maidan Square Boundary
- parking/service access
- road closed to through vehicles



INSTYTUTSKA STREET - PROPOSED CIRCULATION 1:2500

Fig 6.1 - Map of Instytutaska Street - Proposed Circulation



Independence Monument, 2001



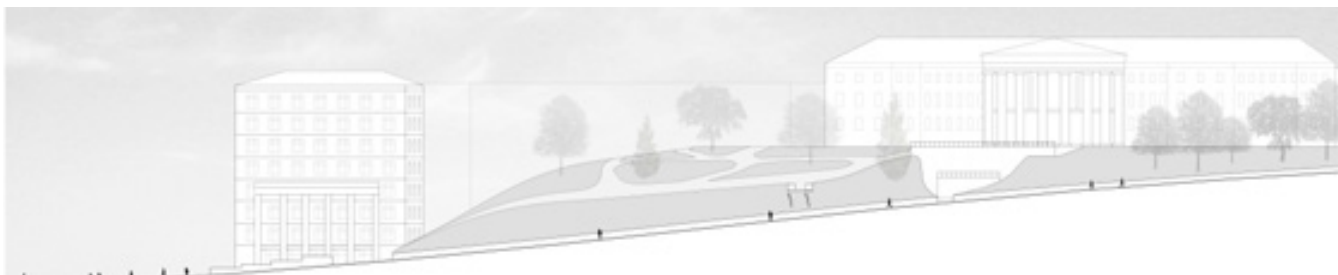
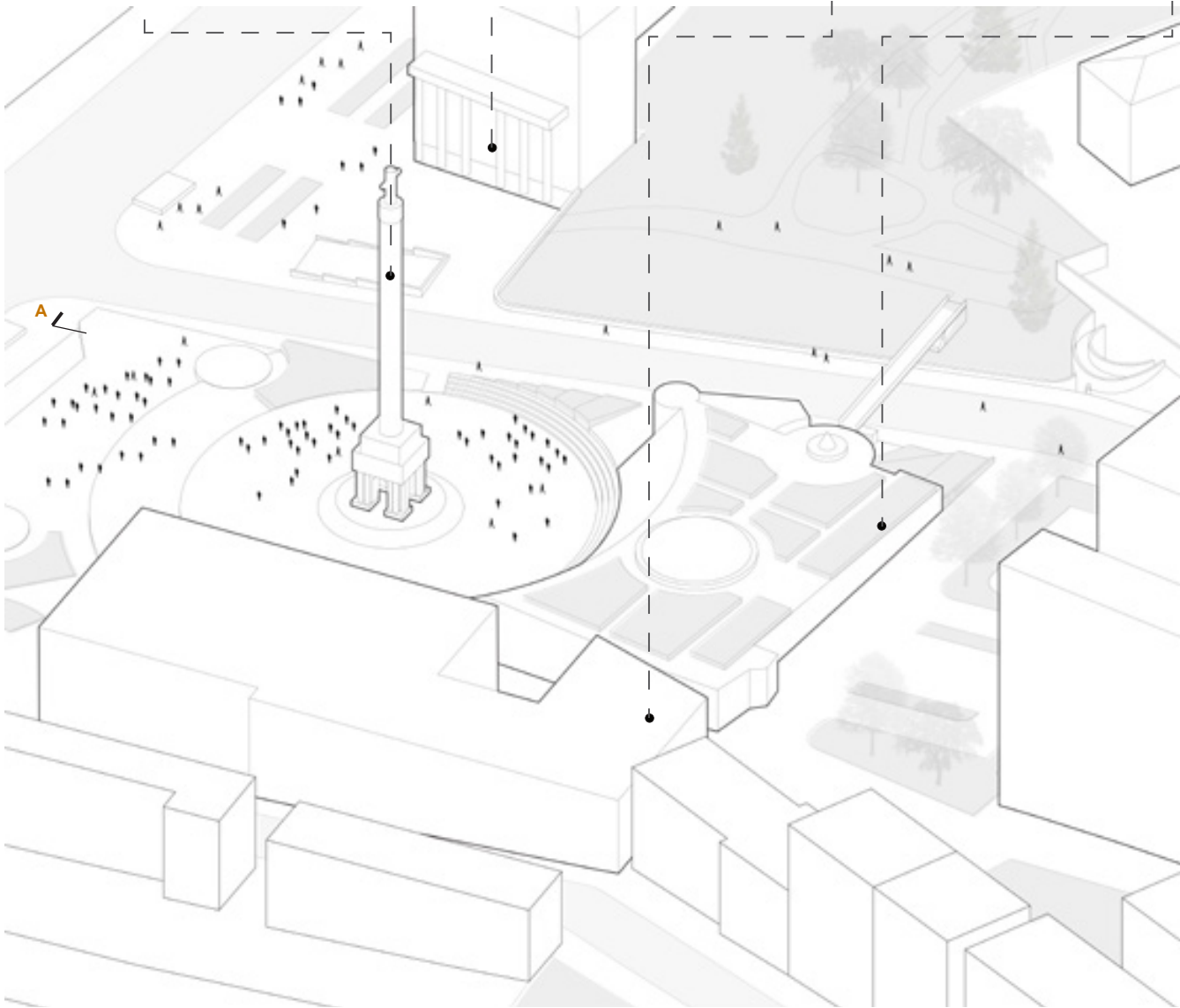
Central Union of Consumer Associations, 1957



Conservatory Building, 1890



Globus Mall, 2001





001

Ukraine Hotel, 1912

October Palace, 1842

Arkada Bank

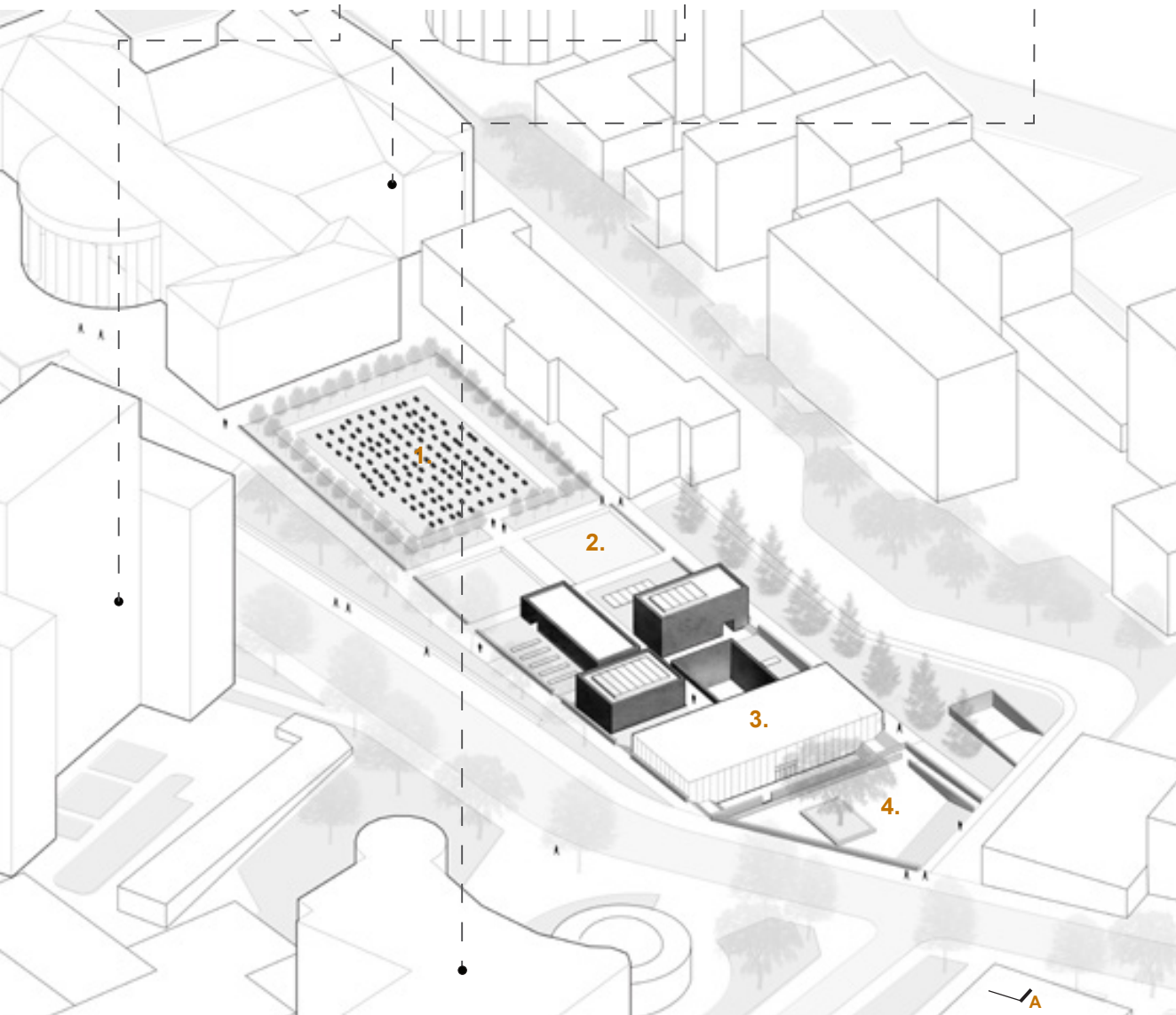


Fig 6.2 - Instyutaska Street - Site Massing Study



Fig 6.3 - Instyutaska Street - Site Section

Memorial Museum Site Strategy

In response to the bermed street edge condition, the site is broken up into smaller elements that respond to the existing privacy of the site. The most private and concealed spaces exist at the west end of the site, while spaces meant for more traffic are placed on the eastern part of the site where the site is not concealed by trees. The site is broken up into four different elements: A place of private commemoration for the 130 people that were killed, each with their own cenotaph (1), a reflecting pond (2), a memorial museum (3) and a group commemoration space for small ceremonies to take place (4) (Fig. 6.2). The strategy to create discrete spaces that could allow for relatively small gatherings is a response to Kiev's abundance of extremely large open public spaces. Additionally, I felt that places of private and public commemoration were necessary because of the recent nature of the Euromaidan events and the need to provide places for people to mourn those who were killed. These spaces are intended to provide relief from the intensities of the memorial museum, although they are not the focus of this thesis.

Memorial Museum Circulation Strategy

The proposed circulation on the site becomes an extension of existing service paths for the October Palace. The existing parking lot and service area for the October Palace is removed and a new service road is constructed on the north boundary of the site. Underground parking for the memorial museum and the October Palace is provided below the museum (Fig. 6.4). The museum has been placed at the same grade level as the neighboring October palace. Because of the slope of the site, ramps run in the east–west direction on the north and south sides of the buildings. Stairs running perpendicular to the ramps lead you to the museum's entry level.

The memorial museum design responds to the bermed street edge condition, by positioning the museum's front entry directed toward the southeastern part of the site where the site becomes open to view. From the entry, people visiting for the first time, have the option of descending into the exhibition level or continuing through the lobby to the memorial and private commemoration on the grade level (Fig. 6.4).

Underground Plan Strategy

Once the visitor has descended down to the exhibition level, they can enter the exhibition space or lecture theater via a breakout space. The design of the exhibition level is intended to create an uninterrupted exhibition

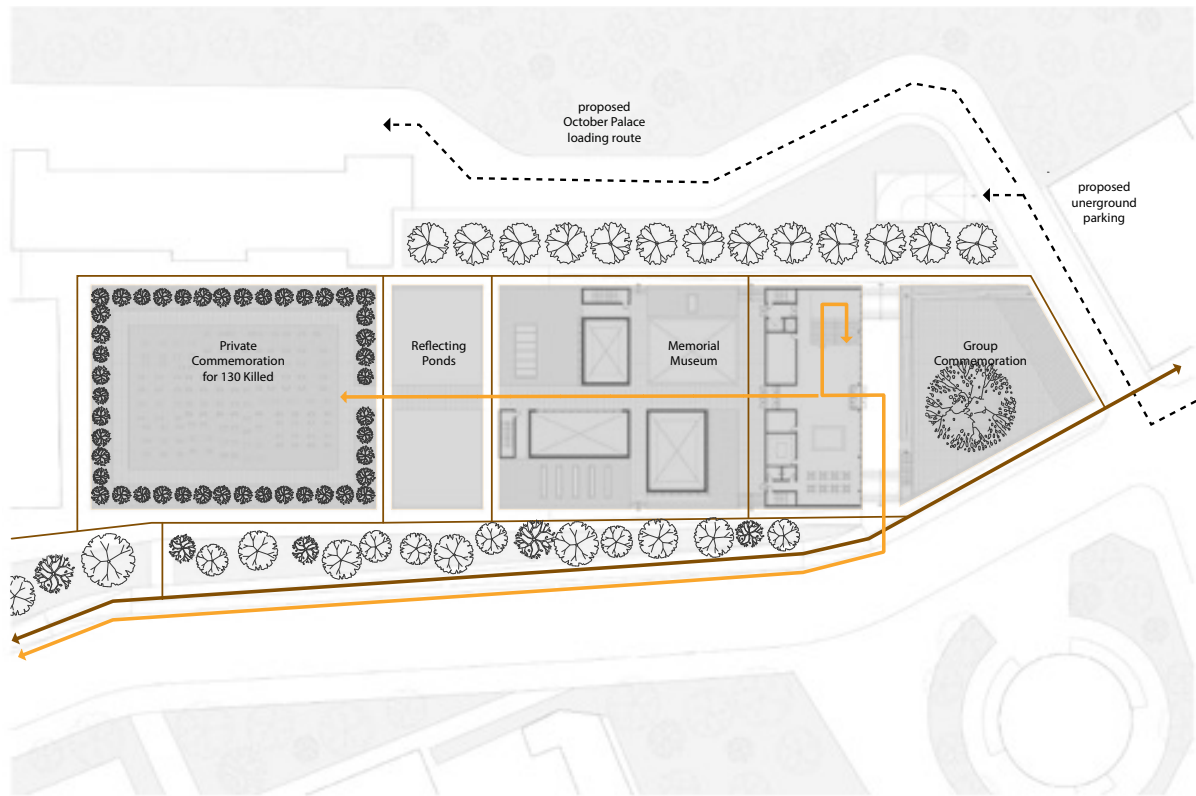
experience. Additionally, separating the exhibition space using a service block controls the amount of ambient light entering from the breakout space. The organization of the exhibition plan is intended to express the changing vitalities of Euromaidan through the changing light conditions, plan configuration, and volume (Fig. 6.11).

Exhibition Light Strategy

The exhibition space utilizes both direct sunlight and diffuse sunlight, each with the intention of creating particular types of atmosphere while also promoting circulating around the exhibition. Two of the exhibition boxes have been elevated 0.8 m off the ground. The intent is to allow diffuse light to pass into the surrounding exhibition space while also encouraging movement around the exhibition. Placing door openings on walls that face the plans exterior creates a situation whereby the visitor searching for the opening would allow them to see into other areas of the exhibition. Additionally, direct sunlight passing through cuts in the exhibition's roof guides visitors to other spaces. When light provided by the cuts in the roof are combined with the light provided by the elevated boxes, the overall effect is an experience that is guided by light (Fig. 6.9).

Sectional Strategy

Sectionally, the memorial and museum design uses changing conditions of ceiling height at the underground exhibition level while simultaneously creating a memorial at grade level of steel volumes that express a modest sense of verticality compared to other buildings on the street. The changing volume size allow for the exhibition of Euromaidan artifacts of different scales while also expressing the changing vitalities in the experience of the visitor. The reoccurring sensation of a plane being punctured by light and steel is intended to give the sense of pain felt collectively by the people of Kiev and reflects earlier model studies (Fig. 6.18 - 6.20).



- major pedestrian traffic
- minor pedestrian traffic
- museum tourist path

- - - proposed parking/service access

0 50 m



SITE PLAN - CIRCULATION AND PROGRAM 1:1500

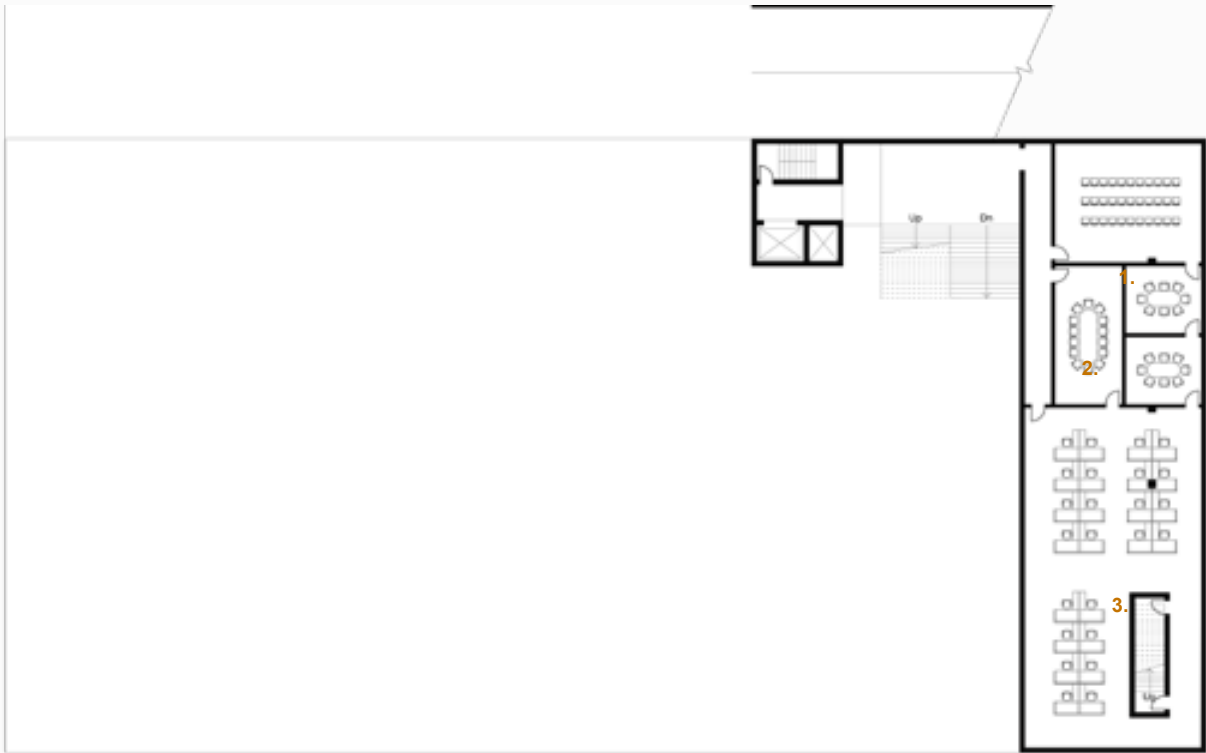


Fig 6.5 - Office/Admin Level Plan

- 1. Flex / Classroom
- 2. Meeting Rooms
- 3. Admin Offices



OFFICE ADMIN LEVEL PLAN - 1 1:500

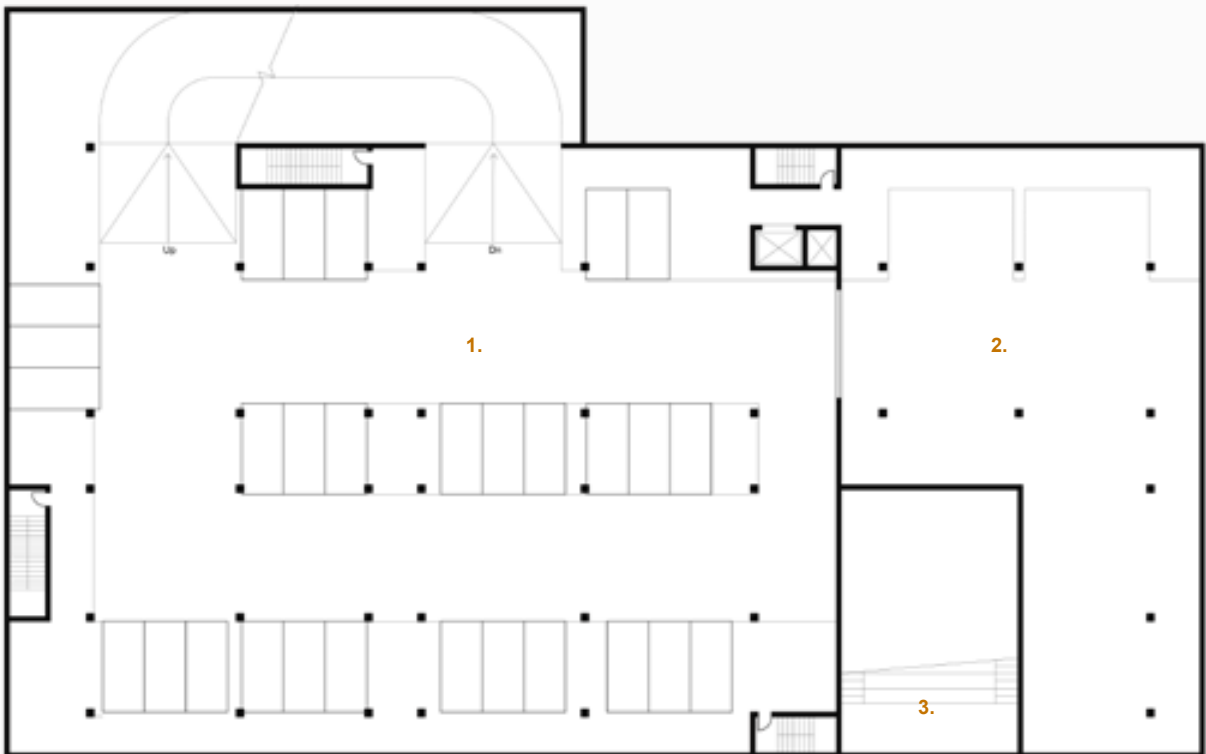
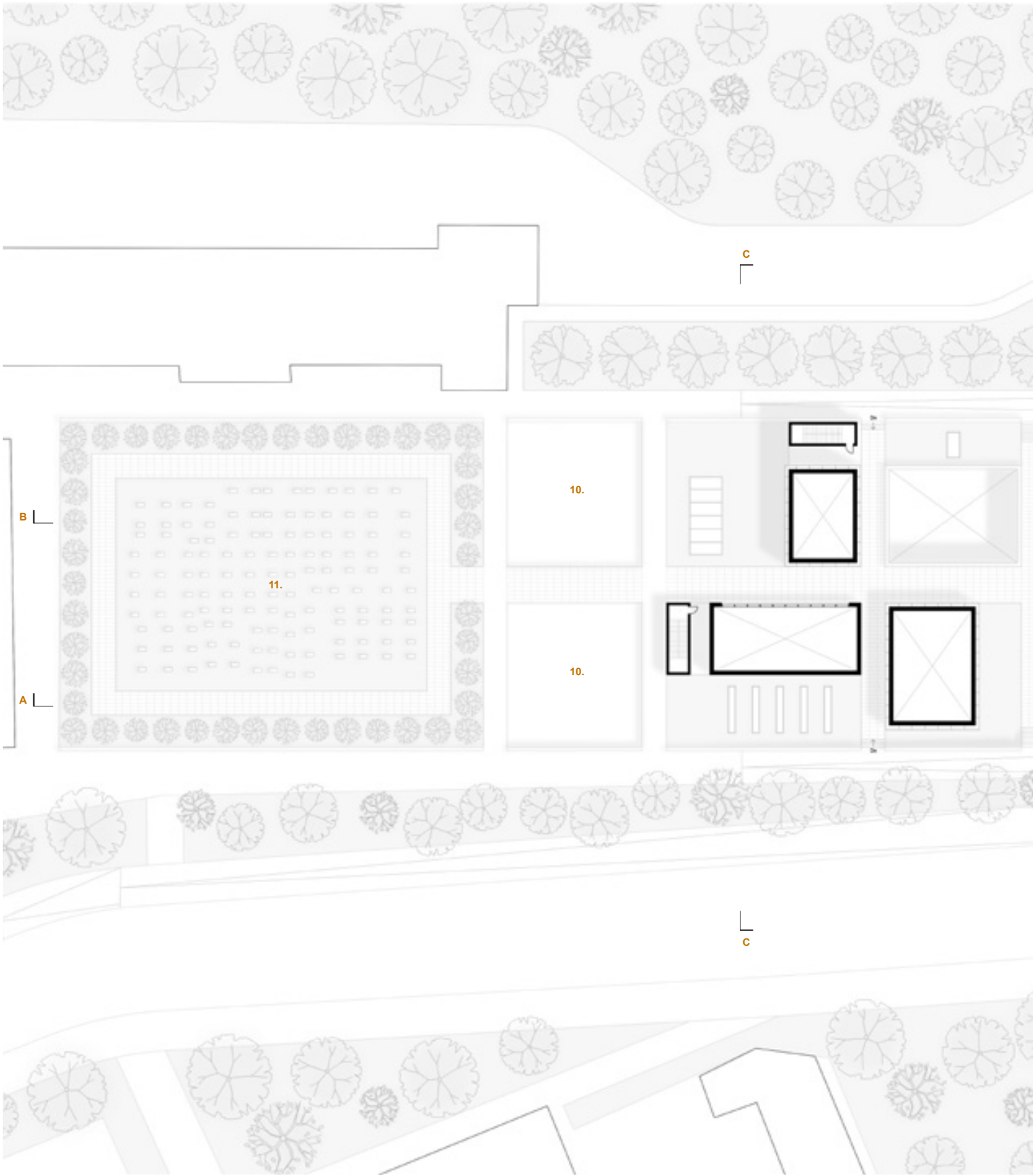


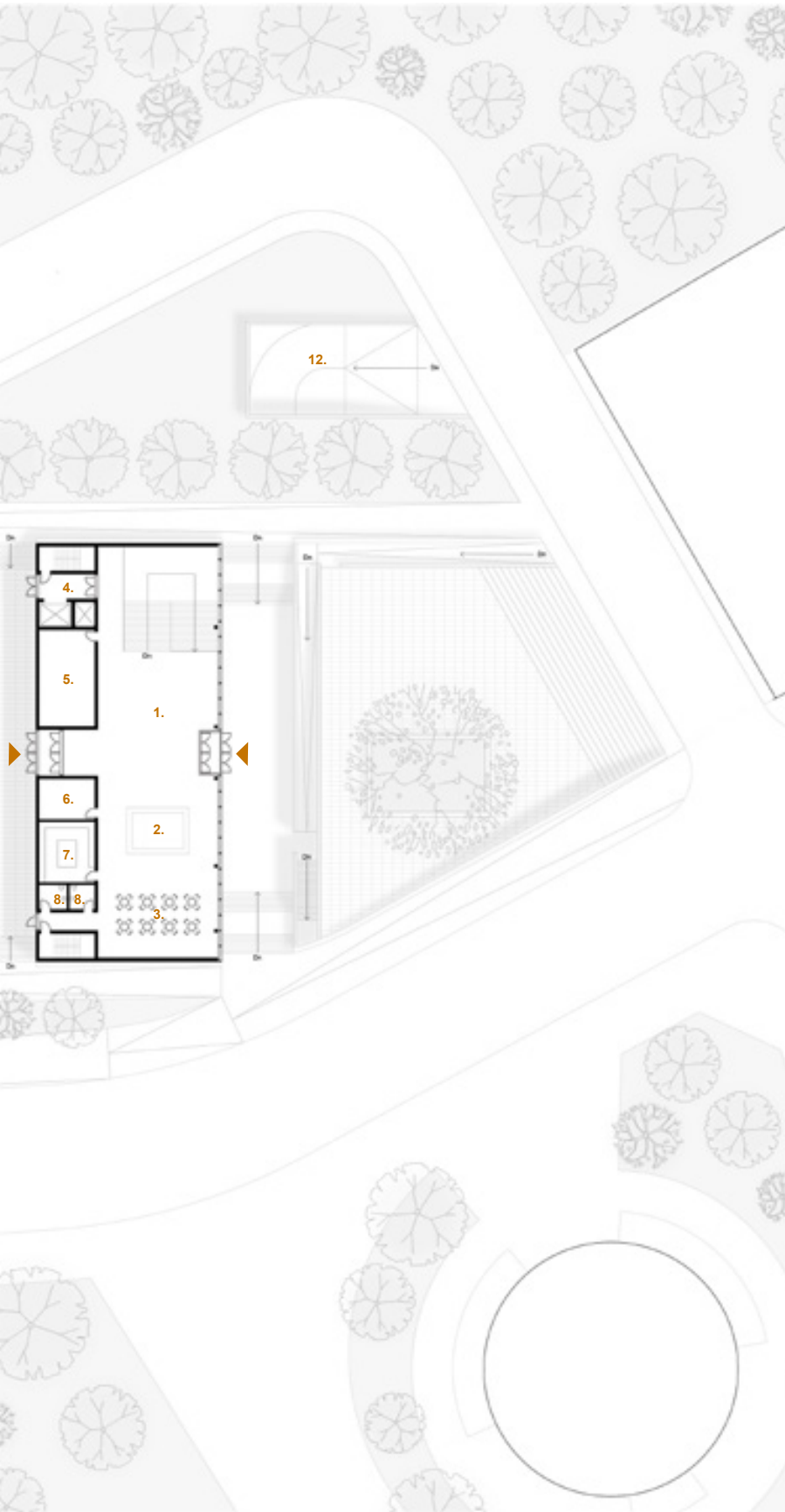
Fig 6.6 - Parking Level Plan

- 1. Parking Area
- 2. Loading
- 3. Lecture Theater



PARKING LEVEL PLAN - 3 1:500





GROUND LEVEL PLAN 0 1:700

- 1. Entrance Lobby
- 2. Reception
- 3. Cafe
- 4. Elevator Lobby
- 5. Mechanical/Storage
- 6. Office
- 7. Kitchen

- 8. Washrooms
- 9. Group Commemoration Area
- 10. Reflecting Pond
- 11. Private Commemoration Area for 130 Killed
- 12. Entrance to Underground Parking
- 13. Proposed Service Road



Fig 6.8 - Exhibition Level Plan - Types of Light

DIAGRAM - EXHIBITION - TYPES OF LIGHT

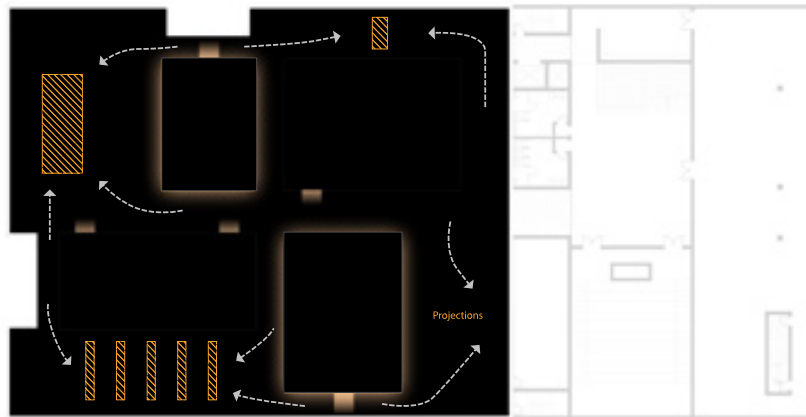
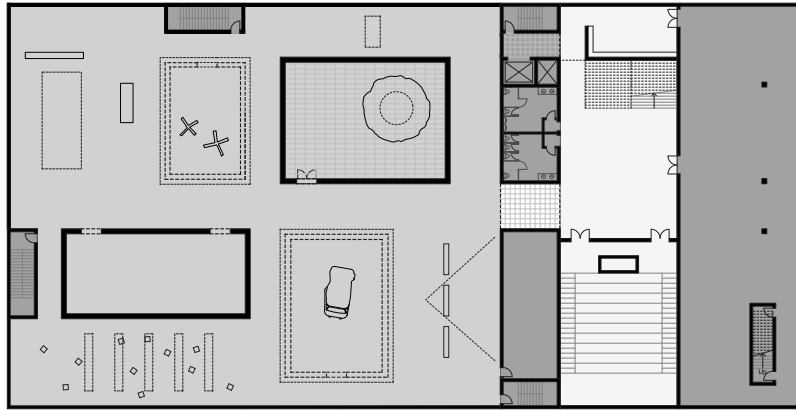


Fig 6.9 - Exhibition Level Plan - Light Guidance

DIAGRAM - EXHIBITION - OVERALL LIGHT GUIDANCE

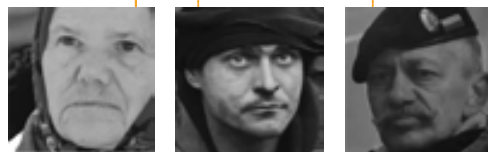
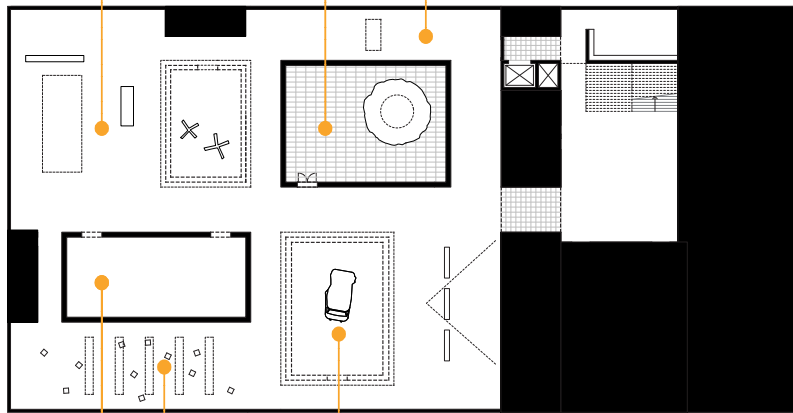


- Exhibition
- Learning/Breakout Space
- Service/Back of House

Fig 6.10 - Exhibition Level Plan - Program

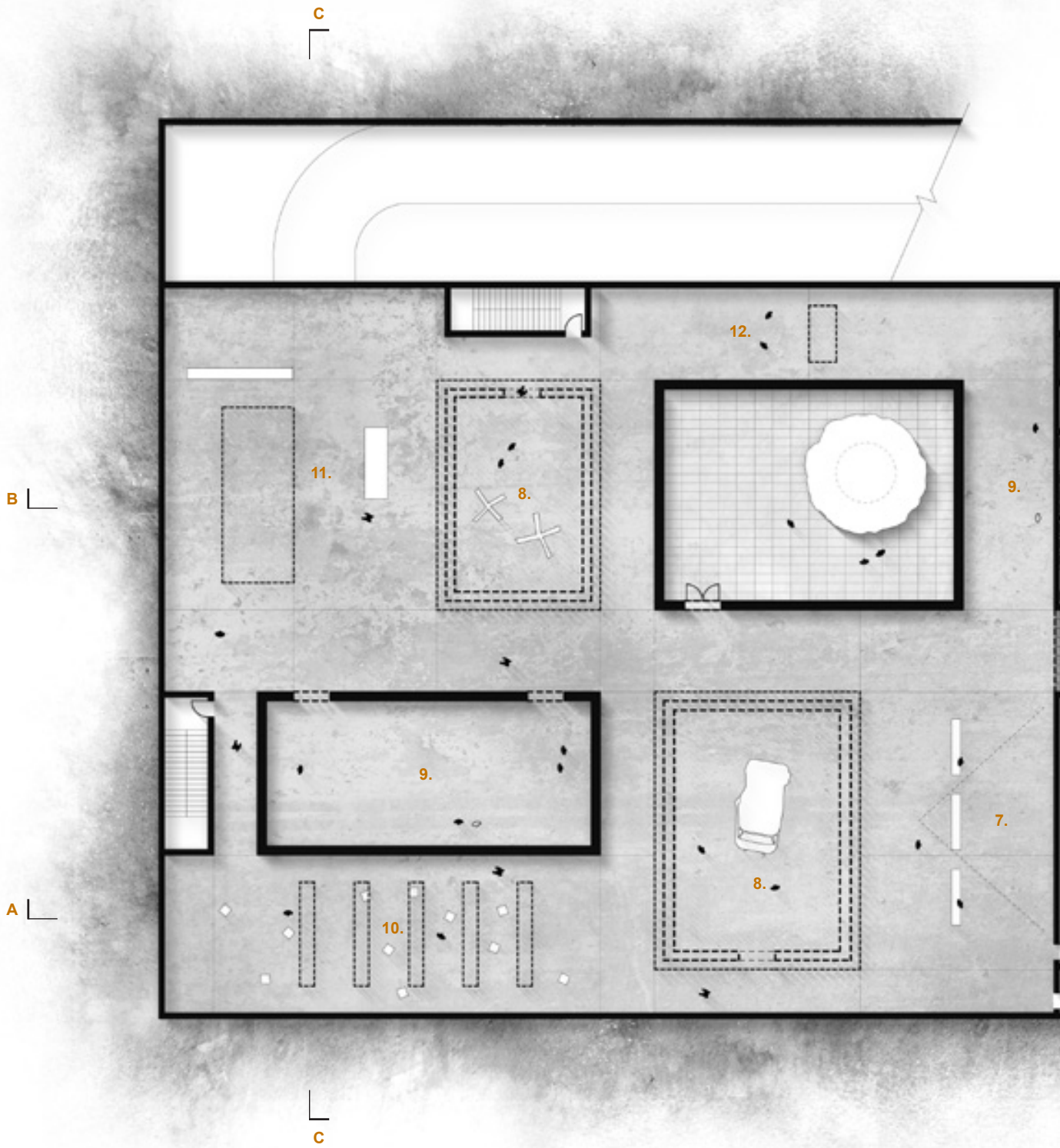


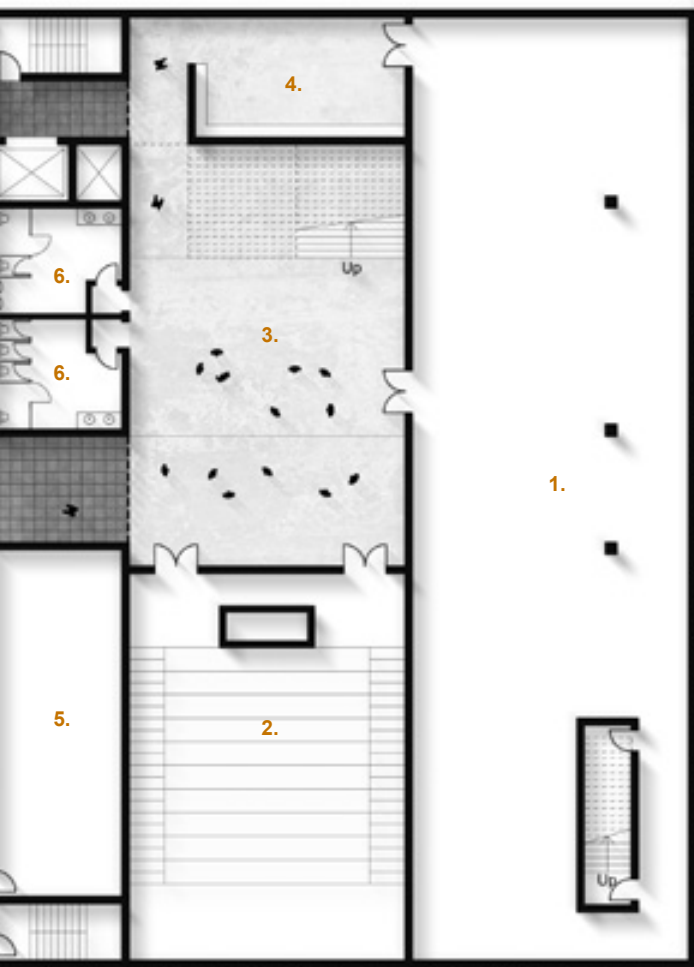
EXHIBITION LEVEL -2, PROGRAM



EXHIBITION LEVEL -2, FORMS OF VITALITY

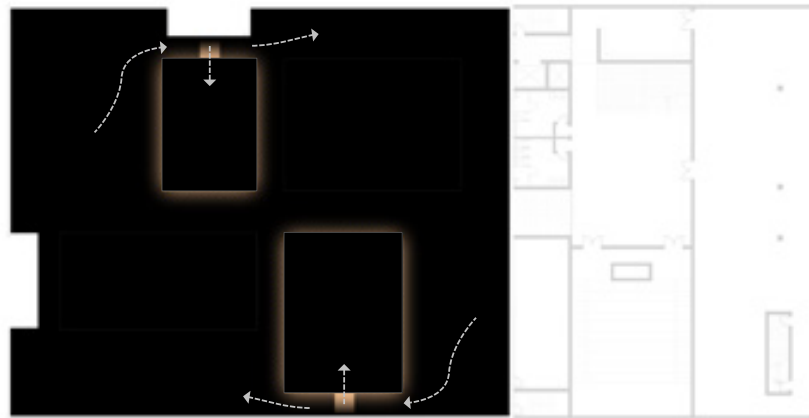
Fig 6.11 - Exhibition Level Plan - Euromaidan's Vitalities





EXHIBITION LEVEL PLAN - 2 1:300

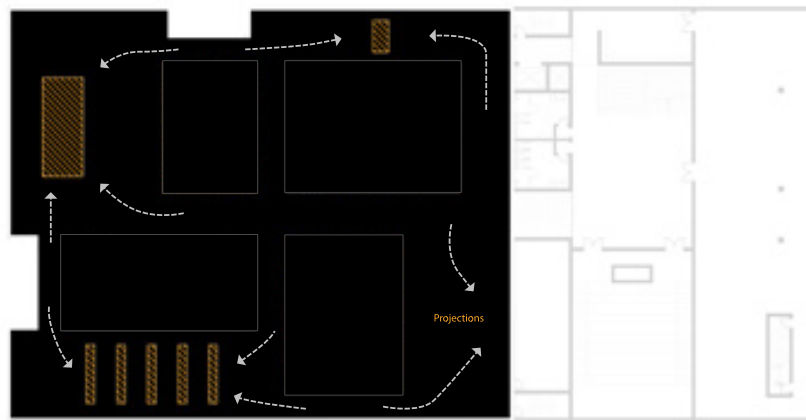
- 1. Back of House
- 2. Lecture Theater
- 3. Break Out Space
- 4. Coat Check
- 5. Mechanical
- 6. Washrooms
- 7. Introduction Projection Room
- 8. Barricade Exhibition
- 9. Photo Exhibition
- 10. Weapons and Armor Exhibition
- 11. Protest Art
- 12. Isolation Space
- 13. Outdoor Exhibition - Euromaidan Tree



Direct Sunlight
Diffused Sunlight

Fig 6.13 - Exhibition Level
Plan - Elevated Box Light

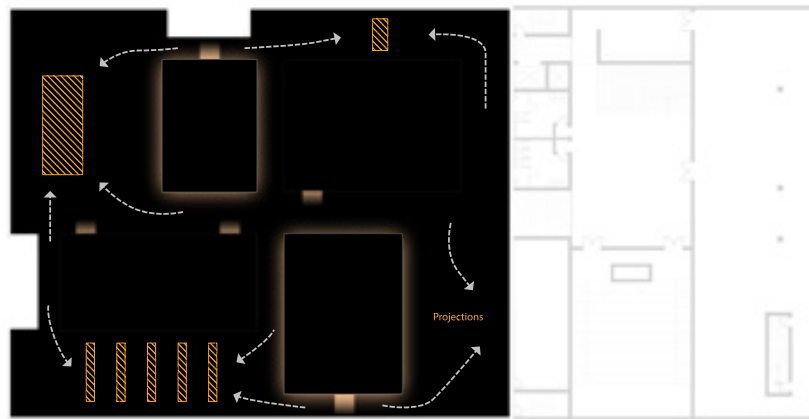
DIAGRAM - EXHIBITION - ELEVATED BOXES LIGHT



Direct Sunlight
Diffused Sunlight

Fig 6.14 - Exhibition Level
Plan - Direct Sun light

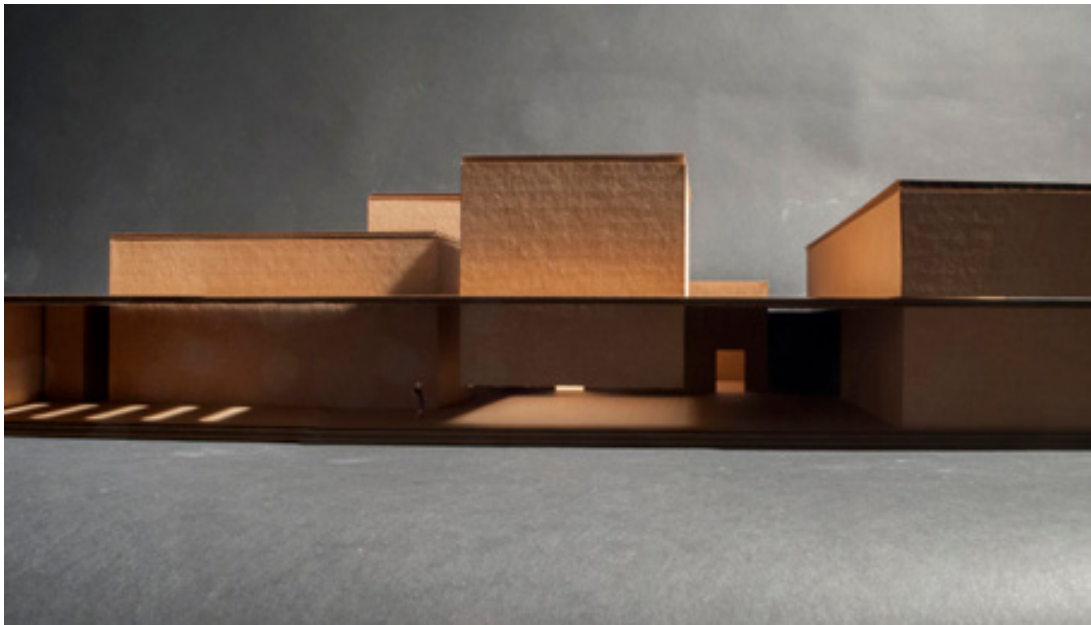
DIAGRAM - EXHIBITION - DIRECT SUNLIGHT



Direct Sunlight

Diffused Sunlight

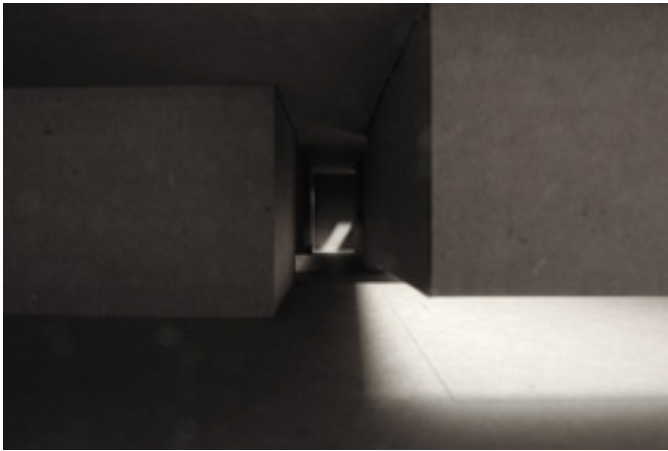
DIAGRAM - EXHIBITION - OVERALL LIGHT GUIDANCE



LIGHT STUDY MODEL - EXTERIOR VIEW 1



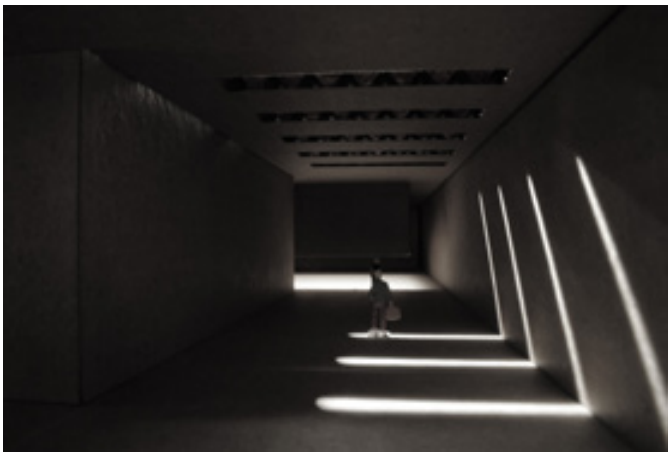
LIGHT STUDY MODEL - EXTERIOR VIEW 2



LIGHT STUDY MODEL - INTERIOR VIEW 1



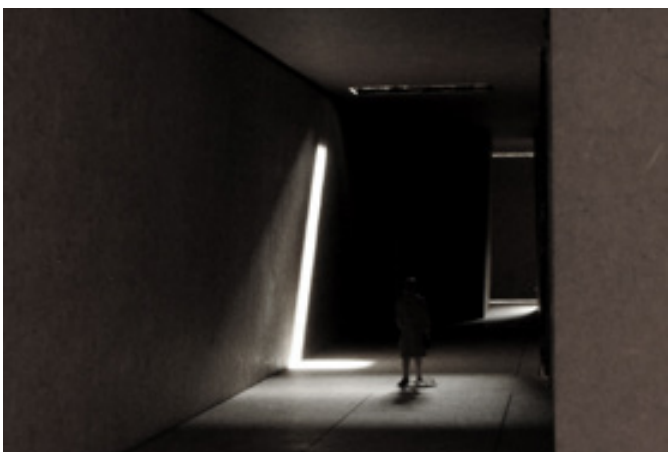
LIGHT STUDY MODEL - INTERIOR VIEW 2



LIGHT STUDY MODEL - INTERIOR VIEW 3



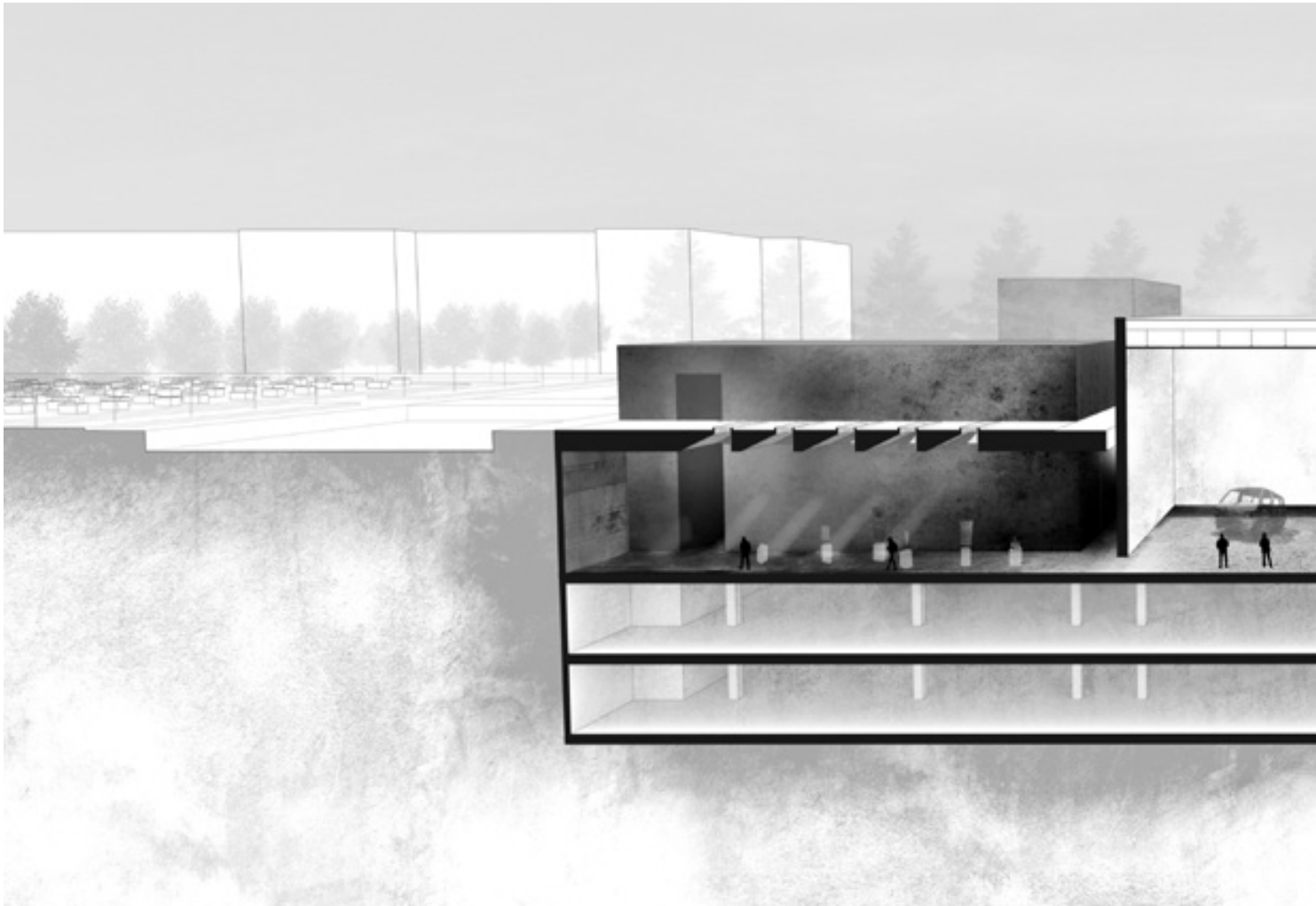
LIGHT STUDY MODEL - INTERIOR VIEW 4



LIGHT STUDY MODEL - INTERIOR VIEW 5

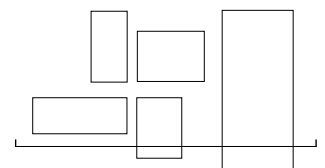


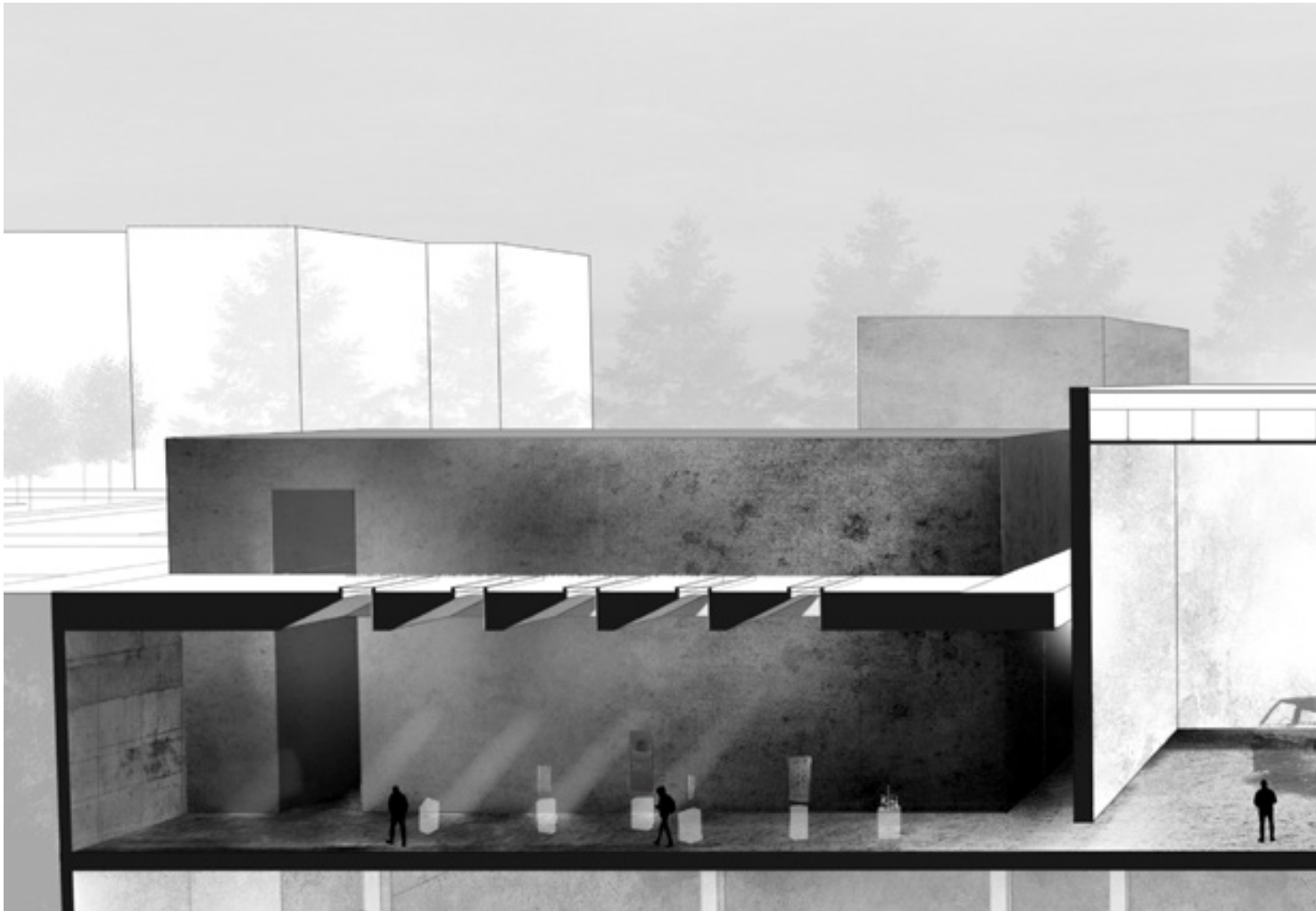
LIGHT STUDY MODEL - INTERIOR VIEW 6





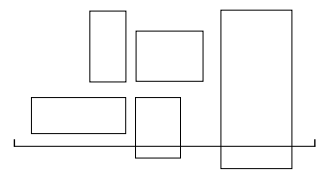
SECTION PERSPECTIVE A

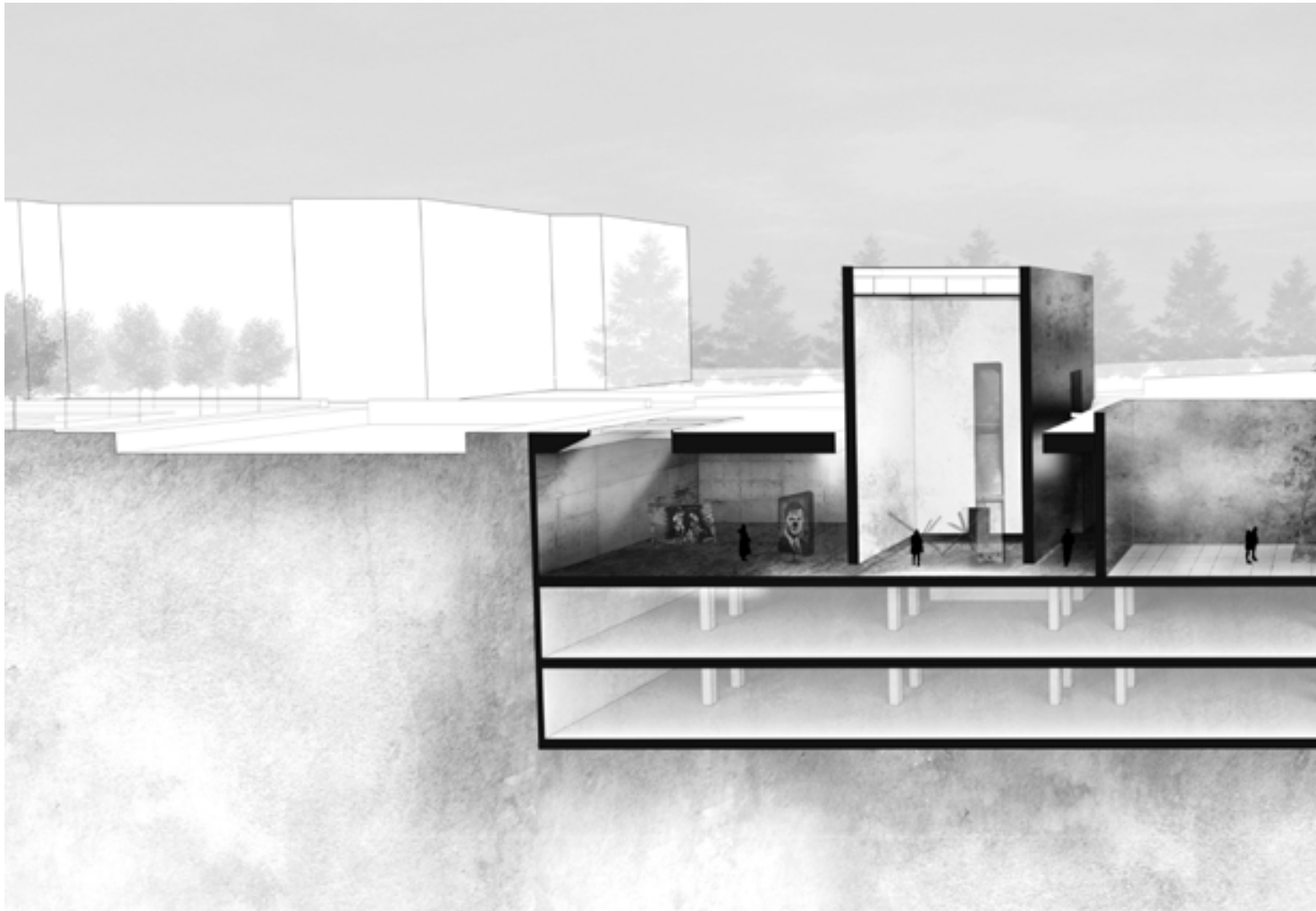


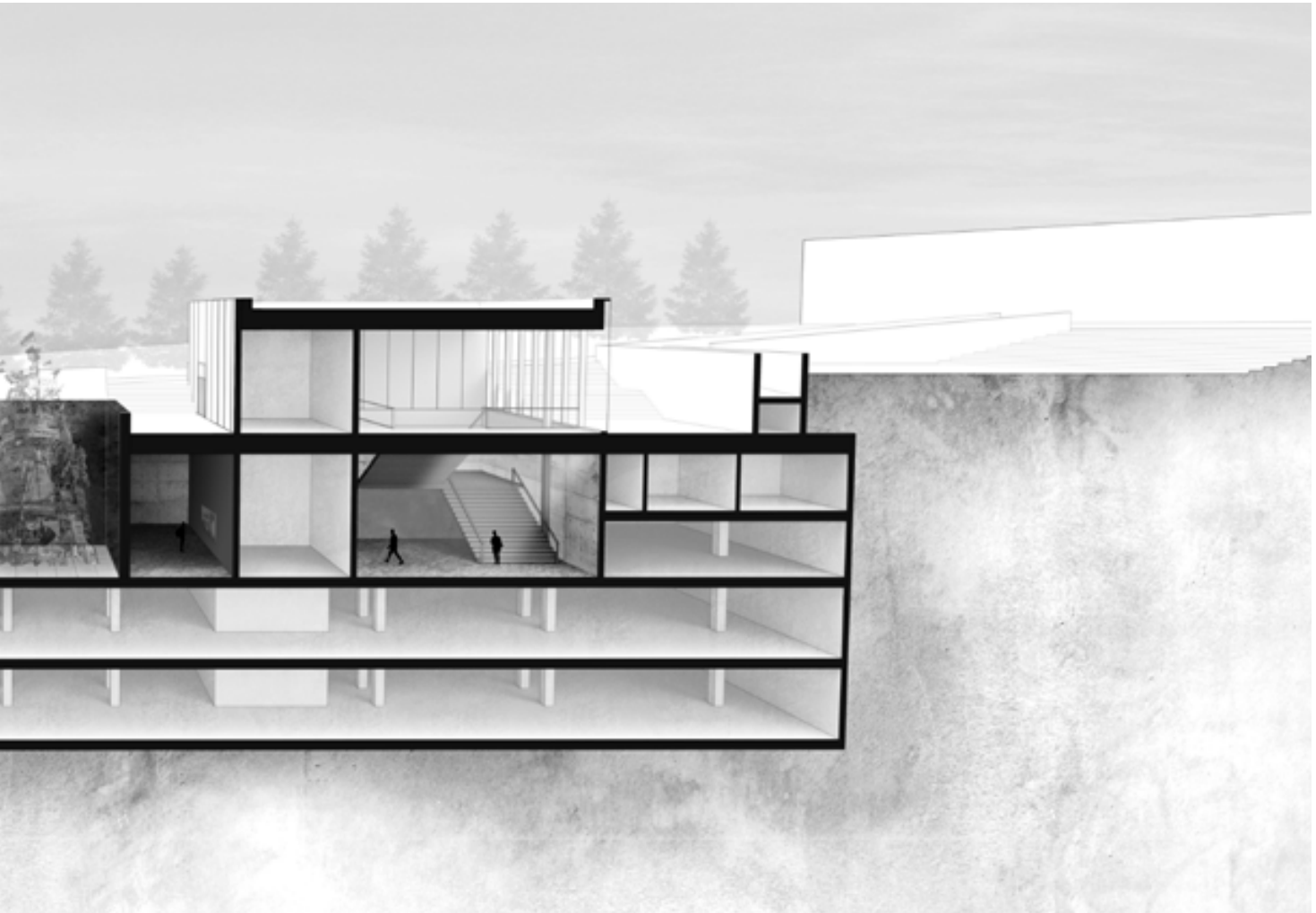




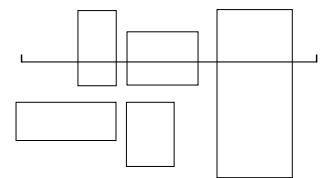
SECTION PERSPECTIVE A







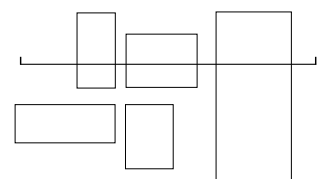
SECTION PERSPECTIVE B







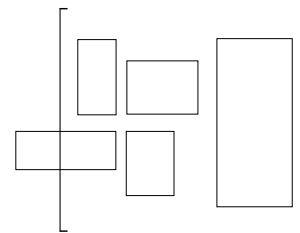
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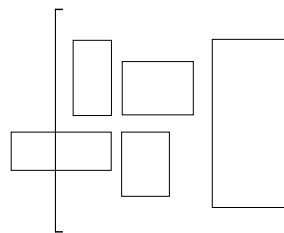
SECTION PERSPECTIVE C







SECTION PERSPECTIVE C



7.0 A PATH THAT MIGHT BE TAKEN

Our experience of time occurs as a line but we do not remember it this way. Our memory occurs as phenomenal image of pasts, each branching out and superimposing itself on adjacent memories.¹⁶ Although some memories can take on “quasi-narrative” structure with beginning, middle and end, memory is often constructed of individual memories without “genuine continuity with each other,” therefore, it can often be difficult to know the order the events actually occurred.¹⁷ In this way, there is not intended to be one particular order to experience each of Euromaidan’s vitalities in the museum’s exhibition. Instead, the plan has been left open to allow each visitor’s experience to be different from one another. Like memory, the plan is organized as a collection of discrete experiences without a narrative structure attempting to dictate a visitor’s experience. This creates an overall experience that resembles our mind’s way of recalling memory, which is intended to create an experience that is more likely to resonate with the visitor’s memory of Euromaidan.

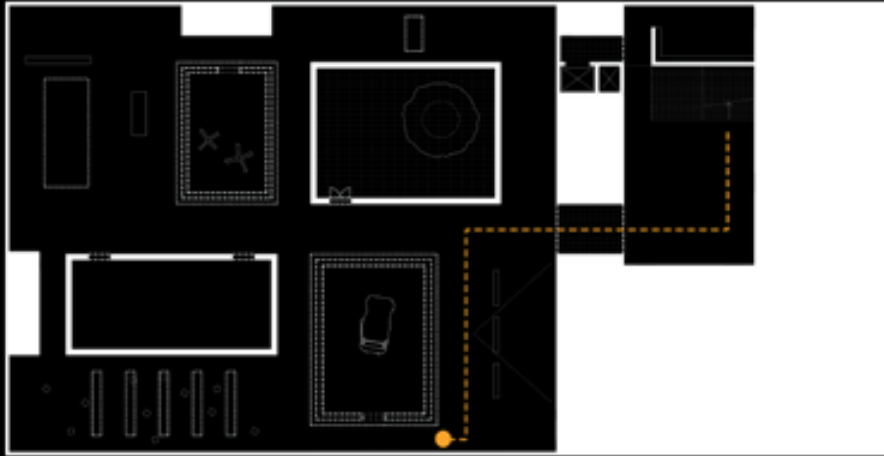
Each exhibition space displays a different type of artifact from Euromaidan. “Organizing” displays objects from barricades, “Resisting” displays weapons and armor used by protesters, “Marching” displays images of people from Euromaidan, “Reforming” displays public art expressing anger toward the political situation, “Forming” uses the courtyard to display the Euromaidan tree that occupied Maidan, and finally “Dismantling” is meant to act as an empty space. The intent of the selection and placement of the artifacts is to reinforce the intended sensations provided by spatial layout and atmosphere. For example, in the “Organizing” exhibition the burned car from the protest barricades works in conjunction with the single room entry and diffused top lighting to create a experience of stability.



EXHIBITION LEVEL -2, FORMS OF VITALITY



Fig 7.2 - Exhibition Entry

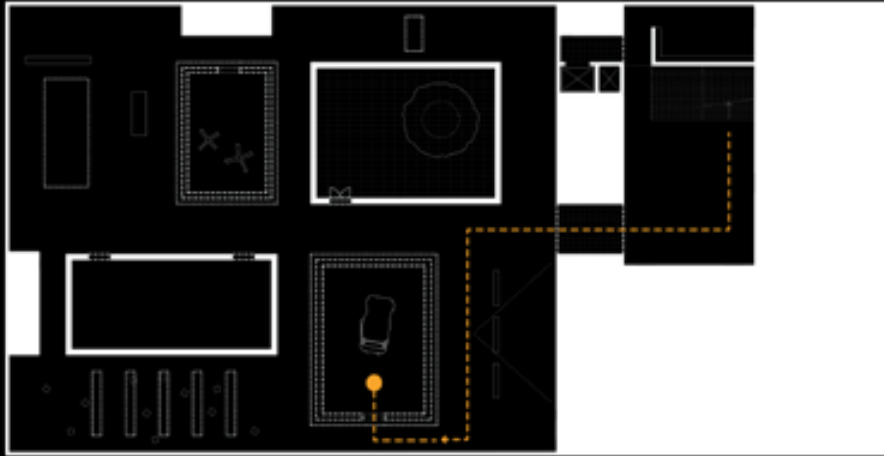


Upon entering the exhibition space and passing through a dark introductory space displaying a Euromaidan projection, the visitor encounters a steel volume piercing the slab above them. The light radiating from beneath the walls, drawing them towards it while they search for an entry.

EXHIBITION ENTRY



Fig 7.3 - "Organizing" Vitality



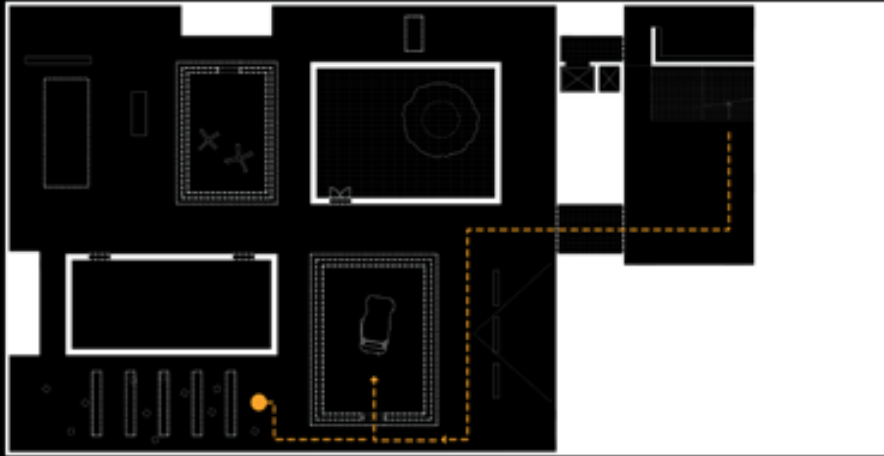
The process of sitting in Maidan's camp for prolonged periods of time brought a conflicted sense of stability and comfort, but with each passing day bringing more uncertainty into the minds of the protesters.¹⁸

The slowness of this form of vitality is reflected in the stillness of the room, using diffuse light, created by a hung polycarbonate sheet above. The room is also designed with only one opening to suggest a lack of movement. This room acts as a moment of relief from the darkness that the visitor has previously been in. As the visitor stands longer the darkness that surrounds them beneath the white walls becomes more apparent, and the uncertainty of what lies ahead becomes more present. The artifacts displayed in this room are from the barricades that have been set on fire.

"ORGANIZING" VITALITY



Fig 7.4 - "Resisting" Vitality



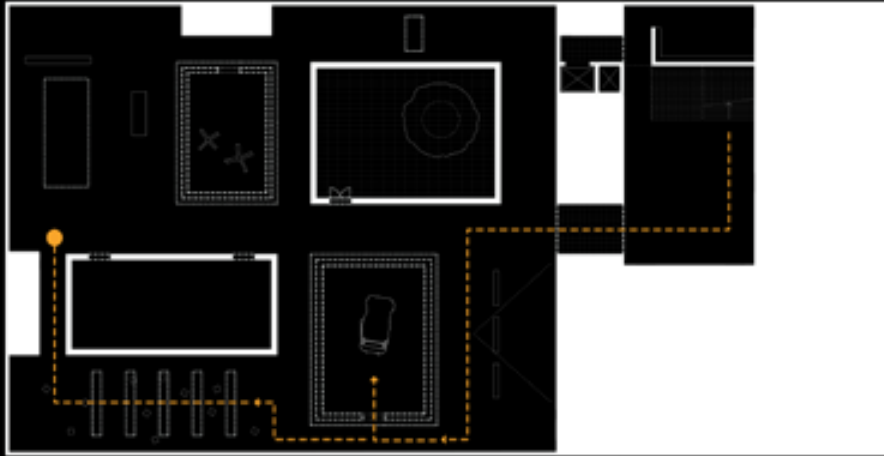
The frequent and sudden bursts of extreme violence that resulted from the conflict between the protesters and the police and the determination by protesters to keep moving forward suggests a form of vitality that is directional and turbulent.¹⁹

This form of vitality is expressed using a series of cuts roof and a linear room orientation, which causes displaying objects to be intermittently hit with beams of light. It is intended to create a sensation that is chaotic and unpredictable. The artifacts displayed are the armor and weapons used by protesters.

"RESISTING" VITALITY



Fig 7.5 - "Reforming" Vitality



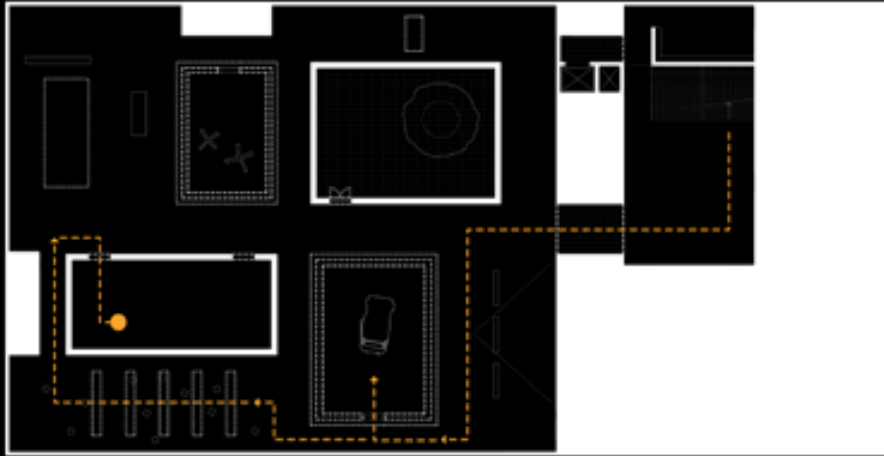
When the police beat the students at Maidan there was a reaction by many young people who were seeking revenge. In this moment, there was rush of young people to reform themselves and take action toward the people responsible. This was a time of rapid assembly, where dispersed individuals came together quickly and became organized and focused. These rallies happened at night and were accompanied by people looking for violence.²⁰

The single ray of light cast on the floor of the exhibition suggests a vitality that both instantaneous and expressing some sense of fear and darkness when combined with the shadows in the rooms periphery. Artifacts displayed demonstrate artistic expression of anger toward the existing political situation.

"REFORMING" VITALITY



Fig 7.6 - "Marching" Vitality



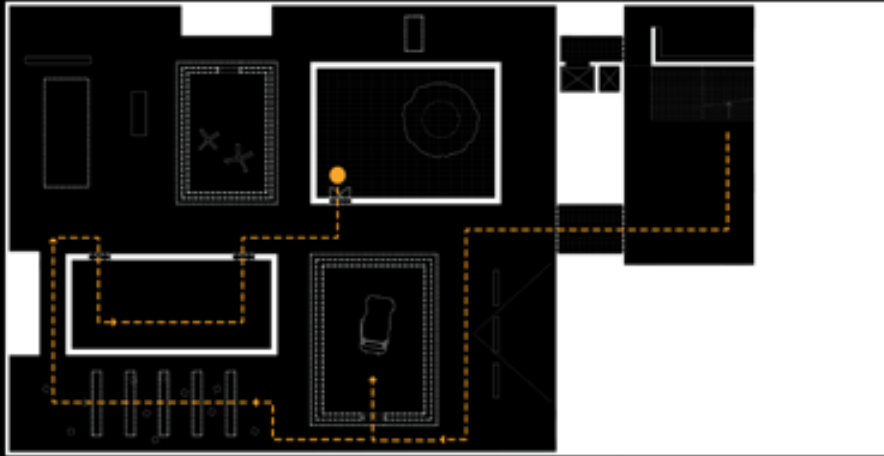
The slowness expressed in the gradual assembly and marching of everyday people toward parliament buildings, hopeful and optimistic, exuded a sense of relief from the ongoing conflict between protesters and the police. The sense of scale of Euromaidan was felt during this moment as thousands of people occupied the streets, slowly but confidently walking and hoping that there would be change.²¹

This form of vitality has a slow directionality and the diffused light from the north facing ribbon windows above expresses it. The photos of the many different types of people in Euromaidan suggests the feeling of scale.

"MARCHING" VITALITY



Fig 7.7 - "Forming" Vitality

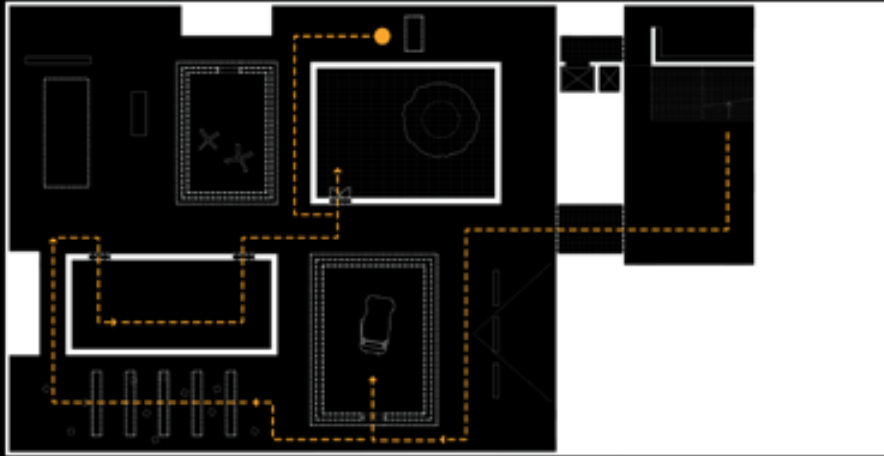


The feeling of joy that is felt by the students of Euromaidan is a sensation that happened rapidly. It was a moment of extreme optimism, when they believed they were capable of creating change through peaceful protest.²² The sudden release of energy in the form of sky and a view of the Euro-aidan tree, which acts as a symbol of comradery, is intended to gives the visitor an instantaneous sensation of comfort.

“FORMING” VITALITY



Fig 7.8 - "Dismantling" Vitality



When the police disbanded groups of protesters it happened quickly. The momentum, energy and unity that had built among protesters, in the act of peaceful protest, was released instantaneously as the police used physical force to disrupt the protest. The moments following the act of violence were defined by fear and isolation.²³

The dark corridor, that leads the visitor away from spaces of greater activity, acts as a moment of separation. There is an instantaneous release of light, cutting through the center of a dark space. A glimpse of light is provided in the corridor beyond, giving a limited amount of optimism to keep moving forward.

"DISMANTLING" VITALITY





CONCLUSION

Design Criticisms

As it stands, the memorial and museum has much to do with the interior experience of the exhibition and how it relates to Euromaidan's forms of vitalities, and thus is very internally focused. What is missing is an extension of this idea to the exterior, and how these experiences might be broadened to incorporate the way the building volumes are viewed from the exterior, or vis versa.

Design Reflection

Thinking closely about the different sensations of Euromaidan and trying to refine them using the expressions from faces, models and images, allowed me to create a memorial and museum of differing experiences, rather than of mundane repetition. The strength of the project lies in difference. The changing atmospheres begin to juxtapose one another, which is intended to amplify the experience of each individual exhibition space. At the same time, the exhibition layout allows for some versatility in terms of artifact placement among an experience of changing atmospheres.

Ultimately, the real goal of the project, was to create enough specificity in each atmosphere that the visitor could leave feeling that during the course of exploring the exhibition, there would be a moment that resonated with their memory of Euromaidan.



What We Do Defines Our Identity, the Things We Make Reinforce it

In “The Nationalization of the Masses” Mosse depicts the transition that occurred in the eighteenth century where prior allegiances to royal dynasties became an idea of the past. The society that emerged was one that was no longer about worshipping a small group of individuals; it was about the celebration of the people.²⁴ Important monuments and memorials created were meant to symbolize the unity and identity of the people rather than that of royalty, and became a means of solidifying these ideas into the minds of the people.²⁵

Mosse’s description of the shift in contemporary thinking highlights the importance of what we build and how it shapes an identity. What we build, becomes as important as the stories we tell about ourselves in understanding and reinforcing who we are. The question that arises is what story do we want to tell and does it reflect the current identity of the people accurately? History has shown us that what is built often doesn’t reflect the identity of the people as it exists. Ukraine’s recent unwillingness to confront their turbulent past is an example of this. In recent years there has been some progression in Ukraine to create monuments depicting tragedies, such as in the Holodomor museum in 2008. Many other contemporary monument examples demonstrate persistence to build with the intention to express Ukraine as a victorious nation. One notable example of this is the Baroque-styled Independence Monument in Maidan in 2001 (Fig. 8.2). This does not express Ukraine today. The country today is wrought with economic, social and political issues.

The value in confronting the past accurately is that we are able to better understand our identity and learn from our mistakes. As Deleuze and Guattari state:

Art does not have opinions. Art undoes the triple organization of perceptions, affections, and opinions in order to substitute a monument composed of percepts, affects, and blocs of sensations that take the place of language.

Deleuze & Guattari, *What is Philosophy?*, Pg. 176

Which is to say, that art (and architecture) have the ability to exhibit life and stories and are ultimately what come to define our identity by our interactions with it every day. If our architecture ignores our past, by subduing it through architectural expression, then aren’t we simply using it as a way of forgetting? Isn’t the most effective way to grow and become better through acceptance of mistakes and learning as a way to move forward? Deleuze describes us as being “in a constant state of becoming”, therefore,

the things we create that expresses our feelings and desires, simultaneously reinforce how we come to know ourselves by its physical presence in the world.²⁶ It is through this confrontation with objects, that we can better understand and accept our own identity and ultimately become better for it.

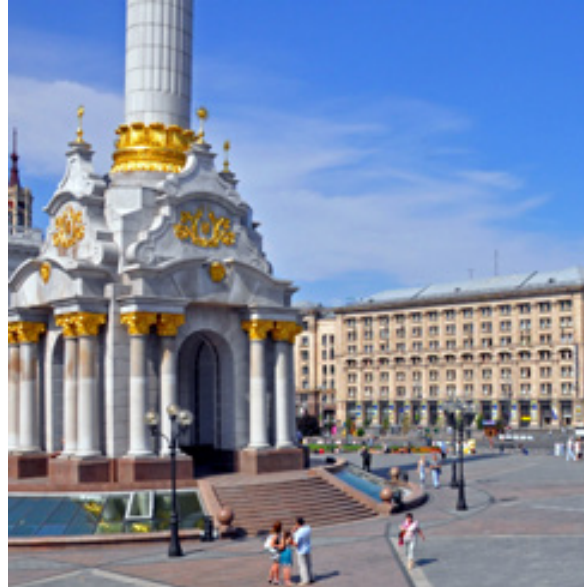


Fig 8.2 - Independence Monument, built 2001, Maidan, Kiev

Is there Room for “Hope” in a Memorial that Confronts a Tragedy?

Hope can be found in the fact that the Ukraine is still here. Even after all it has been through over the past one hundred years, during its occupation and oppression by other larger powers, through all its recent economic and political struggles, and with the ongoing war in the eastern part of the country. Ukraine continues to exist with millions of residents who continue to be proud of where they come from.²⁷

I don't believe there has to be one specific moment that provides hope when thinking about a memorial that confronts tragedy. It exists in the fact that people are still willing to understand their own history and identity through the creation of art and architecture. It is the act of creation alone that gives hope through the simple fact that people still care about themselves enough to create something that will live on in the future, and that will continue to allow people to understand who they are and where they came from.

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