

REBEKA MÁRIA MONORY THESES

# DIALOGUE IN URBAN SPACE

Interpreting creative experiments in the context of contemporary memorial spaces in Budapest

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Theses

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During the first two years of my doctoral studies, my supervisor was Tamás Vörös DLA

2024

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## ABSTRACT

In my dissertation, I explore the various aspects influencing the understanding and design of contemporary memorial spaces in Budapest from a designer's perspective. As both public spaces and memorials are undergoing a conceptual change, new approaches and paradigm shifts are needed in creating memorial spaces from the point of view of the creator, the decision-maker, and the recipient. It can be seen in the urban design guidelines published in recent years, both in Hungary and abroad. It can also be traced on the planning side in approaches that take an interdisciplinary approach and present new aspects and roles.

After analysing the contexts of Central and Eastern Europe and Budapest, I approach the topic of the tools of monument architecture from the designer's perspective as a process of 'research and creation' back and forth. For this purpose, I will focus on the "*Memory of Rape in Wartimes: Women as Victims of Sexual Violence*" competition of 2021, the "*MTA Science-square — Public Monument for 200th Anniversary of the Founding of the Hungarian Academy of Sciences*" competition and the experiment with students of "*Urban Activism*" in spring 2023. The artworks produced during the research process reflect my theoretical propositions, so incorporating the lessons learnt into the dissertation will help understand the complexity of contemporary public memory. The practical answers to the theoretical questions will help to understand new tools and perspectives that can contribute to the discourse and refined thinking that has already begun around public monuments.

## THESES



### THESIS 1

As a personal and intuitive factor in scientific research, the creative point of view of the designer brings the practical architectural-artistic activity closer to the theoretical research that complements and supports it. The interweaving of creation and research can lead to a self-reflective methodology that can capture contemporary phenomena. By its process-oriented characteristics, it can shape and explore its environment simultaneously to thematise contemporary phenomena by asking questions instead of making definite and final statements.



## THESIS 2

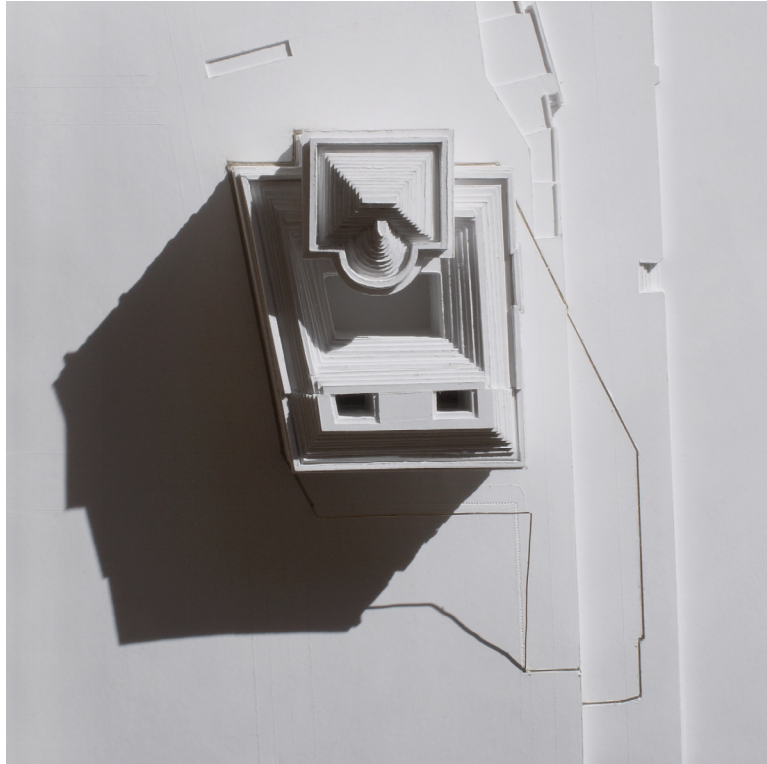
The regional specificities of East-Central Europe are also reflected in Hungary's cultural memory. Due to the changes in historical eras during the 20th century, the cultural memory narrative is characterised by sharp shifts, often of opposite signs, which lead to a confrontation between the cultural memory that provides the community identity and the memory of the group's individuals. This conflict can only be resolved by discussing the different points of view, but monolingual memorials with a guided narrative are less capable of this. In the case of contemporary memorials, therefore, it is essential to adopt an experimental approach and a more refined local and analytical perspective.



### THESIS 3

A contemporary memorial, with a broad interpretation of the definitions of memorial and counter-memorial, can be interpreted on multiple levels, its permissive narrative allowing for both personal and collective interpretations of the past. Because it uses various means of communication, it can convey the collective knowledge it carries to different depths, which is completed by a personal reading. Thanks to the complex physical and mental memory elements that facilitate a more open interpretation, such a work can be approached, negotiated, and reinterpreted in various ways compared to traditional figurative memorials. Its open-ended nature makes it less sensitive to the time-lapse that begins at its inauguration and to the excessive sacralisation of urban public space.





#### THESIS 4

The public monuments are not placed in a “sterile” abstract but in an ever-changing urban space and, therefore, are always in relation to their surroundings. If this relationship is not planned, the monument becomes detached from the urban context and becomes an enclosure. The relationship between monument and space presupposes a dialogue, which can be conceived as both a spatial and a communal, and which can resolve the contradiction between static monuments, intended to be eternal, and the constantly changing living memory and spatial environment.





## THESIS 5

The changing public space and the transformation of the contemporary monument as an element of it requires a complex interdisciplinary approach. The dissemination and cultural embedding of this approach can be achieved in two ways: on the one hand, through the training of designers, which should support the collaboration and coordination of the different expertise of the co-disciplines, and through the development of competences to prepare for the interdisciplinary processes that are emerging with new demands. On the other hand, from the user side, education is needed to make the recipient side more sensitive to conscious and critical interpretation and the use of public space.

## DATAS OF THE MASTERWORK-COLLECTION



### MASTERWORK 3/I

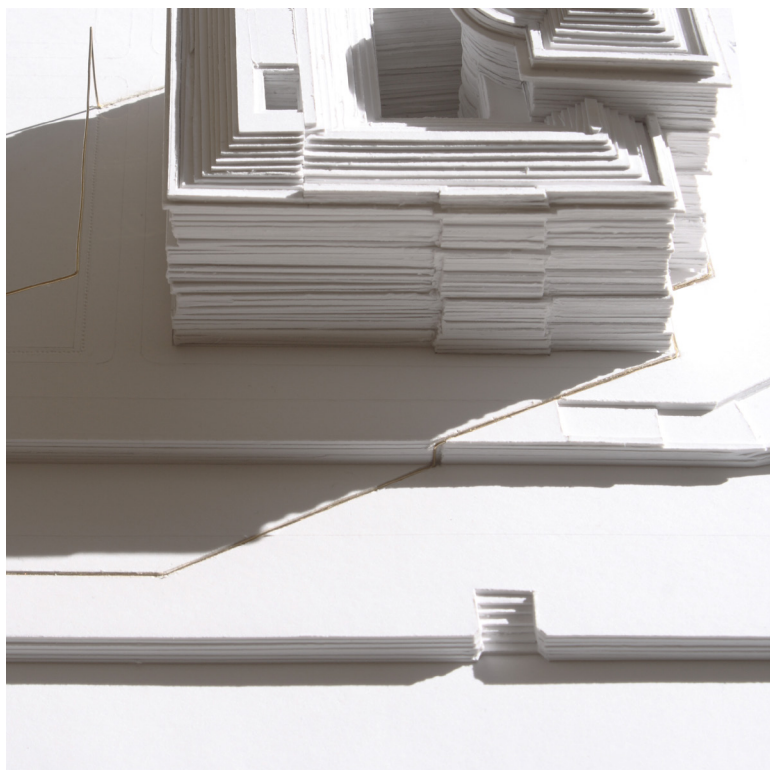
#### Message in a Bottle

“Memory of Rape in Wartimes: Women as Victims of Sexual Violence”  
international competition  
3rd prize

authors: Rebeka Mária MONORY, Iván Patrik KUND

Budapest

2021—2022



## MASTERWORK 3/2

### Contour

“Science-square”

open national competition for a public artwork to celebrate the 200th anniversary of the Hungarian Academy of Sciences

1st prize

authors: Rebeka Mária MONORY, Iván Patrik KUND

Budapest

2022—2023



### MASTERWORK 3/3

#### “Ottlík Garden”

open national competition  
for the design of a memorial garden in the 11th district of Budapest  
2nd prize

author: Hetedik Műterem Kft.  
project architect: Balázs BIRI, Levente SZABÓ DLA  
competition team: Rebeka Mária MONORY, Máté PÁLFY  
landscape architect: Geum Műterem Kft., Borbála GYŰRE, Emese KÁNTOR-TURI  
graphic design: Aliz BORSA

Budapest

2018

## PICTURE CREDITS

Image 1: Makris Agamemnon, The Monument to the Hungarian Victims, 1980, in front of the Hungarian National Gallery in Buda Castle, source: Fortepan / Hungarian National Gallery / Data Collection

Image 2: Model-making, © Iván Patrik Kund, 2021

Image 3: Monument to the Victims of All Wars, Ljubljana © Iván Patrik Kund, 2019

Image 4: Model photo, “Memory of Rape in Wartimes: Women as Victims of Sexual Violence”, international competition – Message in a Bottle, © Iván Patrik Kund, Rebeka Mária Monory, 2022

Image 5: Model photo, “Science-square” open national competition – Contour, © Iván Patrik Kund, Rebeka Mária Monory, 2022

Image 6: Installation at the Ország-piknik, Budapest, Népliget, © Iván Patrik Kund, 2023

Image 7: Model photo, “Memory of Rape in Wartimes: Women as Victims of Sexual Violence”, international competition – Message in a Bottle, © Iván Patrik Kund, Rebeka Mária Monory, 2022

Image 8: Model photo, “Science-square” open national competition – Contour, © Iván Patrik Kund, Rebeka Mária Monory, 2022

Image 9: Model photo, “Ottlik Garden” open national competition, © Hetedik Műterem Kft., 2018

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Typography

Helvetica, Urbanist

Budapest, 2024



