

EMERGEN

Memory

The National AIDS Memorial
Competition

+ 252

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Memory

The National AIDS Memorial Competition

1993 | 1994 | 1995 | 1996 | 1997 | 1998 | 2000

THE GROVE IS DESIGNATED A NATIONAL MEMORIAL BY CONGRESS AND THE PRESIDENT.

monumental proportion was imminent. Today, almost 22 million men, women and children worldwide have died of

I WOULD IMAGINE IF SOMEONE IS COMING FROM NEW YORK TO VISIT THE GROVE, IT'S A NEW EXPERIENCE. BUT FOR SOMEONE WHO LIVES IN SAN FRANCISCO OR IN CALIFORNIA WHO COMES BACK AGAIN AND AGAIN, I THINK THESE HAVE TO CHALLENGE YOU IN A CERTAIN WAY TO UNDERSTAND YOUR ENVIRONMENT — UNDERSTAND THE CONTEXT. I THINK ALL OF THESE DO IT TO A CERTAIN DEGREE. LIKE BY SHIFTING OUR FOCUS IN A SPACE OR BY CREATING A CERTAIN KIND OF FORMALIZATION. IT HAS TO BE MORE THAN JUST ICONOGRAPHY OR GARDEN-ESQUE ELEMENTS THAT ARE INVISIBLE TO A CERTAIN DEGREE. FOR EXAMPLE, THE NOTION OF THE STONES, WE SPENT A LOT OF TIME TALKING ABOUT THE IDEA THAT THERE COULD BE THIS KIND OF RITUAL THAT TAKES PLACE THEN JUST DISAPPEARS. IT HAS A PHYSICALITY ONE MINUTE BUT THE NEXT MINUTE IS JUST GONE.

THESE SCHEMES CHALLENGE OUR VIEW OF WHAT LANDSCAPE COULD BE OR WHAT'S BEAUTIFUL OR WHAT'S FRIGHTENING AND MAKES US COME FACE-TO-FACE WITH IT. (POINTS TO TWO FINALISTS.) THIS KIND OF VERY AGGRESSIVE NOTION OF CREATING A FIELD OF SOMETHING THAT WE REALLY DON'T KNOW THAT MUCH ABOUT. THE INFORMATION HERE BECOMES A KIND OF AUDIBLE QUALITY THAT WE LEARN FROM AND IT'S NOT A VISUAL KIND OF FIELD. SO I JUST THINK THESE ALL CHALLENGE ME TO THINK ABOUT DESIGN IN A VERY DIFFERENT WAY AND HOPEFULLY IT WILL CHALLENGE THE COMMUNITY TO REALLY THINK ABOUT THE CONTEXT IN WHICH THESE PROJECTS SIT. ALSO THE FUTURE OF WHAT THIS THING CAN BE...



MARY MISS I THINK A COUPLE OF THE PROPOSALS HAVE ELEMENTS TO THEM THAT ARE REALLY A BIT FRIGHTENING. I THINK IT'S NOT AN INAPPROPRIATE THING TO EXPRESS HERE.

KEN RUEBUSH WHEN YOU LOOK AT THESE TWO THAT ARE KIND OF THE MORE FRIGHTENING ONES AS MARY SAID, AS YOU STUDY THEM MORE AND MORE, THEY BECOME MORE BEAUTIFUL. THIS ONE AT FIRST LOOKS LIKE ITS INTENTION IS TO BURN THE GROVE AND IN FACT IT'S A MUCH MORE SCULPTURAL PIECE THAN THAT. WHEN YOU STUDY IT AND READ ABOUT IT, IT'S THE ONE THAT REALLY HAD THE GUTS TO ADDRESS THE DEVASTATION OF AIDS. WE UNDERSTAND THAT IT'S A CONTROVERSIAL APPROACH BUT IT WAS INTERESTING AND IT OPENS A DIALOGUE...

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AIDS IS A GLOBAL CRISIS, THE FIRST EPIC EPIDEMIC IN THE ERA OF MASS INFORMATION. THE CATASTROPHE IS SINGULAR, A SLOW TRAIN-WRECK OF DEATH, INFECTION, AND LOSS. THIS INEFFABLE, TIME-ELAPSED TRAGEDY DEFIES ALL PREVIOUS PARADIGMS OF MEMORIALIZATION. WE PROPOSE A NEW PARADIGM OF MEMORIAL TO RESPOND TO THESE CONDITIONS.

SINCE 1981, WHEN AIDS WAS DISCOVERED AND HAS BECOME PART OF OUR AWARENESS, WE RESPONDED WITH SHOCK, FEAR, AND AWE AT THE HORROR OF THE EPIDEMIC. NOW, AIDS AND HIV APPEAR IN OUR CONSCIOUSNESS WITH AN ILLUSION OF FAMILIARITY.

OUR CONSCIOUSNESS OF
THE EPIDEMIC
OPERATES LIKE AN AUTOMATON;

WE HAVE BECOME NUMB TO THE
KNOWLEDGE AND UNABLE TO COMPREHEND THE
MASSIVE IMPACT OF THE EPIDEMIC UPON
THE HUMAN RACE.

THE UNPERCEIVABLE NUMBERS OF DEAD AND INFECTED, LEST THEY BECOME MERE STATISTICS, MUST BE PART OF OUR COLLECTIVE CONSCIOUSNESS AND CONSCIENCE. THIS PROPOSED DESIGN INTENDS TO EXPERIENTIALLY JOLT AND REVEAL THE IMPACT OF THESE MASSIVELY INCOMPREHENSIBLE QUANTITIES.

PERSONAL NAMES AND SYMBOLIC GESTURES—THE USUAL STRATEGIES OF MEMORIALS—FAIL TO EXPRESS THE MAGNITUDE OF THE LOSS AND INADEQUATELY ROUSE CONSCIOUSNESS. THERE IS NO PLACE TO PUT ONE'S OWN WORDED PORTRAIT: THE EXPERIENCE IS THE ONLY "MATERIAL" ONE TAKES AWAY. IN SHORT, THEY DO NOT PERFORM THE "MEMORIAL WORK" DEMANDED BY AIDS/HIV. AS A COUNTER PROPOSAL TO A TRADITIONAL MEMORIAL, WE ESCHEW REMEMBRANCE OF INDIVIDUALS, AND OF AIDS AS AN HISTORICAL EVENT. INSTEAD, THIS DESIGN CRITIQUES HOW WE COPE WITH THE EPIDEMIC GLOBALLY AND AS A HUMAN RACE.



NOTES

ALL THE STATISTICS ON THIS PAGE NEED TO BE INTERPRETED WITH CAUTION BECAUSE THEY ARE ESTIMATES. AVERT 2002 HAS MANY OTHER PAGES OF HIV & AIDS STATISTICS TO PROVIDE TO UNDERSTANDING THE STATISTICS.

World estimates of the HIV & AIDS epidemic at the end of 2004 (million)

Category	Estimate	Range
Number of people living with HIV/AIDS in 2004		
Total	36.4	35.5-37.3
Adults	37.3	36.4-38.2
Women	17.6	16.3-18.8
Children <15	2.8	2.6-3.0
People newly infected with HIV in 2004	Estimate*	Range
Total	4.3	4.2-4.5
Adults	4.3	4.2-4.5
Children <15	0.4	0.3-0.5
AIDS deaths in 2003	Estimate*	Range
Total	3.1	2.8-3.5
Adults	3.0	2.7-3.3
Children <15	0.1	0.0-0.2

Regional estimates for HIV & AIDS end of 2004 (million)

Region	Adults & Children Living with HIV/AIDS	Adults & Children Newly Infected	Adult Infection Rate (%)	Deaths of Adults & Children
Sub-Saharan Africa	26.1	3.1	7.0	2.3
East Asia	1.1	0.3	0.1	0.01
South and South-East Asia	7.7	1.3	0.8	0.4
Europe	0.8	0.05	0.007	0.001
Eastern Europe & Central Asia	1.4	0.2	0.8	0.04
Western & Central Europe	0.8	0.02	0.3	0.005
North Africa & Middle East	3.4	0.08	0.3	0.008
South America	1.0	0.04	0.4	0.01
Caribbean	0.4	0.02	0.8	0.008
Latin America	1.7	0.1	0.6	0.008
Global Total	36.4	4.8	1.1	3.1

BY THE END OF 2004 AROUND 36,400,000 ADULTS AND CHILDREN BECAME INFECTED WITH HIV (HUMAN IMMUNODEFICIENCY VIRUS), THE VIRUS THAT CAUSES AIDS. BY THE END OF THE YEAR, AN ESTIMATED 39,400,000 PEOPLE WERE LIVING WITH HIV/AIDS. THE YEAR ALSO SAW MORE THAN 3,000,000 DEATHS FROM AIDS, DESPITE THE AVAILABILITY OF HIV ANTIRETROVIRAL THERAPY WHICH REDUCED THE NUMBER OF DEATHS IN HIGH INCOME COUNTRIES.

PROJECT DESCRIPTION:

AIDS IS A GLOBAL CRISIS. THE FIRST EPIDEMIC IN THE END OF 1981, THE EPIDEMIC IS SIMILAR, A SILENT THREATENING OF DEATH, INFERTILITY, AND AIDS. THE DESIGN OPERATES AT THREE LEVELS: PIXEL LEVEL AT INTIMATE SCALE, INDIVIDUAL AND COMMUNITY LEVEL, AND TOPOLOGICAL LEVEL. THE DESIGN OPERATES AT THREE LEVELS: PIXEL LEVEL AT INTIMATE SCALE, INDIVIDUAL AND COMMUNITY LEVEL, AND TOPOLOGICAL LEVEL. THE DESIGN OPERATES AT THREE LEVELS: PIXEL LEVEL AT INTIMATE SCALE, INDIVIDUAL AND COMMUNITY LEVEL, AND TOPOLOGICAL LEVEL.

THE PROPOSED DESIGN OPERATES AT THREE LEVELS:

1. PIXEL LEVEL AT INTIMATE SCALE: INDIVIDUAL AND COMMUNITY LEVEL. 2. INDIVIDUAL AND COMMUNITY LEVEL. 3. TOPOLOGICAL LEVEL: RECOGNIZABLE COMPLEX TILES OF HUMAN SCALE. 4. HUMAN SCALE: INDIVIDUAL AND COMMUNITY LEVEL. 5. COMMUNITY LEVEL: INDIVIDUAL AND COMMUNITY LEVEL. 6. TOPOLOGICAL LEVEL: RECOGNIZABLE COMPLEX TILES OF HUMAN SCALE. 7. HUMAN SCALE: INDIVIDUAL AND COMMUNITY LEVEL. 8. COMMUNITY LEVEL: INDIVIDUAL AND COMMUNITY LEVEL. 9. TOPOLOGICAL LEVEL: RECOGNIZABLE COMPLEX TILES OF HUMAN SCALE. 10. HUMAN SCALE: INDIVIDUAL AND COMMUNITY LEVEL. 11. COMMUNITY LEVEL: INDIVIDUAL AND COMMUNITY LEVEL. 12. TOPOLOGICAL LEVEL: RECOGNIZABLE COMPLEX TILES OF HUMAN SCALE. 13. HUMAN SCALE: INDIVIDUAL AND COMMUNITY LEVEL. 14. COMMUNITY LEVEL: INDIVIDUAL AND COMMUNITY LEVEL. 15. TOPOLOGICAL LEVEL: RECOGNIZABLE COMPLEX TILES OF HUMAN SCALE. 16. HUMAN SCALE: INDIVIDUAL AND COMMUNITY LEVEL. 17. COMMUNITY LEVEL: INDIVIDUAL AND COMMUNITY LEVEL. 18. TOPOLOGICAL LEVEL: RECOGNIZABLE COMPLEX TILES OF HUMAN SCALE. 19. HUMAN SCALE: INDIVIDUAL AND COMMUNITY LEVEL. 20. COMMUNITY LEVEL: INDIVIDUAL AND COMMUNITY LEVEL. 21. TOPOLOGICAL LEVEL: RECOGNIZABLE COMPLEX TILES OF HUMAN SCALE. 22. HUMAN SCALE: INDIVIDUAL AND COMMUNITY LEVEL. 23. COMMUNITY LEVEL: INDIVIDUAL AND COMMUNITY LEVEL. 24. TOPOLOGICAL LEVEL: RECOGNIZABLE COMPLEX TILES OF HUMAN SCALE. 25. HUMAN SCALE: INDIVIDUAL AND COMMUNITY LEVEL. 26. COMMUNITY LEVEL: INDIVIDUAL AND COMMUNITY LEVEL. 27. TOPOLOGICAL LEVEL: RECOGNIZABLE COMPLEX TILES OF HUMAN SCALE. 28. HUMAN SCALE: INDIVIDUAL AND COMMUNITY LEVEL. 29. COMMUNITY LEVEL: INDIVIDUAL AND COMMUNITY LEVEL. 30. TOPOLOGICAL LEVEL: RECOGNIZABLE COMPLEX TILES OF HUMAN SCALE.

THREE MAJOR COMPONENTS OF THE DESIGN:

1. LOCAL Visual Component: THE FIELD OF STRANDS IS INCONSPICUOUS, DISRUPTING SPEEDY AND QUIET. THE EXISTENCE IS AVOIDANT. THE STRANDS ARE MORE HORIZONTAL AND HANG UNDER THE GRAVITY. EACH STRAND IS MADE OF RED, BROWN AND PURPLE STRIPS CUT AT ANGLE. THE STRANDS ARE DENSE AND TIGHTLY PACKED INTO THE NUMBER OF STRANDS. EACH STRAND IS MADE OF RED, BROWN AND PURPLE STRIPS CUT AT ANGLE. THE STRANDS ARE DENSE AND TIGHTLY PACKED INTO THE NUMBER OF STRANDS.

2. LOCAL Audio Component: AIDS 1: BEYOND THE TILES, ABOVE THE HORIZON, A DEEP BRUSH OF NUMBERS RESEMBLES A WHISPERING SOUND. AIDS 2: WHISPERING FROM THE TILES, AT THE VERY BOTTOM, THE NUMBER OF STRANDS RESEMBLES A WHISPERING SOUND. AIDS 3: AT THE BOTTOM OF THE FIELD, THE NUMBER OF STRANDS RESEMBLES A WHISPERING SOUND.

3. GLOBAL or Web-Cast Component: THE SITE WILL BE VISITABLE LIVE ONLINE WITH VISUAL AND AUDIO COMPONENT. THE OVERLAY OF THE THREE AUDIO COMPONENTS FROM THE SITE CREATES THE INTENSITY OF INCOMPREHENSIBLE WHITE NOISE. VISUAL OF THE STRANDS CAN BE HEARD AS WELL AS ANY OF THE THREE AUDIO COMPONENTS AND OPERATED EACH AUDIO COMPONENT.



THE NATIONAL AIDS MEMORIAL COMPETITION

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