



Architectural Aspects of Genocide

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ABSTRACT

Architecture is an important ethic that moves within economic social policies and political mobility. This ethic is a discipline of civilization that shapes the city, country and the last world as well as all kinds of technological developments.

Architecture is one of the most effective methods of explaining the political ideologies of societies. Especially monuments and museums; the symbols that represent these ideologies of societies are interpreters of collective power and common legacies of societies that connect the past and the future. It is possible to see the traces of these ideologies that you want to penetrate the memory of the city, society and the world on the façades, plan fictions and material choices of these structures.

In this study; monumental structures designed with architectural competition projects were examined to announce the cultural trauma experienced by societies that could not erase the traces of the "genocide" ideology to the whole world. In these structures examined, the concepts expressing the genocide were determined by coding method and the connection with the determined codes and the structures was defined. With this definition, the extent to which memory spaces are successful in expressing the ideology of genocide has been evaluated within itself.

Keywords: Architectural competition projects, genocide, memory, coding

1. INTRODUCTION

Architecture is an important ethic that moves in the social policies and political dynamism of countries. This ethic is a civilization discipline that shapes the city, country and finally the world, as well as all kinds of technological developments. Architecture is one of the most effective methods to explain the political ideologies of societies. Global developments do not occur at the same time and with the same effect in every local geography. In this process, it can be thought of as the establishment of the ideological and political structure of contemporary production, education and public memories together with the social structure, which makes architectural spaces original and pioneering (Aycı, 2020). Monuments and museums are the symbols that display these ideologies of societies the translators of collective power and the common heritage of societies that establish a link between the past and the future. It is possible to see the traces of these ideologies, which are desired to penetrate the memory of the city, society and the world, on the façades of museums and monuments, in their plan constructions and the material choices. The concept of "Genocide" emerged with the persecution of the local people as a result of the increasing racist policies of Nazi Germany with World War II, the massacre of Roma, Jews, disabled people, Soviet prisoners of war and African Germans with a series of systematic acts of violence afterwards; then this concept has been recorded in the collective memory as a cultural trauma.



This study aims to evaluate these concepts produced by the genocide as a cultural trauma in the collective memory through the examples of monuments and museum designs produced by architectural competition projects. In this study; 18 different concepts expressed through these memory spaces were examined over 10 different memory spaces. In the examination, the concepts of genocide in the collective memory and the monuments and museums produced through architectural competition projects are tabulated. After marking each memorial place and the concepts it contains, the table has been graphically interpreted.

2. GENOCIDE CRIME

The concept of "Genocide" which is a combination of the Latin genus "lineage, race" and *cidus* "killer, kill", is undoubtedly referred to as one of the most serious crimes in history. The term "Genocide", which aims to eliminate the existence of a group, community or nation and is used to describe the violent crimes committed against these groups, is the murder of Jews after Adolf Hitler, who came to power in 1933, started World War II, It was first used by Raphael Lemkin in 1944 to describe Nazi policies involving systematic massacres, after the military persecution of the people upon its invasion and President Winston Churchill described the massacre as an unnamed crime.

In psychology, studies have been conducted on survivors to investigate the effect of genocide on cultural trauma, and psychological findings such as anxiety, stress, and panic have been obtained after the trauma. The therapeutic treatment model, which is generally applied to survivors, seems to help these victims convey their experiences and reveal their feelings. This method of treatment aims to alleviate feelings of guilt by enabling survivors to fully express their anger towards criminals and to give them a manageable form against impossible atrocities that they could not have expressed before. Studies of Holocaust survivors show that active recall should be perceived as a positive phenomenon, as it makes death honorable (Bergmann, 1985).

Today, through active recall, reckoning with the past and expressing anger against the perpetrators of the crime of genocide are the main elements; it is studied as an essential part of a broad picture that includes concepts such as memory, collective memory, historical relationship, collective trauma, recall culture and spatial memory.

3. MEMORY

The ability to retain the acquired experiences, sensations, perceptions, impressions, perceptions by retaining them in the mind to recreate them is defined as "memory" (Özak, 2009).

Memory, which is defined as the ability to remember, is the power to consciously store in the mind learnt or previously experienced situations and their connection with the past.

The events experienced in the historical process, the new narratives formed as a result of these events, and the daily repetitive actions awaken the idea that the events of the past are forgotten and should be remembered. Memory is the storage area where these supposedly forgotten things are stored and recalled when desired. Huyssen saw human memory as anthropological data and argued that memory originated from the past (Huyssen, 1999).

Memory can be seen as a mental storage area where the memories can be remembered individually, but memory is not only an individual phenomenon, but also evokes a social expression in the mind to such an extent that the phenomenon of social memory occurs when social, cultural, historical and economic events that are important in the past of societies also reappear around a collective memory.

Collective memory draws attention to the common knowledge of this past, not about the past that individuals lived together in the same period of time. In other words, collective memory is related to the cultural trauma and persecution of the nations subjected to genocide rather than the fact that they lived in the same period. The sensory and



emotional upheavals caused by these traumas are recorded in the collective memories of the societies subjected to genocide. It is now inevitable for the persecuted body to form a "traumatic memory" responsible for carrying spiritual pain. This traumatic memory becomes the place of unbearable sounds, images and heavy emotions over time (Danieli, 2007; Danieli, 1998; Kaptanoğlu, 2000).

If the traumatic effects of this massacre cannot be concluded in the minds of the lost, traumatic memory is transformed into bodily practices by the oppressed societies and passed on to the next generations. The commemoration ceremonies organized to remember all the images of the past and not to be forgotten were important for the societies subjected to genocide, and these images helped to reproduce the identity that was lost or wanted to be forgotten by spreading to life practices (Kolk et al., 1996). Each new generation carries it in memory and keeps it alive forever to strengthen the memory of trauma that has inherited from previous generations and which is obliged to pass on to the next generations to react to the cruelty experienced (Volkan, 2010).

According to anthropologist Nathan Wachtel, fixation on space plays a major role in keeping social memory alive. On the other hand, Pierre Nora emphasizes that memory is spatially established. According to Nora, memory is articulated with material and physical spaces such as battlefields, cemeteries, cathedrals, and prisons. Thus, the memory comes to life in that material space and collective memory appears as memory spaces like monuments and museums. Recalling the memory that is not accepted and tried to be forgotten, reveals the necessity of production of symbolic spaces, while keeping the social memory alive all the time, and it also brings out the phenomenon of memory spaces.

4. MEMORY SPACE

The concept of memory space can be defined as a space that occupies a place in the mind and holds a place in memories in an imaginary sense. For memory spaces to take this naming, it is not enough that they are only related to physical spaces. However, if these spaces are based on a ritual, narrative or a symbol, it can be said that these spaces are memory spaces. For this reason, it would not be wrong to say that memory spaces are historical places even if they do not aim at the memory.

Memory spaces should perceive the historical process through space. Whatever history is intended to be conveyed in museums and monuments, the architectural design is chosen accordingly. It is necessary to capture the key points of events and concepts in history and present them with emphasis to the audience.

Historical events that cause trauma in the minds of societies such as genocide in the historical process; concepts such as exile, hiding anxiety, worry, shame, fear, disappearance, cruelty, claustrophobia, and anguish are transmitted through memory spaces. These memory spaces are also shaped around opposite concepts such as old-new, past-future, hope-despair, young-old, freedom-bondage. Nora (2006: 23) states that memory spaces are not limited to physical spaces; besides museums, cemeteries, archives, collections, festivals anniversaries, agreements, minutes, monuments, holy places are the materials that witness history and serve for the social production of memory (Nora, 2006).

5. METHODOLOGY

This study has an approach practice that is handled in line with a holistic perspective and constitutes the knowledge production process. In this direction, the method to be used in the study was determined as "discourse analysis", which is a qualitative research method that allows thinking of visible and invisible information.

Discourse analysis has been used as a method that analyzes the values intended to be expressed in architectural form and façade. This method has presented ways or methods

to reach different values regarding the perception of values in different ways (Güneş, 2013). The coding method, which is one of these methods, was used in the study. Through discourse analysis, individual codes that define the discourse of each architect were obtained. "Codes" defined as the product of conceptual inference are key concepts derived from the interpretation of discourses. Codes are seen as a means of representing knowledge, transmitted through historical events or objects (Düzgün et al., 2016). In this study, rather than the interaction of concepts and concepts with each other, the interaction of discourses and the relationship between the architectural shell and context are emphasized. The discourses behind the memory spaces in the study were analyzed conceptually. Tables have been created in which meanings are associated with keywords. To create these determined codes in the analysis process, the meanings of the genocide discourses were defined.

6. CASE STUDY

When the architectural competition projects organized in the last 35 years are examined, it becomes visible that there are 10 museums and monuments on genocidal architecture. Table 1. shows the architect of the projects selected first in the competition, the year of the contest, the genocide the country where the design was made, the structural material and the keywords that describe the genocide in the architecture of the project. These 10 projects whose tags were created were interpreted chronologically according to the contest year.

Table 1. The genocidal architecture projects selected first in the competition

	Projects	Images	Keywords
6.1	Jewish Museum Competition year: 1989 Architect: Daniel Libeskind Country / Genocide: Germany / Jewish Holocaust Structural Material: Reinforced Concrete		Hiding, contrast, exile, chaos, hope, impasse, continuity, fragmentation, emptiness, constriction, shame, abstraction, cruelty, fear
6.2	Memorial to the Murdered Jews of Europe Competition year: 1998 Architect: Peter Eisenman Country / Genocide: Germany / Jewish Holocaust Structural material: Concrete		Individual memory, chaos, emptiness, hiding, constriction
6.3	Srebrenica Genocide Memorial Competition year: 2003 Architect: Jhon Gogaberishvili Country / Genocide: Turkey / Bosnian Genocide Structural material: Concrete		Individual memory
6.4	Mausoleum of the Martyrdom of Polish Villages Competition year: 2009 Architect: Mirosław Nizio Country / Genocide: Poland / Jewish Holocaust Structural material: Concrete		Past, future, fragmentation

<p>6.5</p>	<p>Museum of the Second World War Competition year: 2010 Architect: Studio Architektoniczne Kwadrat Country / Genocide: : Poland / Jewish Holocaust Structural material: Metal</p>		<p>Past, future, rise, hope, contrast</p>
<p>6.6</p>	<p>Bologna Shoah Memorial Competition year: 2016 Architect: Set Architects Country / Genocide: Italy / Jewish Holocaust Structural material: Corten-steel structure</p>		<p>Narrowing, contrast, cruelty, shame, rise</p>
<p>6.7</p>	<p>UK Holocaust Memorial Competition year: 2016 Architect: David Adjaye- Ron Arad Genocide: Country / Genocide England / Jewish Holocaust, Roman Holocaust Structural material: Steel</p>		<p>Individual memory, emptiness, chaos, past</p>
<p>6.8</p>	<p>National Holocaust Monument Competition year: 2017 Architect: Libeskind Studio Country / Genocide: Canada / Jewish Holocaust Structural material: Concrete</p>		<p>Direction, past-future, hiding, fragmentation, emptiness</p>
<p>6.9</p>	<p>National Native American Veterans Memorial Competition year: 2017 Architecture: Harvey Pratt Country / Genocide: America / Native American Structural material: Stone</p>		<p>Past, future, chaos, Tradition</p>
<p>6.10</p>	<p>Babyn Yar Holocaust Memorial Center in Kyiv Competition year: 2018 Architect: Querkraft Architekten Country / Genocide: Ukraine / Holocaust Structural material: Steel</p>		<p>Hope, future, past, cruelty, individual memory, emptiness</p>

6.1. Jewish Museum

In 1989, a contest was organized by the Berlin Senate to explain the history and culture of Berlin Jews and to restore the Jewish population that fled Berlin during the Nazi Genocide to Berlin (Young, 2000). Daniel Libeskind's design "Between The Lines" was chosen as the winner.

While Daniel Libeskind shapes his architecture around different angles, lines, intersecting geometric forms and gaps through the concepts of memory, absence and wastedness, he draws attention with his radical approaches to express the genocide ideology (Maden, 2009).



In Libeskind's architecture that defines the genocide, the concept of "memory" and the idea of "emptiness" constitute one of the most important elements of the structure. The concept of emptiness in the museum records, recalls and tells about the history of the Jews who suffered genocide (Tokyay, 2002).

Libeskind has succeeded in making the visitors experience many emotions from fear to hope. The anxiety of hiding at the beginning of the genocide, felt by Daniel Libeskind, turns into a sense of seeking, disorientation, hope, anxiety and fear. Libeskind aims to make visitors experience the anxiety of hiding and losing their way with the axis of continuity, the garden of exile and migration and impasse routes that are created under the ground. These three routes correspond to different life experiences.

6.2. Memorial to the Murdered Jews of Europe

The Holocaust Monument, which was started to be built 2003 and opened to visitors in 2005 as a result of the architectural competition project, opened with the need to make a memorial to commemorate all the murdered European Jews, consists of 2711 concrete blocks. The monument, which is thought to take many years for the Berliners to build, is located between the Brandenbrüg Gate and Postdamer Square, one of the most important touristic places in Germany. Contrary to the inaccessible and monumental stance of traditional memory spaces, the monument reveals a topographic installation where visitors can easily walk around and sit on the concrete masses.

The monument appears before us in a systematically designed rational grid integrity. This grid system also makes visitors feel the instability inherent in its potential to dissolve over time. The monument, which is seen as a so-called rational, consistent and orderly system, causes the human to lose contact with the mind when it grows very large and disproportionately, and then reveals the chaos potential that exists in the human being (Polat, 2019).

The concrete masses, each 95 centimeters wide and 2375 meters long, were designed in a column system with a height starting from zero and varying up to 4 meters. These columns are designed at 95 centimeters intervals to allow individual passage only. Each plane is determined by the intersection of the grid column spaces and the grid lines created by considering the city in a broader context. A shift occurs in this grid system structure, which causes uncertain areas to occur. These uncertain areas narrow, expand, concentrate on certain points and reinforce the sense of concealment to provide a multi-layered experience from any point of the monument.

The columns that do not slip lie between two undulating grids. The contact of these two grid systems with each other defines the zone of instability between them.

The irregularities and imbalances in this grid system are superimposed both in the topography where the monument is located and in the plane of the area formed by the concrete columns. Thus, a conceptual and perceptual deviation is created between the topography of the area and the upper plane of the obelisks. With this deviation, different time periods (past-future) are expressed. The monument's recording of this time difference ensures that the collective memory elements are kept alive in the space.

According to architect Peter Eisenman, who thinks it is impossible to understand the Holocaust, this monument has no purpose, no end, and no way to get in and out. According to the architect, understanding the genocide can only be possible through individual experiences. It is not possible to generalize the individual memory experience with any concept. Therefore, this monument, which tells about the genocide, can be understood subjectively with the concepts that individual memory calls itself.

6.3. Srebrenica Genocide Memorial

Srebrenica has been subjected to many attacks throughout history due to its strategic location. Located in the east of Bosnia, on the border with Serbia and taking its name



from the precious silver mines from its land, Srebrenica is important due to its strategic location. Despite being under the auspices of the United Nations in 1995, with the Bosnian Genocide committed by the Serbs with the massacre of the over 8000 Bosnian men, Srebrenica experienced much more than the persecution of the city throughout its history. (Wagner, 2010). Former Yugoslavia War Crimes Tribunal ruled this massacre by accepting it as genocide and convicted some of the perpetrators of genocide, but did not convict Serbia, which was considered the real criminal.

In the special competition organized by Kartal Municipality within the 4th Stone Sculpture Symposium, the work of JJhon Gogaberishvili was selected and the Bosnian Genocide Monument was built. This monument, built by sculptor JJhon Gogaberishvili, identifies the individual memory of the people who were subjected to the genocide with small stones in the shape of a clock, and the memory of the people who died with the broken clock.

6.4. Mausoleum of the Martyrdom of Polish Villages

The monument designed by Mirosław Nizio, who was the winner in the competition held in 2009, in memory of the savagery and massacre experienced in World War II was completed in 2016. The site where the project was designed was previously a symbolic memorial site dedicated to these tragic events: in fact, it could be called a collective grave of the victims.

Although the design is in search of a symbolic form despite the destruction of the village, it also reveals a traditional structure. Making a fragmented stance more evident with the articulation of the masses, the building relates its fragmentation to its past rather than being questioned for architectural integrity. The design, which includes concepts such as fragmentation, destruction, division and extinction, is referred to as a monument integrated with destruction.

While the indoor and outdoor sections of the building tell the visitors the history of the genocide, the exhibition space that welcomes us afterwards shows the increasing pressure process. Parallel to this narrative, the building marks the deformation and destruction symbolically reflecting the massacre that took place in the region. In addition, the skeleton frame that extends in a single direction by articulating similar units of the building to each other quietly describes the destruction.

6.5. Museum of the Second World War

A competition project themed World War II Museum was organized in Gdansk, Poland, in memory of those who were killed in World War II. The design of a Polish-based architecture firm named Studio Architektoniczne Kwadrat won the competition. According to the jury report, the design was chosen first because; it was found successful due to its plain, simple and understandable architectural expression and elegant combination of modern building thinking and historical background. It is stated that the image of the museum rising symbolically from the ground and the way the museum design is connected to the ground, as in other genocide museums, the connection it establishes with sadness, fear, trauma, the traces of the past with the sky, in other words, with relief, hope and the future, is stated to be impressive.

6.6. Bologna Shoah Memorial

In order not to forget the unfortunate events experienced by the city of Bologna, known as the historical "History of Struggles", it was decided to design a monument. In an international architectural competition organized for this, the team of SET Architects, based in Rome, was chosen first and the construction of this monument they designed was completed in 2016. At the end of the train station to the west of the monument, two pieces of walls that cross the diagonal line of the monument area are covered with natural stone. In the middle of these two parts of the wall, there are two opposing corten-steel structures with a height of 10 meters. The separation of the monument area into two with these structural elements causes a great spatial difference to occur



between the parts facing the railway and the square, and the structure in the middle of the monument becomes the focal point. This description is made because the monument is located at the point where the transition zone between the new and the old is most visible, with a strict definition, with a neighborhood reconstructed for working-class settlement in the 1960s in the north, a railway line in the south, the historical city center and the train station. Bologna Shoah Memorial has brought a very high interpretation of symbolic and monumental value.

As we have seen in the Jewish Museum of Berlin, the narrow and elongated road that defines the genocide, cold and wide enough for only one person to pass, is made clear by cut stones and ground lighting thus, while the users of the space move over these tracks, steel strips placed horizontally and vertically on both sides. It is aimed to create a similarity with the Jews who were killed in cells placed in the same order as the Nazis' concentration camps and to remember the shame. The fear of closed space (claustrophobia) and the feeling of cruelty experienced by the prisoners are made to be felt by a narrow corridor passage of 80 cm width that gradually gets narrower.⁷ When we look at the Bologna Train Station after the rusty iron fences at the end of the corridor passage, it allows us to feel the pain of a different period, which may actually come closer to us. The sound of the box-shaped metal building elements on the outer surface of the monument echoes and refers to the feelings of persecution and anguish suffered by the prisoners who were the victims of genocide. Specially produced flooring and stones are used in the design to reflect the sound.

6.7. UK Holocaust Memorial

The project, which was chosen as the winner of the competition opened in 2016, was built not only in memory of the six million Jews killed in the Holocaust, but also in memory of Roma, gays and disabled people who were killed by the Nazis.

The labyrinth design in the project is to promote individual memory. The spaces between the 23 bronze plates of the monument represent 22 countries whose Jewish communities were rejected in the Holocaust. These spaces lead to a lower staircase and a hall that serves as a reflection place and an underground learning center. The routes proceed to an underground space composed of eight bronze-plate reflectors, referred to as the "Design Court", and a space where the memories of those who survived are shared.

The architects of the project expressed the complexity of the Holocaust genocide as a series of layers hidden over time, and in the project they wanted to make these layers visible and prevent them from being buried throughout history. To achieve this, they stated that they had to create not only a monument of the past but also a living space. They also stated that they aim to provide visitors with an experience that reminds them of vulnerability and contention.

6.8. National Holocaust Monument

The National Holocaust Monument was created as a result of combining 6 triangular masses of concrete material. These triangular masses symbolize the six different ends of the star of David.

The memorial deals with the thought of people fleeing from Canadian soil to hide in a shelter. The structure is designed to explain the effects of the genocide on the Jews. This newly designed genocide monument is envisioned as a geological form emerging from the ground in a region with a unique view of the country. This form, which expresses a place for life, is a symbolic form of a thought that has a vision of the future and continues to live by carrying the echoes of the past.

Although the monument is not only an object erected in its place, it is a passage, a continuous path, but also, for some, it is the whole of "space-time" relationships that



convey the moments of discovery and recovery to visitors through a series of experiences.

Located next to the National Holocaust Memorial, the broken earth-like white marble sphere representing a half-shattered world enables the monument to be recognized from a distance. The inclination of the sphere to the sky offers visitors the opportunity to recall its distinct but fragmented material existence, what has been lost and what has not been lost. This contrast between the two situations invites people to live. National Holocaust Monument expresses its respect for its own memory in silent contemplation. This place, symbolizing its deep-rooted, deep, symbolic forms in the universe, is considered as a symbol that embodies the contrasts such as death and life, resurrection and rebirth.

6.9. National Native American Veterans Memorial

In the National Native American Veterans Memorial architectural project competition, Harvey Pratt's design concept named "Fighters Honor Circle" was unanimously chosen by the jury. The competition jury saw the Honor Circle as the most successful project reflecting the vision and design principles. The memorial design, consisting of a tall steel circle that stays balanced on an intricately carved stone drum reminiscent of chaos, is simple yet powerful and timeless but inclusive. The National Native American Veterans Memorial creates an interactive yet intimate setting for commemoration, reflection, gathering, and healing. The design features common symbols and elements of many indigenous traditions: water, fire, drums, cardinal points, wind, and circle shape. The design is culturally stable and spiritually striking. The Circle is very important in local culture as it allows visitors to connect with it and find the meaning they seek. The design describes the complexity of the cultures, beliefs and values of Native Americans for hundreds of years. The honor circle is not timeless and cannot be dated as this sacred circle is a symbol of timelessness. There is no better way to honor believing cultures than timelessness. A revered symbol in the indigenous cultural tradition, the circle is a monument's timeless and powerful indication. The circular symbol makes individual memory experiences and stories part of the collective memory.

The outer wall around the circle consists of five military seals in each section and four different sections. Benches on the inside of the wall offer a special meditation space. The old footprints on the upper part of the outer wall represent warriors of the past, white represents the future, red represents the power of the creator, yellow mother earth and black ancestors.

6.10. Babyn Yar Holocaust Memorial Center in Kyiv

The monument center, which is thought to be built in a place that witnessed the great massacres in Kyiv, Ukraine, is the first genocide monument in Eastern Europe. Prepared by the Austrian architecture office, the project was chosen as the winner in the competition and became one of the designs planned to be made in the future. The building, designed in contrasts, as in the Bologna Genocide Monument, incorporates concepts such as light and dark, despair and hope. The structure, designed with the thought that the people visiting the memorial center can perceive the Holocaust individually and remind them of past atrocities, enables them to physically experience the danger and despair targeting the Holocaust victims who were murdered in Babyn Yar.

The design team integrated a tall ramp with slowly rising walls. The design takes the visitor from the ground level to 20 meters below the ground and takes them to the exhibition area. This travel experience for visitors feels the path of persecution from the mountain pass to the places of slaughter of the victims of Babyn Yar, while at the same time pushing visitors into the darkness of violence. The light seen at the end of the tunnel means hope for a more spacious future.

Although it is a project that meets the program's needs functionally, the design is not just about the construction of an object. The design is in a continuous narrative as the paths progress towards the field.

The landscape welcomes the visitors first. Then the steppes, reminiscent of Ukrainian agricultural lands, accompany the visitors. In the next first opening, the pedestal and the vertical plate representing the entrance near the museum are seen. Visitors who prefer the road that goes directly to the pedestal instead of the road surrounded by steppes can see the newly excavated valley in the form of a deep cavity reminiscent of the historical excavation site. On the one hand, there are exhibition areas designed in accordance with the valley steps, on the other hand, the retaining wall made of concrete and stone with a ratio of 1: 3 creates a new tension between the natural and human elements in the area.

7. FIELD STUDY

The 10 projects examined within the scope of the field study were handled in two different ways as monument and museum in terms of memorial places expressing the genocide.

It is obvious that the Holocaust Tower in the Berlin Jewish Museum and National Holocaust Monument is one of the memory spaces built by the collective memory to remember the past and not to forget it and to pass it on to future generations. It has a hemisphere consisting of broken earth-like white marble that is designed in association with the building and defining the structure.

Structural materials, which are thought to be important in giving the desired architectural meaning, have been examined through structures. The materials of the structures examined in the study are stone, concrete, steel and metal.

Five of the museums and monuments examined in the study (Berlin Jewish Museum, Mausoleum of the Martyrdom of Polish Villages, National Holocaust Monument and Srebrenica Genocide Memorial) consist of concrete structural materials. It is preferred by architects in monumental buildings because concrete material can take the desired form and geometry more easily, and it can easily give architectural meaning. On the other hand, the use of steel materials in the Bologna Shoah Memorial resulted in a similarity with the Jews who were murdered in cells housed in the same order as the Nazis' concentration camps. Again, the box-shaped metal structure on the outer surface of the monument, echoing the sounds of its elements and referring to the feelings of cruelty and suffering by the prisoners of genocide, proves that the material is effective in narrating the genocide.

Including the concepts of chaos, stalemate and uncertainty, 18 keywords that best express the genocide were determined in the projects and these keywords are shown in Fig 1. In Table 2, the keywords describing the genocide and the genocidal structures containing these keywords are matched.

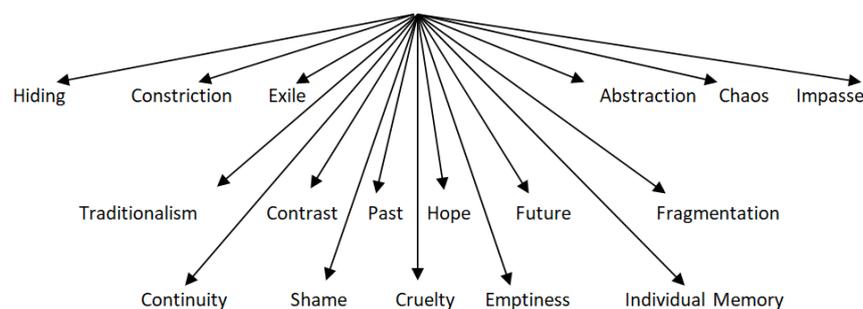


Fig 1. The keywords that best express the genocide

Table 2. The keywords describing the genocide and the genocidal museums and monuments

	6.1	6.2	6.3	6.4	6.5	6.6	6.7	6.8	6.9	6.10
Hiding	✓					✓		✓	✓	
Contrast	✓							✓		
Exile	✓									
Chaos	✓						✓		✓	
Hope	✓	✓	✓		✓					
Individual memory							✓		✓	✓
Past		✓	✓	✓	✓		✓	✓	✓	
Future		✓	✓	✓	✓			✓	✓	
Impasse	✓								✓	
Continuity	✓									
Fragmentation	✓			✓				✓		
Emptiness	✓					✓	✓	✓		
Constriction	✓					✓			✓	
Shame	✓									
Traditionalism				✓	✓					
Abstraction	✓			✓		✓				
Cruelty	✓	✓				✓				
Rise					✓	✓				

The keywords contained in a structure of it in the table are marked. The data obtained as a result of the table were made graphical and interpreted through the codes. The frequency of use of the marked keywords in buildings is shown in Figure 2.

According to the data, it is obvious that the concept of the past is mostly used in memory spaces. The desire to reckon with the past through active recall of events such as genocide in the historical process, to remember the past, and to express anger towards the perpetrators of the crime of genocide, supports the concept of "The Past" in monumental structures. Museums 'cause and intensify social practices' (Williams, 2007: 5) of remembrance. The fact that 7 out of 10 structures under the study includes the concept of the past. Halbwachs says, "It makes no sense to search for [memory] in my brain or any corner of my mind that only I can access: I can only remember [the past] externally, and the group I am in is at a certain time. It provides me with the tools to structure what I remember" (Halbwachs, [1925] 1992, p. 38) is also true. It has been observed that another code that is mostly mentioned in buildings is "Future".

It has been read through the structures through codes that it is desired to erase the past traces of the genocide experienced in the historical process, to make a new beginning, to regain their lost cultural identities, and to look at the future with hope. Genocide monuments and museums, which include the concept of the future in their architecture, are seen as a symbolic form of a future-oriented thought that continues to live by carrying the echoes of the past.

On the other hand, the concepts of least shame and exile are mentioned in the buildings. It has been observed that the Berlin Jewish Museum describes the concept of shame with metal plates representing the faces of the murdered Jews in memory space. It was seen that the Bologna Genocide Monument was felt by the idea of establishing a similarity with the Jews who were murdered in the cells placed in the same order as the Nazis'

concentration camps, through the gaps defined by the steel strips placed horizontally and vertically on both sides of the building.

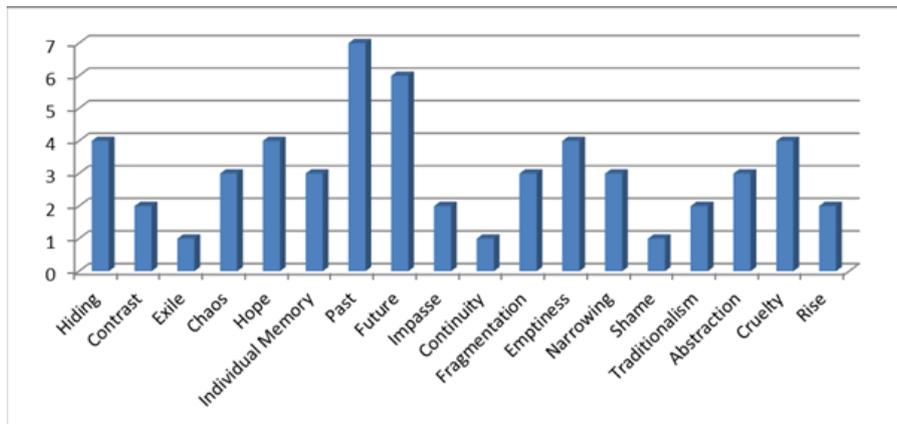


Fig 2. Frequency of use of the marked keywords in buildings

With the zinc material used in the facade design, the Berlin Jewish Museum, with its narrow-angled surfaces and sharp edges, has been understood to describe a zig-zag drawn into the city with a violent hand gesture and a wound opened with a ferocious tool, while the different angles, lines, intersecting geometric forms and voids in the plan setup remember the genocide ideology. It has been observed that he fictionalized over exile, stalemate and chaos.

Structures were evaluated based on the codes revealed. Figure 3 shows that the project that mostly included the concepts of genocide in both plan fiction and facade design was the Berlin Jewish Museum. II. The darkest moments that Jews experienced during World War II were read through the Berlin Jewish Museum with the feeling of not being able to escape and the hope that they did not lose despite their experiences. Museum; has included 14 concepts such as hiding, exile, chaos, opposition, hope, stalemate, uncertainty, continuity, fragmentation, emptiness, recession, shame, cruelty, and abstraction of genocide. Including 14 of the 18 concepts coded; it has also shown that the places of memory built on Jewish history are much more successful in expressing the genocide than other communities. On the other hand, the Srebrenica Genocide Monument, which only evokes individual memory, was not as successful as the Poles in explaining the concept of genocide.

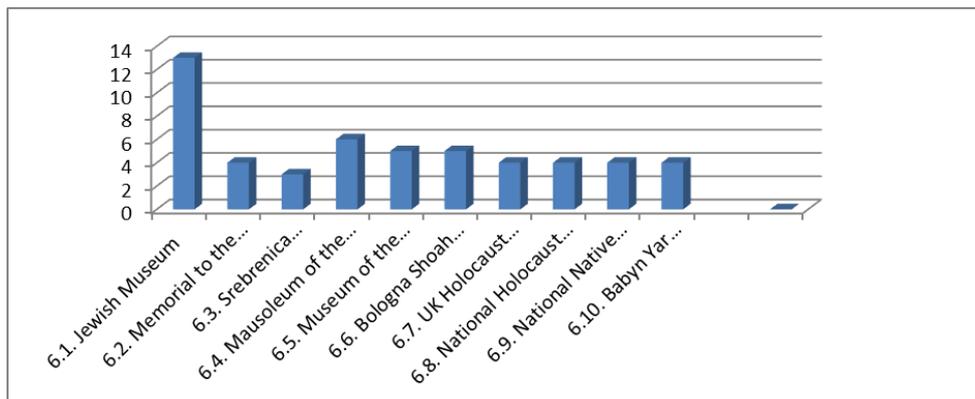


Fig 3. Structures were evaluated based on the codes

8.CONCLUSIONS

Monuments and museums, the symbols that display the ideologies of the societies are the translators of the collective power and the products of the social memory of the nations that establish a connection between the past and the future. According to

anthropologist Nathan Wachtel, fixation on space plays an important role in keeping a social memory alive. On the other hand, Pierre Nora emphasizes that memory is spatially established. According to Nora, memory is articulated in material and physical spaces such as battlefields, cemeteries, cathedrals, and prisons. Thus, the memory comes to life in that material space and collective memory appears as memory spaces like monuments and museums. Remembering the memory that is not accepted and tried to be forgotten, reveals the production necessity of symbolic spaces and ensures that the social memory is always alive.

Social memory gives meaning to these spaces while creating memory spaces. In the places of memory, historical events to be told are called through concepts. These concepts manifest themselves both in the architectural façade and in the plan setup. In this study, 10 different monuments and museums that were designed with architectural project competitions and expressing the genocide were examined. Berlin Jewish Museum has been the most successful explanation of the determined genocide concepts both on the front and in the plan.

It is possible to read the darkest moments of the Jews during World War II, the feeling of being unable to escape, and the hope that they did not lose despite what they lived through the Jewish Museum in Berlin. The Museum implies hiding, exile, chaos, opposition, hope, stalemate, uncertainty, continuity, fragmentation, emptiness, contraction, shame, cruelty and abstraction of genocide in a calm and exaggerated manner. There is a lot we can learn from the museums and monuments in which he describes his painful history without agitating, from his understated and calm stance in expressing the Jews' genocide.

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