

A CONTEMPORARY APPROACH TO MEMORIAL DESIGN IN THE LIGHT
OF COLLECTIVE MEMORY THEORY: GUIDELINES FOR ANKARA TRAIN
STATION SQUARE

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ABSTRACT

A CONTEMPORARY APPROACH TO MEMORIAL DESIGN IN THE LIGHT OF COLLECTIVE MEMORY THEORY: GUIDELINES FOR ANKARA TRAIN STATION SQUARE

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In Turkey, the recent social events and manifestations, and especially the deadly terrorist attacks have given rise to a search for alternative means of conceptualizing collective memory and the role of memorials that are meant to keep collective memories alive. As all groups of individuals have their own memories, there is a need for a new understanding in the design of memorials in order to sustain collective memories of different social groups. In this study, following the theoretical framework, a number of examples of memorial design are analyzed and critically evaluated. And finally, as a case study, Ankara Train Station as the site of a future memorial is studied based on findings from theoretical framework and the examples. This research focuses on memorials by looking at them from the point of social and spatial practices as part of the dynamics of collective memory. In this regard, it is intended to generate a basis for memorial design that supports collective memory by putting forward a relational dialogue between everyday practices and the built environment.

Keywords: Monument/memorial, memorial design, collective memory, Ankara Train Station, terrorist attacks.

ÖZ

KOLEKTİF BELLEK TEORİSİ İŞIĞINDA “ANIT” TASARIMINA ÇAĞDAŞ BİR YAKLAŞIM: ANKARA TREN GARI MEYDANI İÇİN ÖNERİLER

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Türkiye’de, günümüzde yaşanan sosyal olaylar, manifestolar ve özellikle terör saldırıları kolektif belleğin kavramsallaştırılmasına ve kolektif bellekleri canlı tutması gereken “anıt” kavramı ve tasarım yaklaşımlarına yönelik alternatif yollar arama ihtiyacını ortaya çıkartmıştır. Her sosyal grubun kendine ait hafızası olması nedeniyle, her farklı gruba ait olan kolektif bellekleri sürdürebilmek için yeni bir anma mekânı tasarım yaklaşımına ihtiyaç vardır. Bu çalışmada, kolektif bellek kuramına dayalı kuramsal tartışmayı takiben, anıt ve anma mekânı örnekleri analiz edilmiş ve eleştirel bir bakış açısı ile değerlendirilmiştir. Son olarak, gelecekteki bir anma mekânı olarak Ankara Garı ve Gar Meydanı, kuramsal çerçeve ve örneklerden kazanılan bulgulara dayanarak tarihsel süreç içerisinde incelenmiştir. Bu çalışma, anıtları ve anma mekânlarını, kolektif belleklerin dinamiğinin bir parçası olan sosyal ve mekânsal pratikler bağlamında ele almaktadır. Bu kapsamda, gündelik pratikler ve yapıllı çevre ile ilişkiyel bir diyalog öne süren bir anma mekânı oluşturmaya yönelik tasarım ilkeleri üretilmesi amaçlanmıştır.

Anahtar Kelimeler: Anıt, anma mekânı tasarımı, kolektif bellek, Ankara Garı, terör saldırıları.

To All Innocent Ones Affected from Terrorism

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CHAPTER 1

INTRODUCTION

1.1. Problem Definition

Recently in Turkey, we have encountered a number of social events such as the Gezi manifestations which started as a local demonstration against the destruction of Gezi Park but turned into nation-wide anti-government manifestations in June 2013. The terrorist bombings which targeted a manifestation held for peace, killed hundreds of people and injured many on 10 October 2015. These events have mostly influenced the young generation who raised their voices both in social media and the streets. However, the impact of the events has been ephemeral due to the fact that other social events and mass killings have followed the previous events. While these social events keep snowballing, only the current ones tend to be remembered for a limited time. Therefore, it can be said that most of the social events, their meanings and memories tend to fade away. The constantly changing agenda has brought about a certain interruption in the remembrance of the events. Consequently, the need to keep alive the memories of the social events such as Gezi manifestations and the victims killed in the terrorist bombings necessitates a search for alternative means of conceptualizing collective memory and the design of memorials which are meant to keep collective memories alive.

Monuments and memorials have been used since ancient times to remind a war, heroes or revolutions; however, their meaning and effect can be discussed today, with the changing character of contemporary societies. One of the reasons why the meaning and effect of monuments and memorials is debatable today is that massive and static monuments in the cities do not represent anymore the new dynamics and the values of the new generations. It has been generally thought that memories can be kept by solid objects, which provide their durability beyond their pure mental existence. However, in time they inevitably become a part of the physical environment, which push them into the mental and visual blur of the cityscape. This

moves the meaning of memorials away and unfortunately turns them into urban furniture.

The other reason which causes to reduce the meaning of the memorials is that they serve to the construction of a collective memory or — an official history by the ruling authority. In addition, memorials are committed to a nation, to commemorate national heroes, which sometimes put into shades the social groups' own memories. Recently, we have a chance to hear the voices of others thanks to social media which act as a platform bringing them together, making it easier to see the societal diversity. In Turkey, there are some recent initiatives such as 'Asi Keçi', 'Karakutu', 'Hafıza Kaydı', 'Hafıza Merkezi', 'Hafıza Kolektifi' each of which has a different topic of concern, but the common ground is to keep a social group's memories alive. All groups have their own memories; therefore, a new understanding in the design of memorials needs be searched in order to sustain collective memories of different social groups by the help of art and architecture.

Architecture mostly produces permanent entities. However, with the collaboration of architects with artists, mnemonic characteristic of memorials can be achieved. In addition, the participation of the social groups who have lived and have been affected from the events become crucial because memory cannot and should not be dictated by any authority. In this thesis, it is argued that memories which have meaning in a society or social group should be taken into consideration. Therefore, a dialogical relation with these events can be established in a memorial design.

Although Ankara Train Station has a strong meaning and memories related to the modern capital city and societal modernization, it is evidently not possible to sustain the same meaning after the recent terrorist attacks. In October 2015, the terrorist bombings which targeted a manifestation held for peace, killed hundreds of people and injured many in the square in front of the Ankara Train Station. The terrorist bombings deeply affected the society especially new generations who raised their voices by protesting the government both in social media and the streets due to the lack of security measures. However, the impact of the event risks to fade away due to

the constantly changing agenda of the country. Some people (either the relatives or politicians) commemorate the event in the site of the attack monthly. There is a need for a memorial design which could enable such commemorations and also to be experienced in the everyday life of the city.

1.2. The Aim of the Study

The new understanding of memorials brings forth the sensory experience, temporality and interaction. In addition to these, it encourages commemorative forms of public art and supports voices of others. With the help of sensory experiences, the process of remembering, feeling and sustaining the memory, the effect of the memorials can be increased. Also, memorials need to be alienated from their physical environments. In addition, the people's interaction with memorials may strengthen the sense of durability of memories. This interaction can come from the memorial itself or can be provided by people's participation to memorial construction.

In short, contemporary memorials need to be produced or re-produced collectively and to be visible in everyday life. Thus, the present study is based on the necessity for a new understanding in the design of memorials. It aims at searching for different aspects of memorials as works of architecture and finally to inquire Ankara Train Station, as the site of a future memorial.

1.3. Methodology

This study aims to keep collective memories alive in an urban space by interpreting memorials as works of architecture. In this study, in consideration with their physical and metaphysical features, memorials are examined in urban context. Following the theoretical framework which contains collective memory, the difference between monument and memorial, the new understanding of memorial design and public art, a number of examples which include official and community-based memorials, spontaneous memorials in the places of recent tragedy and other commemorative practices are analyzed and critically evaluated.

After a series of analysis and critical evaluations, a basis for contemporary memorial design is formed. And, finally as a case study, Ankara Train Station as the site of a future memorial is inquired. This inquiry includes the meaning of the station since early times of the Turkish Republic, so a chronological framework is formed. And finally, in consideration of these studies, a general framework of guidelines that could form a basis for a future memorial design is proposed at the end of this thesis study.

This study seeks to go beyond the conventional focus of memorial design and focuses on memorials by looking at them as social and spatial practices as part of the dynamics of collective memory. In this regard, this study is intended to generate a basis for a brief of a memorial design that could support the collective memories by putting forward a relational dialogue between everyday practices and the built environment.

CHAPTER 2

THE RECONSTRUCTION OF THE PAST

We, as members of a group of society, reconstruct the past in many different ways such as memories, books, newspapers, commemorations and so on. In this chapter, I particularly focus on the theory of collective memory, monuments and memorials and commemorations and rituals as forms of the reconstruction of the past.

2.1. Memory as a Social Phenomenon

Previously, memory studies were mostly neglected by the historians because they did not regard memories as trustful and scientific. Yet, with the acceptance of oral history as a source of information, the scope of memory studies has started to broaden recently. In addition, the rising attention on multiculturalism has increased the significance of memory studies with a new dimension. This new dimension has brought to the light the memories of social groups, which can be defined as “collective memory.” In order to find out the devices of recalling memories in a group, the theory of collective memory (the theory of social context of remembering) is needed to be examined. This is the reason why this dissertation focuses on the theory of collective memory.

2.1.1. History and Memory

The discussions upon history and memory are still on the agenda as one of the theoretical challenges without reconciliation. While traditional historians perceive memory as a phenomenon unrelated to history, contemporary historians mostly perceive the relation of memory and history as complementary to one another. For traditional historians, the claim of history is scientific, objective and impartial; on the contrary, memory is inevitably unreliable, distorted and complicated. The historian Robin George Collingwood believes that:

History is a certain kind of organized and inferential knowledge, and memory is not organized, not inferential at all. If I say, “I remember writing a letter to

So-and-so last week,” that is a statement of memory, but it is not a historical statement. But if I can add “and my memory is not deceiving me; because here is his reply.” then I am basing a statement about the past on evidence; I am talking history.¹

The historian Burke, in the inspirational chapter *History as Social Memory* in his book *Varieties of Cultural History*, refers to history from a different viewpoint; as ‘social memory’, using the term as “a convenient piece of shortland which sums up the rather complex process of selection and interpretation.”² According to Burke, the traditional account of the relation between memory and history, in which memory reflects what actually happened and history reflects memory, now seems much too simple.³ In addition, history and memory relations have been discussed since 1960s⁴, because not only memory but also history is selected, interpreted, distorted and is influenced by social groups; thus, they are not regarded as objective any longer. Olick and Robbins support the idea by stating that history is also written from the point of view of a certain group in a certain time and place and their sources were chosen arbitrary.⁵ In addition, they touch upon the changing focus of historiography, which is “from the official to the social and cultural”.⁶

To sum up, even though the ongoing conflicts between history and memory have not reached an accurate conclusion, it can be said that both are created and influenced by a particular social group. This emphasis upon the influence from social groups

¹ Robin George Collingwood, *The Idea of History* (Oxford; New York: Oxford University Press, 1994), 252-253.

² Jeffrey K. Olick and Joyce Robbins, “Social Memory Studies: From “Collective Memory” to the Historical Sociology of Mnemonic Practices,” *Annual Review of Sociology* Vol. 24. (1998): 110.

³ Peter Burke, *Varieties of Cultural History* (New York: Cornell University Press, 1997), 43.

⁴ In 1960s, multiculturalism emerged against historiography as a dominant historical knowledge, and the objectivity of historiography started to be inquired. See, Barry Schwartz, “Memory as a Cultural System: Abraham Lincoln in World War II,” *American Sociological Review* 61, no. 5. (1996): 908-927.

⁵ Olick and Robbins, op. cit., 110.

⁶ Ibid., 110.

creates the convergence between history and memory instead of an official history by the ruling authority.

2.1.2. The Evolution of Memory Studies

Art of memory (*ars memoriae*) is the classical memorizing technique used by orators to memorize their speeches through putting images in well-ordered and mentally constructed places.⁷ By the help of the mental journey associated with these places orators could easily remember their speeches. For Frances Amelia Yates, this technique provided groups of individuals with collective remembering as well as individuals.⁸

Yates, in her book *The Art of Memory*, explains the importance of memory for the ancient cultures compared to moderns by emphasizing that because of the lack of printing art of memory has a vital importance and orality was the key of cultural transmission.⁹ However, the prevalence of the art of memory technique changed from time to time. For instance, the technique lost its importance in the Middle Ages, but it gained back its popularity in Renaissance.¹⁰ Nonetheless, the advancement on printing in 18th century substantially gave rise to the obsolescence of this technique in everyday life.

Although memory has been a pursuit for social thinkers since Ancient cultures, social aspects of memory came into forefront in the late 19th century. Indeed, the striking increase in memory studies have arisen since about the late 20th century. There are social and political reasons why the concern about social framework of memory has grown so much, and social thinkers 'rediscovered' Maurice Halbwachs' studies at the turn of the 21st century.

⁷ Ahenk Yılmaz, "Memorialization as the Art of Memory: A Method to Analyse Memorials," 267.

⁸ Frances Amelia Yates, *The Art of Memory*, University of Chicago Press, Chicago, London., 129-159.

⁹ *Ibid.*, 4.

¹⁰ Yılmaz, *op. cit.*, 269.

In the late 19th century, nation-state builders treated memory and historiography as a way to unify societies by nationalist approaches. They produced numerous monuments with nationalist content in public spaces. Therefore, it can be stated that the late 19th century was an era in which social and political dimensions of memory were understood and its devices were used.

Since the late 20th century, memory studies have gained a new dimension. For Pierre Nora, the “memory boom” in the late 19th century was related with the rising nationalism; whereas the “memory boom” of the late 20th century, has been related with the fall of nationalism.¹¹ Also, it can be stated that WWI caused to the rise of nationalism; by contrast, WWII lead to the resurgence of repressed identities.

Barry Schwartz defines three aspects of the intellectual culture of 1960s: a) multiculturalists against historiography as a dominant historical knowledge, b) postmodernists raising interest in the relations linking history, memory, and power, c) hegemony theorists constituting a class-based account of the politics of memory, highlighting memory contestation, popular memory, and the instrumentalization of the past.¹² Michael Kammen also adds that the rise of multiculturalism, the fall of Communism and the politics of victimization and regret have encouraged the studies on memory.¹³

Kerwin Lee Klein emphasizes that in the 1980s the scholarly boom on memory occurs by the trigger of some publications, for instance Yosef Yerulshalmis’s *Zakhor: Jewish History and Memory*.¹⁴ Socially traumatic events such as genocides

¹¹ Pierre Nora, “Between Memory and History : Les Lieux de Mémoire,” *Representations* 26. (Spring, 1989): 26.

¹² Barry Schwartz, “Memory as a Cultural System: Abraham Lincoln in World War II,” *American Sociological Review* 61, no. 5. (1996): 908-927.

¹³ Michael Kammen, “Review of Frames of Remembrance: The Dynamics of Collective Memory, by Iwona Irwin-Zarecka,” *History and Theory* 34, no. 3. (1995): 245-261.

¹⁴ Kerwin Lee Klein, “On the Emergence of Memory in Historical Discourse,” *Representations* 69. (Winter, 2000): 127.

and terrorist attacks lead to an increase in the socially concerned memory studies as the result of a growing interest to repressed groups.

Jeffrey K. Olick, Vered Vinitzky-Seroussi and Daniel Levy point out this new contemplation of memory as:

Following the decline of post-war modernist narratives of progressive improvement through an ever-expanding welfare state, nation-states turned to the past as a basis for shoring up their legitimacy. The decline of utopian visions supposedly redirected our gaze to collective pasts, which served as a repository of inspiration for repressed identities and unfulfilled claims.¹⁵

In other words, while the totalizing approach of the traditional historiography has been criticized, “the others” in the society and their memories have gained importance. Therefore, the theory of collective memory has been rediscovered and studies quoting references to the French sociologist Maurice Halbwachs have sensibly increased.

2.1.3. Maurice Halbwachs as a Pioneer of Collective Memory Theory

According to Olick and Robbins, the term ‘collective memory’ was first used by Hugo von Hofmannsthal in 1902.¹⁶ However; ‘collective memory’ became prevalent in the late twentieth century through the rediscovery of Maurice Halbwachs’ pioneering study “*Les Cadres Sociaux de la Mémoire*” (The Social Frameworks of Memory), written in 1925. To understand Halbwachs’ theory of collective memory, it is essential to investigate his intellectual background first.

Maurice Halbwachs’ studies on memory took insights from two important figures in the late 19th century: the philosopher Henri Bergson and the sociologist Emile Durkheim. In his early years, Halbwachs encountered with Bergson’s thoughts, which paved the way for his decision to pursue a career in philosophy. Although he

¹⁵ Jeffrey K. Olick, Vered Vinitzky-Seroussi and Daniel Levy, *The Collective Memory Reader*, (New York: Oxford University Press, 2011), 3.

¹⁶ Olick and Robbins, op. cit., 106.

later changed his field of specialization to sociology, his experience with Bergson's philosophy left traces in his thought.

In the late 19th century, ascending rationalization brought about objectivity against subjectivity. Bergson rejected objectivist accounts, arguing that subjectivity was the only source of true philosophical knowledge.¹⁷ He put emphasis on the issue of "experience of time" and his analysis of the experience of time brought forth "memory" as its key feature. What separates Bergson from the other philosophers is that he approached memory as an active engagement rather than a passive storage, and also as fluid and changing rather than the objective reproduction of the past.¹⁸ Bergson's arguments on the variability of memory have opened Halbwachs' horizon and led him to focus on the difference between objective and subjective comprehension of the past.

While both Bergson and Durkheim rejected objective and materialistic approaches of time, the former focused on the variability of the individual experience, whereas the latter put emphasis on the differentiation among structures of social organizations, meaning that each society produced its own concept of time. In other words, to Durkheim, social facts varied not according to subjective experience but according to the 'changing forms of social structure'.¹⁹

For Halbwachs, memory is not framed in the past only; it can also be shaped in the present. Therefore, it is variable rather than constant. Indeed, studying memory, as a result, is a matter of not reflecting philosophically on inherent properties of the subjective mind but of identifying its shifting social frames.²⁰ Halbwachs' essential

¹⁷ Olick, Vinitzky-Seroussi and Levy, *op.cit.*, 17.

¹⁸ *Ibid.*, 17.

¹⁹ *Ibid.*, 18.

²⁰ *Ibid.*, 18.

works on collective memory are inspired by Bergson's arguments of time and memory, and Durkheim's ideas on the changing form of social structure.

In 1925, Halbwachs wrote "*Les Cadres Sociaux de la Memoire*" (The Social Frameworks of Memory), and brought a new perspective to memory studies by dealing with the social context of individual remembering and forgetting. In 1941, he published "*La Topographie légendaire des Evangiles en terre sainte: étude de mémoire collective*" (The Legendary Topography of the Gospels in The Holy Land) and focused on religious commemorative symbols, rituals and technologies and the sites of events related with the origin of Christianity. In 1950, he wrote "*La mémoire collective*" (The Collective Memory) and explained the relationship between autobiographical, historical, collective and individual memory. In order to comprehend his theory of collective memory, I believe it is important to focus on "*Les Cadres Sociaux de la Memoire*" (The Social Frameworks of Memory) and "*La mémoire collective*" (The Collective Memory) more closely.

Halbwachs, in the Social Frameworks of Memory (*Les cadres sociaux de la mémoire*), sets out the basis for social remembering and forgetting. He puts emphasis on such issues: memory as a social phenomenon, collective memories as plural, individual and collective memory, conscious memory and presentist approach.

Halbwachs, as one of the first authors who attribute memory to a collective entity, believes that memory is a social phenomenon reconstructed in a social milieu. In other words, memory is a subject of social structure and how its groups' consciousness collaborate. Indeed, he states, "It is in society that people normally acquire their memories. It is also in society that they recall, recognize, and localize their memories"²¹

Besides approaching memory as a social phenomenon, he puts emphasis on the multiplicity of the social groups; i.e. the plurality of collective memories. That is to

²¹ Halbwachs, *On Collective Memory*, 38.

say, collective memory, contrary to traditional understanding of history, is not designated by an authority but reconstructed by each group in the society. Therefore, there are as many collective memories as there are social classes, families and associations in a society. That's why, he believes that the reconstruction of the past necessitates placing oneself in the perspective of the group or groups.²²

There is no [thus] point in seeking where ... [memories] are preserved in my brain or in some nook of my mind to which I alone have access: for they are recalled by me externally, and the groups of which I am a part at any time give me the means to reconstruct them.²³

As I have mentioned so far, Halbwachs asserts that remembering is a social act. Nonetheless, he approaches remembering in a dream as an exception. As we dream, we are in an unconscious state. In other words, in nocturnal life, consciousness is isolated and turned upon itself. For him, in order to remember true memories, one needs to be in “contact with a human society that can guarantee the integrity of our memory.”²⁴ In a sense, we, as individuals, are not capable of recalling our past truly, because, in nocturnal life, we are disengaged with society, which means we are detached from the system of social representations. It is the moment that a person is no longer able to rely on frames of collective memory.²⁵ As Halbwachs argues, unstable fragments and images of dreams do not provide the group support that makes waking life and memory cohesive and structured.²⁶ Thus, only the collaboration of people in a society can settle the conscious memories.

In the *Social Frameworks of Memory (Les cadres sociaux de la mémoire)*, we can also observe Halbwachs' presentist views and the emphasis upon the repetition for

²² Ibid, 40.

²³ Ibid., 38.

²⁴ Ibid., 41.

²⁵ Ibid., 39.

²⁶ Coser, “Introduction,” in *On Collective Memory*, 23.

collective remembering. For him, it is not possible the past to occur as it was, because we cannot preserve the past as such, which means we can only reconstruct it in the present conditions.²⁷

In his publication *The Collective Memory (La mémoire collective)*, Halbwachs supports his opinions with both real and hypothetical examples instead of claiming definite judgements. According to him, for an accurate recalling, we need other people. In other words, being a group member and the testimony of those in the group ease us to remember.

He also remarks that although we think that we are free in our thought and feelings, we remember under the influence of a collective thought. Most social influences we obey usually remain unperceived.²⁸ His analysis on childhood memories²⁹ can be a striking example:

Once we become adults, it is often impossible to say whether a memory of a childhood experience is more the result of stored features of the original moment or some kind of compilation out of stored fragments, other people's retellings, and intervening experiences.³⁰

In "The Collective Memory" (*La mémoire collective*), Halbwachs continues his discussion on collective memory by developing a distinction between historical and autobiographical memory. Historical memory is the memory of an event which is not directly lived, but the reminiscence of it is captured somehow; it could be through reading or listening or commemoration. On the other side, autobiographical memory encapsulates the experiences which are lived directly, or indirectly, but one's memory is shaped around the events. What is more, autobiographical memory may enhance the bond between the people who experience or be affected by the same

²⁷ Halbwachs, *On Collective Memory*, 47.

²⁸ Maurice Halbwachs, *The Collective Memory*, trans. Francis J. Ditter Jr and Vida Yazdi Ditter (New York: Harper & Row Colophon Books, 1980), 45.

²⁹ *Ibid.*, 35-41.

³⁰ Olick, Vinitzky-Seroussi and Levy, *op.cit.*, 18.

event. Nevertheless, if the contact ends between these participants, their memory tends to fade away, which reveals the importance of commemorations and rituals.

In conclusion, Halbwachs' the Social Frameworks of Memory (*Les cadres sociaux de la mémoire*) and The Collective Memory (*La mémoire collective*, 1950) extend the scope of collective memory theory. For some commentators, there are some contradictions between these publications, which I will mention under the following title.

2.1.4. Extending Halbwachs' Theory of Collective Memory

Maurice Halbwachs was neither the first nor the last scholar who approaches memory within a sociological framework. Yet, his works have inspired many academics and students and have encouraged them to study on the social dimension of memory. Although the studies on collective memory have been proliferating, some scholars criticize this proliferation by asserting that the overtly and indiscriminately usage of the term overshadow its real meaning. That's why, most scholars choose to write what the term actually means. While inquiring the term, most scholars benefit from Maurice Halbwahcs' collective memory theory, while others approach it skeptically.

In this part, I will concentrate on other views on the theory of collective memory in order to construct the theoretical framework of this thesis. How we conceptualize the term collective memory is important because each different understanding necessitates different methodological strategies and different knowledge. To reach this framework, the theory of collective memory is examined under a number of headings: 1) Individual memory vs. collective memory, 2) Individualist or collectivist understanding of the theory of collective memory, 3) Presentist view 4) Proliferation of other terms, 5) Trauma and memory relationship.

2.1.4.1. Individual Memory vs. Collective Memory

As I have mentioned, Halbwachs attributes memories directly to a collective entity and asserts that the memory becomes meaningful in a social group. The French sociologist claims:

Since it is impossible to deny that we often replace our remembrances within a space and time whose demarcations we share with others, or that we also situate them within dates that have meaning only in relation to a group to which we belong, these facts are acknowledged to be the case.³¹

Individual and collective relation of memory have also been discussed by other scholars. Regarding this issue, there are scholars who agree with Halbwachs' point of view such as the philosopher Paul Ricœur. According to Ricœur, there are two types of memory: individual memory and collective memory. The individual memory is based on what he or she has confronted or done or suffered from, and collective memory is a set of memories which individuals share with other members of their group. Indeed, Ricœur defends that collective memory antedates individual memories by saying that we are born into a 'familial' discourse replete with accounts of our group's (family, nation, etc.) past, and our individual memories take shape against the backdrop of this collective memory.³²

Many psychologists, sociologists, historians and anthropologists, extensively confirm the theory of Halbwachs. Frederic Bartlett known as the first modern psychologist studied on the social dimension of memory attributes importance to group dynamics in individual remembering.³³ Gadamer, also, argues:

³¹ Halbwachs, *The Collective Memory*, 54.

³² Paul Ricœur, *Memory, History, Forgetting*, trans. Kathleen Blamey and David Pellauer (Chicago and London: University of Chicago Press, 2004), 96.

³³ Frederic C. Bartlett, *Remembering: A Study in Experimental and Social Psychology*, (Cambridge: Cambridge University Press, 1932).

It is time to rescue the phenomenon of memory from being regarded as a psychological faculty and to see it as an essential element of the finite historical being of man.³⁴

The social anthropologists Paul Connerton believes the meaningless of the idea of an individual memory which is absolutely separated from social memory.³⁵ According to Connerton, even autobiographical memory cannot be separated from the social environment. Although it is experienced by an individual, even the expression of the memory is unintentionally shaped by the social environment. In accordance with this understanding, “there is no such thing as individual memory.”³⁶

While some studies put importance on the social nature of individual remembering, the others defend that there is no conflation of individual and collective memory. For instance, the founder of psychoanalysis, Freud, advocates the individual-psychological approach to memory. Freudian approach identifies individual’s unconscious acts as a storage for all past experiences.

Winter and Sivan explain their objection with Durkheimians who tenaciously defend that individual memory is entirely socially determined and individuals do not have a role in the history of collective memory.³⁷ They are dissatisfied with a concept “passively obeying the interiorized collective will.”³⁸

³⁴ Hans Georg Gadamer, *Truth and Method*, 2nd ed. (London and New York, Continuum, 1989), 14.

³⁵ Paul Connerton, *How Societies Remember* (Cambridge, Eng.: Cambridge University Press, 1989), 37.

³⁶ Michel Schudson, “Dynamics of Distortion in Collective Memory,” in *Memory Distortion: How Minds, Brains, and Societies Reconstruct the Past*, ed. Daniel Schacter (Cambridge, Mass.: Harvard University Press, 1995), 346.

³⁷ Jay Winter and Emmanuel Sivan, “Setting the Framework,” *War and Remembrance in the Twentieth Century*, ed. Winter and Sivan (Cambridge: Cambridge University Press, 1999), 23.

³⁸ James Fentress and Chris Wickham, *Social Memory* (London: Blackwell, 1992).

In conclusion, there are different opinions about the relation between individual and collective memory. Historian Peter Burke summarizes the dilemma between two different opinions as such:

The analogies between individual and group thought are as elusive as they are fascinating. If we use terms like 'social memory' we do risk reifying concepts. On the other hand, if we refuse to use such terms, we are in danger of failing to notice the different ways in which the ideas of individuals are influenced by groups to which they belong.³⁹

This thesis accepts that even if there is an individual memory, it should be reconstructed by the individual's social milieu; therefore, it acknowledges the individual consciousness, but believes that it is unintentionally shaped by social environment.

2.1.4.2. Individualist or Collectivist Understanding of The Theory of Collective Memory

Jeffrey. K. Olick, in his article "Collective Memory: The Two Cultures", discusses individualist and collectivist understandings of collective memory. According to Olick, Halbwahcs talks about two distinct phenomena of collective memory: The first one is 'the aggregation of socially framed individual memories', i.e. individualistic understanding of collective memory. And the second one is 'the collective phenomena *su generic*', i.e. collective commemorative representations and mnemonic traces. In respect thereof, Olick states:

Collective memory has been used to refer to aggregated individual recollections, to official commemorations, to collective representations, and to disembodied constitutive features of shared identities; it is said to be located in dreamy reminiscence, personal testimony, oral history, tradition, myth, style, language, popular culture, and the built world.⁴⁰

³⁹ Burke., op.cit., 45.

⁴⁰ Jeffrey K. Olick, "Collective Memory: The Two Cultures," *Sociological Theory* 17, no. 3 (1999): 336.

It can be said that particular forms of society cannot be reduced to individual psychological processes, because groups have memories, identities, ideas, styles and they are more than the aggregation of individual subjectivities. Therefore, an individual or aggregated approach is not adequate.

Olick tries to reach a rapprochement between these approaches by “using collective memory as a sensitizing term for a wide variety of mnemonic processes, practices, and outcomes, neurological, cognitive, personal, aggregated, and collective.”⁴¹ To sum up, an individual memory without social experience is not possible, just as a collective memory without individuals participating in social life.

2.1.4.3. Presentist View

The contemporary American sociologist Barry Schwartz explains the reconstruction of the past in a different way.⁴² In the article "The Social Context of Commemoration: A Study in Collective Memory," Barry Schwartz mentions two kinds of theory: The first is an absolutist theory which asserts that there is nothing contingent about our historical understandings; the second is the relativistic theory which asserts that there is nothing constant.⁴³ He offers finding a way between these two extremes.⁴⁴

According to him, if the presentist view was valid, there would be no continuity in history, and history would be made up of only a series of snapshots from different dates. He approaches the past as a compound of persistence and change, of continuity and newness.⁴⁵ He states:

⁴¹ Ibid., 346.

⁴² Barry Schwartz, "The Social Context of Commemoration: A Study in Collective Memory," *Social Forces* 61, No. 2 (1982): 374-397.

⁴³ Ibid., 376.

⁴⁴ Ibid., 376.

⁴⁵ Coser, op.cit., 26.

Recollection of the past is an active, constructive process, not a simple matter of retrieving information. To remember is to place a part of the past in the service of conceptions and needs of the present.⁴⁶

Therefore, it can be said that it is not necessary to escape from Durkheim's persistence on historical continuity that much. As Schwartz emphasizes, acknowledging collective memory with both its cumulative and presentist characteristics could give us a compromise: a reconstruction of the past in the light of the present.

2.1.4.4. Alternative Terms to Collective Memory

Some scholars argue that 'collective memory' is an inadequate substitute for older terms such as myth. For instance, Gedi and Elam explain the use of collective memory as "an act of intrusion... forcing itself as a molten rock into earlier formation...unavoidably obliterating fine distinctions."⁴⁷ Others worry about adapting the individual memory to the collective level. To the extent that, French historian March Bloch criticized Halbwachs by borrowing terms from individual psychology and simply adding the adjective 'collective' as a proliferation of term.⁴⁸ Also, Fentress and Wickham regard collective memory as a concept of collective consciousness disconnected from actual thought process of any particular person."⁴⁹ On the other hand, Peter Burke explains the dilemma as follows:

If we refuse to use such terms, we are in danger of failing to notice the different ways in which the ideas of individuals are influenced by the groups which they belong.⁵⁰

⁴⁶ Schwartz, op.cit., 374.

⁴⁷ Noa Gedi and Yigal Elam, "Collective Memory— What is it?," *History and Memory* 8, no. 1. (Spring- Summer, 1996): 30.

⁴⁸ Burke., op. cit., 44-45

⁴⁹ Fentress and Wickham, op.cit., 1.

⁵⁰ Burke., op. cit., 98.

Yet, those dissenting from Halbwachs continue to search for an alternative to the term of “collective memory”. They have coined new terms as “collective remembrance,”⁵¹, “social memory,”⁵², or rejected all the terms in the name of the old-dated concept of “myth.”⁵³

2.1.4.5. Trauma and Memory Relationship

Trauma can be defined as suffering from an emotional shock, or a physical injury. Besides individuals, the wounds of trauma can belong to collectivities too. An individual or individuals suffering from trauma can both be very fragile or aggressive. Therefore, traumas can stimulate violence and the repression of traumatic memories may lead to various problems from cynicism to terrorism. Therefore, psychic wounds of trauma should be soothed. Many governments confine themselves to give a public statement after traumatic events such as terror attacks or massacres. According to Shriver, a statement or a call is not sufficient, forgiveness necessitates some kind of acknowledgement and confrontation personally or collectively.⁵⁴

The relation between memory and trauma has been analysed by several scholars. In the investigation on “cultural trauma” done by Alexander et al., the emphasis is put on the relation between memory, identity and public discourse. In this study, the authors question how memories of traumatic events affect the construction of collective identities because these have potential to be a permanent trace in the formation of collective memories and identities.⁵⁵ Jeffrey Alexander argues that:

⁵¹ Winter and Sivan, op. cit.

⁵² Fentress and Wickham, op.cit.

⁵³ Gedi and Elam, op. cit., 30-50.

⁵⁴ Olick, op.cit., 344.

⁵⁵ Ana Lisa Tota, "Public Memory and Cultural Trauma," *Forgotten Communication Scholars* 13, no. 3 (2006): 84.

Cultural trauma occurs when members of a collectivity feel they have been subjected to a horrendous event that leaves indelible marks upon their group consciousness, marking their memories forever and changing their future identity in fundamental and irrevocable ways.⁵⁶

Alexander also highlights that we need to answer the following questions to understand the nature of collective trauma: “the nature of the pain; the nature of the victim; relation of the trauma victim to the wider audience; attribution of responsibility.”

Halbwachs defends that the disappearance of the group recalling memories lead the past to be forgotten.⁵⁷ However, this may be avoided by the help of mnemonic traces. For instance, the remembrance of the trauma of Auschwitz is not dependent on the life of the last survivor, it is already inscribed in the narratives of modernity and mnemonic representations. That’s why, trauma cannot be reduced into individual or aggregated psychology. It becomes a collective phenomenon just like collective memory. As Kervin Lee Klein suggests “memories shaped by trauma are the most likely to subvert totalizing varieties of historicism.”⁵⁸ That’s why, traumatic events unintentionally create and sustain collective memories of both individuals suffered from traumatic events and also the society affected from the events. That is why, we need to transform a ‘place of violence’ into a ‘space of collective remembering.’⁵⁹

As we see above, Halbwachs was not the only thinker who perceived the social dimension of memory. However, his ideas have affected contemporary scholars wittingly or unwittingly. Even though there is no consensus on the definition of the term “collective memory” and it is substituted by another alternative term such as

⁵⁶ Jeffrey C. Alexander, *Cultural trauma and collective identity* (Berkeley, CA: University of California Press, 2004), 1-30.

⁵⁷ Schwartz, "The Social Context of Commemoration: A Study in Collective Memory," 375.

⁵⁸ Klein, *op.cit.*, 138.

⁵⁹ Tota, *op.cit.*, 69.

“social memory, public memory, cultural memory etc.”, it cannot be denied that the Halbwachs’ theoretical construct has given rise to flourish the terminology.

2.2. Monuments and Memorials

Collective memories could not be maintained and passed on from one generation to the next were it not able to reside in physical objects of remembrance such as monuments, memorials, museums, archives, and cemeteries. Communities often go to great lengths to create and maintain such sites of memory; a recognition of the understanding that our link with the past is through those physical memory sites that aspire to give permanence to memory.⁶⁰

Monuments and memorials are designed by architects, artists and designers as mnemonic devices to make us remember, contemplate, comprehend and commemorate honorary events, national heroes, or tragic events and losses. Although the words memorial and monument are mostly used interchangeably as they were synonymous, they actually have different meanings and require different design approaches. Nowadays we are witnessing increasing usage of the term of ‘memorial’ rather than ‘monument’.

Today, it is generally accepted that not just nations, but also groups in the societies also have right to preserve their memories. In the late twentieth century, postmodernism has revealed multiculturalist themes, and communities increasingly have paid attention to their collective memories. Therefore, the idea of monuments serving to a national history by neglecting the minorities in the society and their collective memories have changed. Also, the commemoration of tragic events has substituted the honorary ones. In relation to the changes in the themes, traditional monuments have changed their design principles to keep up with contemporary subjects.

⁶⁰ Russell Rodrigo. “Between Remembrance and Recreation: Containing Memory in Urban Landscapes.” *Memory Connection* 1, no.1 (2011): 273 <http://memoryconnection.org/wp-content/uploads/2011/12/RussellRodrigo1.pdf>

Monuments are designed as if they can keep the memories by their physical existence; however, just seeing them do not remind us anything with the changing time and they become invisible in the accelerating speed of lives in the cities.

Instead of the classical understanding of monument design, meant to impress by its scale, impressive by its composition, in the new understanding of memorial design, the monuments become more human scale and friendlier to such an extent that in some cases they can hardly be distinguished from the street furniture. Consequently, it can be said that monuments are reshaped as memorials.

In this chapter, I will deal with the changing qualities of monuments and memorials. Before investigating their changing themes and design principles, we need to clarify the difference between the dictionary meaning of monument and memorial.

2.2.1. Differences between Monument and Memorial

Although the terms of memorial and monument are mostly used as they were synonymous, they have slight differences. It is a controversial issue and there is no exact agreement in the literature, indeed, even in dictionaries their definitions are very close. However, the differences can be inferred with some keywords in their definitions and their synonyms and from their usage in context.

Table 1. based on Oxford English Dictionary give clues about the differences between these two words. The word ‘monument’ has two meanings differing from the first general definition of ‘memorial’: the first is a building or site that is of historical importance can be defined as a monument, the second one is the emphasis on notable person commemorated via the monument.

Table 1. The definitions of ‘monument’ and ‘memorial’ by Oxford English Dictionary⁶¹

OXFORD ENGLISH DICTIONARY	MONUMENT (noun)	MEMORIAL (noun)
GENERAL DEFINITIONS	1. A statue, building , or other structure erected to commemorate a notable person or event.	1. A statue or structure established to remind people of a person or event . 2. <i>historical</i> A statement of facts, especially as the basis of a petition.
DETAILED DEFINITIONS	1.1. A statue or other structure placed over a grave in memory of the dead. 1.2 A building , structure, or site that is of historical importance or interest . 1.3 An enduring and memorable example of something.	1. <i>as modifier</i> Intended to commemorate someone or something. 2. A record or memoir.
SYNONYMS	1.1 memorial, statue, cenotaph, 1.2 gravestone, headstone, tombstone 1.3 testament, record, reminder, commemoration, witness, token example, exemplar, model,	1. monument, shrine, mausoleum, cenotaph statue, plaque, brass, cairn tombstone, gravestone, headstone, trophy 2. tribute , testimonial, remembrance , memento, souvenir
ORIGINS	Middle English (denoting a burial place): via French from Latin <i>monumentum</i> , from <i>monere</i> ‘remind’.	Late Middle English: from late Latin <i>memoriale</i> ‘record, memory, monument’, from Latin <i>memorialis</i> ‘serving as a reminder’, from <i>memoria</i> ‘memory’.

Table 2. based on Merriam Webster Dictionary, also, explains the differences between ‘monument’ and ‘memorial’. The dictionary meaning of ‘memorial’

⁶¹ “The definitions of ‘monument’ and ‘memorial’” Oxford English Dictionary, accessed August, 2017, <https://en.oxforddictionaries.com/definition/monument>, <https://en.oxforddictionaries.com/definition/memorial>

emphasizes the ceremonial feature of ‘memorial’. There is also the emphasis on materiality of ‘monument’, based on its synonyms; “gravestone, headstone, tombstone, stone”, while the emphasis on memorials about its commemorative feature; “commemorative, keepsake, memento, monument, remembrance, reminder, souvenir, token”.⁶² In fact, these semantic differences between the two words demonstrate the expectation of their designs. According to the dictionary meanings, monuments are supposed to be something concrete as a stone or building, but there is not such an expectation for memorials.

Table 2. The definitions of ‘monument’ and ‘memorial’ by Merriam-Webster Dictionary⁶³

MERRIAM-WEBSTER DICTIONARY	MONUMENT (noun)	MEMORIAL (noun)
DEFINITIONS	<p>a building, statue, etc., that honors a person or event</p> <p>a building or place that is important because of when it was built or because of something in history that happened there</p> <p>an example of something</p>	<p>1. something (such as a monument or ceremony) that honors a person who has died or serves as a reminder of an event in which many people died</p>
SYNONYMS	gravestone, headstone, tombstone, stone	commemorative, keepsake, memento, monument, remembrance, reminder, souvenir, token
ORIGINS	Middle English, from Anglo-French, from Latin <i>monumentum</i> , literally, memorial, from <i>monēre</i> to remind	Middle English, from Latin <i>memoralis</i> , from <i>memoria</i> memory

⁶² See Table 2.

⁶³ “The definitions of ‘monument’ and ‘memorial’” Merriam-Webster Dictionary, accessed August, 2017, <https://www.merriam-webster.com/dictionary/monument>, <https://www.merriam-webster.com/dictionary/memorail>

To sum up, the dictionary meanings of ‘monument’ and ‘memorial’ shows us their different qualities. While monuments are mostly erected to honor a notable person or an event such as a national hero or a war, memorials are generally used to commemorate any person or event. In other words, the notability of the person or event that we are supposed to remember does not matter for a memorial. In most of the cases, monuments are the products of nations and national histories, while memorials may refer to the collective memories of social groups. Also, the word ‘monument’ contains concrete and solid physical materiality like a stone, which is not expected from a ‘memorial’. In fact, a memorial’s distinct feature is not its materiality, but its commemorative quality. That is to say, a ‘memorial’ has potential value for commemorations and rituals, its meaning cannot be comprehended without those actions.

So far, I have mentioned the differences of monument and memorial, based on their dictionary meanings. Indeed, in his lecture in UQ Architecture Lecture Series, Quentin Stevens differentiates also monument from memorial. He describes “monument” with a positive meaning that honors a notable person or event and “memorial” on the contrary with “bad things” generally related to mass killings or genocides.⁶⁴ This description may clarify in why there are ‘monuments’ of national heroes rather than ‘memorials’ or why there are ‘memorials’ of victims of tragic events rather than ‘monuments’ mostly.

Today, it can be seen an increasing worldwide interest to erect memorials rather than monuments compared to the past. This preference or tendency can be explained by changing social, political and aesthetic understandings. Why the monuments are re-activated as memorials will be discussed under the following title.

⁶⁴ Quentin Stevens, "Public Memorials," recorded May 2013 at UQ Architecture Lecture Series, London.
<https://www.youtube.com/watch?v=PamisMSwVHc>

2.2.2. From Monuments to Memorials in US and Europe

The nineteenth century was the period when nationalism was nurtured by national history writing. As a result, great number of monuments were erected in order to exalt the national pride through the representation of the idea of nation, national heroes and event. By referring a national history, they were placed on stone pedestals as freestanding statues, obelisks or columns and these massive and giant monuments were situated above eye level and have no contact with the users. Some of them were even fenced with iron so that people could not touch but contemplate them from a distance. (Figure 2.1) Their size and grandeur were seen as essential features of monumentality.



Figure 2.1: Equestrian Statue of Frederick the Great 1839-51, Berlin (Source: http://www.wga.hu/html_m/r/rauch/frederic.html)

In the late nineteenth-century, the design principles of monuments started to change by taking a spatial character. Some of those monuments became closer to the ground

and integrated with a seating so that people can occupy monuments. (Figure 2.2) Kirk Savage refers to these monuments as ‘spatial monuments’.⁶⁵



Figure 2.2: Admiral David Farragut Monument, New York, Sculptor Augustus Saint-Gaudens and architect Stanford White, 1881 (Source: Karen A. Frank, 2014)

During the early twentieth century, the term ‘memorial’ became more popular than ‘monument’. The structures were not only designed to honor victories or national heroes, but they also dealt with dark memories such as sacrifices and traumas.⁶⁶ After World War I, memorials to commemorate the victims of the war were constructed worldwide. Some of these memorials depict wounded soldiers suffering. These are often tragic depictions rather than honorary ones. Also, they mostly consist of figurative and spatial characteristics. The loss of civilian population by a disaster or accident became also subject of memorials. For instance, the loss of civilian population by natural disasters or accidents such as sinking Titanic in New York, 1913.

⁶⁵ Kirk Savage, “The Obsolescence of Sculpture,” *American Art* 24, no. 1. (2010): 12.

⁶⁶ Martin J. Murray, *Commemorating and Forgetting: Challenges for the New South Africa*, Minneapolis: Minnesota, 2013.

Complicated themes represented in memorials could not be expressed by conventional memorial design understanding. Therefore, designers have searched for new design practices that “not only differed from earlier forms but that deliberately opposed and challenged them.”⁶⁷ Therefore, the nineteenth and the early twentieth centuries can be named as the age of monuments due to the ascending nationalism; but also, the brutal memories of the wars and other tragic events made those years the age of memorials.⁶⁸



Figure 2.3: Robert Gould Shaw Memorial, 1987 (Source: https://americanart.si.edu/education/pdf/robert_gould_shaw_memorial.pdf)

Starting from the late twentieth century, the rights of particular social groups, including those who were repressed, and their memories have gained importance. The understanding of memorialization has shifted from national based to community

⁶⁷ Quentin Stevens and Karen A. Franck, *Memorial As Spaces of Engagement: Design, Use and Meaning*, New York and London: Routledge, 2015, 34.

⁶⁸ Olick, Vinitzky-Seroussi and Levy, op.cit., 14.

based throughout the world because communities have become much more concerned with recalling and documenting their own histories. Consequently, the memorials which remind the shaded and unresolved memories of different groups have multiplied. Many memories neglected or hidden by official histories have been revealed by erecting memorials with community based memories. Especially, Holocaust memorials have proliferated since 1980s. Additionally, women, workers, and the ones who are discriminated due to their distinct ethnicities and sexual preferences were recognized by contemporary memorials.

Robert Gould Shaw Memorial was the first memorial erected for the depiction of the black soldiers in 1987. (Figure 2.3) Homomonument in Amsterdam which is designed by Karin Daan was the first memorial to be dedicated to homosexual victims in 1987. Also, the first memorial dedicated to the victims of a terrorist attack against the civilian dates back to the bombing of Pan Am Flight 103 in 1988.

Terrorist bombings against civilians cause unexpected casualties contrary to the lost ones in wars. With the memorials dedicated to those victims, memorial designers and the ones who are affected from the tragedies search for answers of what happened and what is waiting for us in the future.

The traditional monument, with its singular vision of history, is at odds with the contradictions and complexities of contemporary events. The nation's need to establish a singular memory of the past is increasingly at odds with the response of artists and designers who have become skeptical of the traditional forms and functions of monuments.⁶⁹

The changes of themes of memorial from triumphs of national histories to darker memories of groups of individuals create challenges for the designers, the authorities and the public in many aspects. Disturbing subjects of memorials and the possibility of disagreements are some of these challenges. In addition, it is often a controversial issue, for the political authorities and the society, to erect for instance a memorial for the victims of terrorist attacks. While some defend not erecting terror memorials in

⁶⁹ Rodrigo, op. cit., 274.

order not to legitimate the attacks and terrorist groups, others believe that beyond being the legitimization of terror attacks, the motive of erecting memorials is to be in solidarity with the ones who lost their loved ones and keep the memory of victims alive. Although it is impossible to comprehend or represent a traumatic event, memorials may bring solace to those communities who are affected from the tragedy. As Julian Bonder notes art or architecture cannot atone for a trauma of societies; however, those practices can create a dialogical relation with tragic events.⁷⁰

Recently it can be seen from the contemporary examples that the term ‘monument’ has given its place to ‘memorial’. Compared to monuments, memorials have wider range of designs and themes. The anthropologist Michael Rowlands attracts the attention to unresolved memories of memorials and resolved memories of monuments. The subject has changed from a singular perspective of representing history to complexities and contradictions of contemporary events such as Holocaust, or, terrorist attacks. For him, memorials do “never forget in order to remember” by reminding unresolved memories; on the contrary, monuments “constantly forget in order to remember” by suppressing unresolved memories.⁷¹

After the terrorist attacks in the cities such as Paris (2015), Brussel (2016), Nice (2016), Manchester (2017), London (2017), Barcelona (2017) in Europe, how to deal with the memorialization of those events have slightly gained importance. A number of researchers have been concerned with how individuals cope with the trauma of terrorist attacks such as Post-Traumatic Stress Disorder.⁷² How those terrorist attacks

⁷⁰ Julian Bonder, “On Memory, Trauma, Public Space, Monuments, and Memorials,” *Places* 21, no. 1. (2009): 65.

⁷¹ Michael Rowlands, “Remembering to Forget: Sublimation as Sacrifice in War Memorials,” In *The Art of Forgetting*, edited by Adrian Forty and Susanne Küchler, 131-132. Oxford: Berg Publishers, 2001.

⁷² See Stevan E. Hobfoll, Daphna Canetti-Nisim, and Robert J. Johnson, "Exposure to terrorism, stress-related mental health symptoms, and defensive coping among Jews and Arabs in Israel," *Journal of Consulting and Clinical Psychology* 74, no. 2 (2006): 207-218 and Roy Moodley and Iara Costa, "Teddy bears, flowers and crucifixes: Collective responses to trauma," *International Journal of Health Promotion and Education* 44, no. 1 (2006): 38-42.

will settle in the societies' collective memories has also opened new discussions on terrorism and memorial culture for researchers.⁷³ However, there are limited answers to the memorialization of the victims of terrorism.⁷⁴

Consequently, designers have searched for new means of expressions for those memorials dedicated to the victims. Even though the figurative influence on memorials continues, abstraction in the memorial design has come into forefront in the recent memorial designs. They offer a sensory experience, temporality and interaction. In the next chapter, I will focus on those contemporary memorials which embody new ideas in memorial design.

2.2.3. Memorials and Monuments in Turkey

In this section, I will focus on the sculptures, monuments and memorials in the Turkish context. The tradition of monuments and sculptures has existed in Turkish culture since its inception as a stonewall, cenotaph or a tomb. In fact, before the Turks adopted Islam, they came had built sculptures.⁷⁵ However, since the making of statues was banned by the belief of Islam, while the art of sculpture in Europe was developing, the art of sculpture stagnated in Anatolia. However, starting from the end of the 19th century, monuments as columns or architectural structures started to be seen in the Ottoman cities. The monument "Âbide-i Hürriyet"-Monument of Liberty-dedicated to the Young Turks Revolution of 1908 was the first monument erected in the Ottoman Empire. In the Republican era, monument-sculptures dedicated to the

⁷³ See Anna Lisa Tota, "Ethnographying Public Memory: The Commemorative Genre for the victims of Terrorism in Italy," *Qualitative Research* 4, no. 2 (2004): 131-159., Anna Lisa Tota, "Terrorism and Collective Memories," *International Journal of Comparative Sociology* 46, no. 1-2 (2005): 55-57., and Anna Lisa Tota, "How to Transform a 'Place of Violence' into a 'Space of Collective Remembering': Italy and its Traumatic Past," *Journal of Terrorism Research* 4, no. 1 (2013).

⁷⁴ Ana Milošević, "Remembering the present: Dealing with the memories of terrorism in Europe," *Journal of Terrorism Research* 8, no. 2 (2017): 45, doi:10.15664/jtr.1269.

⁷⁵ Gültekin Elibol, *Atatürk Resim Heykel* (Ankara: İş Bankası Yayınları, 1973), 224.

War of Independence and the Republic were incorporated into the public spaces.⁷⁶ According to Osma Kıvanç, the monument-sculpture is a large-scale constellation in the city which is located in public spaces such as parks, squares, streets and streets and is brought to the square to convey an abstract idea and commemorate an event or a person to the future generations.⁷⁷ From the first years of the Republic, monument-sculptures, which are a new group of works, have begun to be erected in urban spaces. The monument sculptor was required to transfer the memory of the War of Independence and Atatürk to future generations and aim at the reinforcement of national identity, through the visual reading of the reliefs.⁷⁸ After 1970s, new themes of monuments and memorials emerged and the variety of designs proliferated.

Âbide-i Hürriyet (Monument of Liberty)

Kağıthane Hill in İstanbul witnessed the Events of March 31 after the Second Constitution was proclaimed with the Young Turks Revolution of 1908. The events resulted in 78 soldiers losing their lives. They were carried out foremost with a funeral ceremony there. This funeral ceremony, which took place as a demonstration of power for the new regime, seemed to be the beginning of the process of defining the new social relations envisaged by the new Ottoman government. That was also the beginning of the monument practices that also brought the reproduction of public space. The decisions that constituted this process can be explained as: Kağıthane Hill was announced as "Hürriyet-i Ebediye Tepesi" (Eternal Liberty Hill) and it was announced that a memorial was to be constructed to embody both the martyrs of 31 March with the name "Âbide-i Hürriyet" (Monument of Liberty).⁷⁹

⁷⁶ Nihat Sezer Sabahat, "Türkiye'de Anıt Heykelin Temsil ve Kimlik Sorunu," *İdil Dergisi* 6, no. 31 (2017): 956, accessed September 16, 2017, <http://www.idildergisi.com/makale/pdf/1491323959.pdf>.

⁷⁷ Osma Kıvanç, "Cumhuriyet Dönemi (1923/1946), Anıt Heykellerin Heykel Sanatımızın Gelişimine Katkısı," *Anadolu Sanat*, no. 5 (April 1996): 130.

⁷⁸ Osma Kıvanç, "Cumhuriyet Dönemi Anıt Heykellerinde Kadın İmgesi," *Cumhuriyet Üniversitesi Edebiyat Fakültesi Sosyal Bilimler Dergisi*, no. 30 (April 1996): 87.

⁷⁹ Alev Erkmen, "Mimarlık ve Hafıza: Osmanlı Dünyasında Geçmişin Yeniden Üretildiği Yapılar (1850-1910)" (PhD diss., Yıldız Teknik Üniversitesi, 2006), 107.

The monument “Âbide-i Hürriyet” designed by architect Muzaffer Bey was built in the years between 1909 and 1911 after the Young Turks Revolution of 1908. (Figure 2.4) The Constitutional Monarchy decided to build this monument to celebrate the memory of those who lost their lives in the revolt, instead of symbolizing directly the rise of the new regime to power.⁸⁰ Âbide-i Hürriyet was the first monument in the form a sculpture in the Ottoman Empire. In fact, it can be regarded as the first step to overcome the “legitimacy crisis” which prevented the construction of memorials in the Ottoman world, and adopted new commemorative practices as Alev Erkmen points out.⁸¹



Figure 2.4: Âbide-i Hürriyet Photo signed by Muzaffer Bey, 1909 (Source: https://tr.wikipedia.org/wiki/Abide-i_Hürriyet)

For the construction of the monument, a competition in which architects Vedat (Tek) Bey, Kemalettin Bey, Alexandre Vallaury, Konstantinos Kiriakidis and Muzaffer

⁸⁰ Ibid., 110.

⁸¹ Ibid., 110.

Bey participated, was held. The foundation of the monument designed by the winner of the competition Muzaffer Bey was laid in the anniversary of the proclamation of the Constitutional Monarchy on July 23, 1910 and the monument was opened on July 23, 1911 with formal ceremonies. These were the first two of the numerous formal ceremonies to take place on the hill of Hürriyet-i Ebediyye; later on, almost all the celebrations organized by the state took place there.⁸²

Âbide-i Hürriyet, besides being a monument, was also a cemetery, a mosque, and an open-air prayer place. However, the main function integrated with Abide was not to meet a religious need; this new means of representation must have gained public recognition.⁸³

Çanakkale Şehitleri Anıtı (Çanakkale Martyr's Memorial)

In Çanakkale, for the memorialization of the Battles of Gallipoli, one of the deadliest frontal zones of World War I, Gallipoli National and Historical (Peace) Park has been included with its numerous monuments and memorials of diverse nations. The memorialization process has begun since the Armistice.

Before Gallipoli Peninsula International Design and Ideas Peace Park Competition hold in 1998, various memorials were erected in Gallipoli Peninsula with many different approaches of the design of monuments and memorials. In her PhD thesis, Ahenk Yılmaz differentiates these approaches as “enclosed war cemeteries; obelisk-shaped monuments; figurative and relief memorials; epigraphs and inscriptive monuments and self-referential memorials.”⁸⁴ As an example of self-referential memorial, she gives Çanakkale Şehitleri Memorial.

⁸² Ibid., 108.

⁸³ Ibid., 111-112.

⁸⁴ Ahenk Yılmaz, *Architectural Memorialization of War: Ars Memoriae and the Landscape of Gallipoli Battles*, PhD diss., Izmir Institute of Technology, 2008, 90.

A national competition, *Çanakkale Zafer ve Meçhul Asker Anıtı Yarışması* (Çanakkale Victory and Unknown Soldier Memorial Competition), was held in 1944 for a memorial design which would serve the first civil memorialization and be dedicated to the Turkish soldiers fought in Gallipoli. The memorial design by Feridun Kip, İsmail Utkular and Doğan Erginbaş won the competition among 36 projects. The construction of the memorial named as *Çanakkale Şehitleri Anıtı* (Çanakkale Martyrs' Memorial) started in 1954.



Figure 2.5: Çanakkale Martyrs' Memorial (Source: <http://www.hurriyetdailynews.com/gallipoli-victory-marked-on-101th-anniversary.aspx?pageID=238&nID=96623&NewsCatID=341>)

This memorial was the first civil initiative to commemorate the martyrs of the Battles of Gallipoli.⁸⁵ Besides being the tallest man-made structure in the commemorative park area, it has become the symbol of the commemoration of the battle for the Turkish nation. The height of the monument built on four pillars is 41.70 meters. The distance between the pillars is 10 meters, the length of each pillar alone is 7.5 meters and each side of the monument is 25 meters. The top of the monument is lightly concealed, the facade descending 24.5 meters.

⁸⁵ Ibid., 159.

On the platform of the memorial, there is a marble stone on which four verses from Mehmet Akif Ersoy's notable *Çanakkale Şehitleri* poem were engraved. The visitor who passes the whole way through the memorial can read this engraving. There is also a triumphal arch and simply the painted moon and star underneath the rooftop plane which symbolize the Turkish nation. Ahenk Yılmaz states:

In spite of all the efforts of project owner, Doğan Erginbaş, to establish a relation between the traditional forms of Turkish architecture, the image of the memorial belongs to a more universal category of architectural memorialisation.

The museum, beneath the memorial, was opened later and historical artifacts showing the magnitude of the battles have been exhibited in the museum. In addition, a cemetery which holds the remains of 600 Turkish soldiers was built up in 1992.

Monuments and Sculptures in Ankara, The Capital of the Republic of Turkey

In the first years of the Republic of Turkey, nationalism which is imposed according to the concept of nation-state has been spatially supported by urban planning in Turkey.⁸⁶ Monument-sculpture emerged as a spatial complement to the public spaces, squares and parks. Sculptures in public spaces were hardly known before the Republic; thus, the effects of these monuments on people who lived in those times were bigger than today.

***Zafer Anıtı* (Victory Monument)**

Ulus Zafer Anıtı (Victory Monument in Ulus) erected by the attempt of Yunus Nadi in front of the temporary building of the first National Assembly in 1927; in this way, Atatürk's sculptures began to be erected all over Ankara.⁸⁷ These monuments at a distance of three kilometers to the monuments of "*Güven Park*" from the

⁸⁶ Mehmet Saner, "Kamusal Alandan Seyirlik Mekâna: Güvenpark ve Güvenlik Anıtı," in 80. Yılında Cumhuriyet'in Türkiye Kültürü, ed. F. Cânâ Bilsel (Ankara, Turkey: TMMOB Mimarlar Odası and SANART, 2007), 41.

⁸⁷ Osma Kıvanç, Cumhuriyet Dönemi Anıt Heykelleri (1933-1946) (Ankara, Turkey: Atatürk Araştırma Merkezi, 2003), 40-44.

“*Hâkimiyet-i Milliye*” Square (Ulus Square now) and system forever standing, as well as events and persons in the War of Independence.

Ulus Zafer Anıtı was the first monument in the Republic of Turkey and resources to build it were provided by people’s financial and moral support. In 1924, a competition for the monument was held.⁸⁸ *Ulus Zafer Anıtı* designed by Austrian sculptor Heinrich Krippel was erected in October 24, 1927.



Figure 2.6: Victory Monument in Ulus, Ankara (Source: https://www.archives.saltresearch.org/webclient/StreamGate?folder_id=200&dvs=1506632753522~190)

The location of *Ulus Zafer Anıtı* in the city has an importance. Ulus (Nation) Square, which has been the city center since the late Ottoman period (named initially as Taşhan Square) and reinforced its centrality due to the location of the National Assembly, had already functioned as a public space before the construction of *Ulus Zafer Anıtı*.

⁸⁸ Klaus Kreiser, "Ulus'tan Bakanlıklar'a: Atatürk Döneminden Kalma İki Anıt," in *Bir Başkent'in Oluşumu: Avusturyalı, Alman ve İsviçreli Mimarların Ankara'daki İzleri Das Werden einer Hauptstadt Spuren deutschsprachiger Architekten in Ankara*, ed. Leyla Alpagut (Ankara, Turkey: Thomas Lier- Goethe-Institut, 2011), 66.

The design of the *Ulus Zafer Anıtı* in this location enabled the coexistence of a public space and a monumental sculpture that would make the nation-state's urban programs successful. Citizens have internalized the monument and the area together and could also identify themselves with the figures of the monument.



Figure 2.7: The Figure of an Anatolian Woman in Victory Monument, Ulus, Ankara (Source: Leyla Alpagut, 2011, p. 321)

Ulus Zafer Anıtı was not only the depiction of Mustafa Kemal, the founder of the Republic. In the monument, Mustafa Kemal was represented in military uniform on the horse. On both sides two Turkish soldiers-Mehmetçik figure-were placed on the front side, and the figure of an Anatolian woman on the back depict the War of Independence, together with the reliefs on the pedestal. With its side figures and descriptive reliefs, the monument aims to keep the memory of the War of Independence alive in the collective memory of the future generations. It is intended to appeal to the whole society and build the national identity when ceremonies commemorating. The citizens' relation with the monument reaches its peak in the days of commemoration of the Republic.

Güvenlik Anıtı (Security Monument)

The triangular area in the center of Yenışehir designed originally by Lörcher in 1927, was preserved with little arrangements in Jansen Plan, approved in 1932. This area was located at the northern corner of a park created at the northern part of the State District -known also as the Ministries District⁸⁹ Güvenpark that was a transitional space between the housing area and Ministries buildings was named after the Security Monument erected in the park. Mustafa Kemal appointed Clemens Holzmeister as the architect of the monument, because the triangular form of the state district was already built mostly by Holzmeister. Later on, Holzmeister chose Anton Hanak as a sculptor. On October 28, 1934, the front of the monument was opened. After Hanak's sudden death, the backside of the monument designed by Joseph Thorak was opened in 1935.⁹⁰



Figure 2.8: Security Monument in 1934, Kızılay, Ankara (Source: <http://www.milliyet.com.tr/fotogaleri/53408-eski-ankara/10>)

On the front side of the composition, there are Old and Young Turkish figures representing the past and future of Turkey placed separately from the main block, and the word “Turk, Work, Be proud, Trust!” is placed under Atatürk's word. On the

⁸⁹ Saner, op.cit., 46.

⁹⁰ Kreiser, op.cit., 70.

backside of the monument, Atatürk is represented with a civil clothing for the first time, standing shoulder to shoulder with two figures and embracing his people.

According to Şenyapılı, Güvenpark's name was first given as *Emniyet Parkı* (Security Park) in connection with the name of the monument *Emniyet Abidesi* (Security Monument) dedicated to the security forces.⁹¹ Later on the name of the monument was transformed into *Güvenlik Anıtı* along with the name of the park and shortened in the mouths into Güvenpark. The last word of Atatürk's words “Turk, Work, Trust, Be proud!” (*Türk, Öğün, Çalış, Güven!*) on the monument was also influential in this naming.



Figure 2.9 Security Monument in 1940s, Kızılay, Ankara (Source: Turkey in Photographs, DGPI Archive)

The Security Monument has a symbolic and abstract way of representing meanings, which, were hard to interpret, compared to the previous monuments in the city. According to Mehmet Saner, the monument could not be internalized and

⁹¹ Önder Şenyapılı, *Ne demek Ankara; Balgat, niye Balgat!?*. (Ankara, Turkey: Odtü Geliştirme Vakfı, 2003).

appropriated by people, therefore, it existed as a “*seyirlik mekân*” (belvedere, or view point).⁹²

Different Themes

After 1970s, besides nation-state monuments, a number of sculptures and monuments driving forward ideas started to be erected in the public spaces of Ankara. In this section, I will mention some of the important sculptures and monuments with different themes such as *Hitit Güneş Kursu Anıtı* (Hittite Sun Disk Monument), *El Heykeli* (Hands Statue), *İnsan Hakları Anıtı* (Human Rights Monument) and *Madenci Heykeli* (Minors Sculpture).

***Hitit Güneş Kursu Anıtı* (Hittite Sun Disk Monument)**

After Victory Monument in Ulus and Security Monument erected in two different squares of Ankara, the "Sun Disk" found in a royal tomb of Bronze Age in Alacahöyük was installed in another square of Ankara as a Hittite Monument in the 1970s.⁹³

The Sun Disk consists of various shapes around the circle that symbolizes the sun. In addition to the icons shapes around the sun, deer, birds and some other animals also have different shapes. The monument in Ankara is a replica of the sun disk with the deer chosen among these symbols. The sculpture symbolizes the multiplication of nature, reproduction, freedom and peace.

⁹² Saner, op.cit., 52.

⁹³ Kreiser, op.cit., 73.



Figure 2.10: Sun Disk, 1990, Sıhhiye, Ankara (Source: https://www.archives.saltresearch.org/webclient/StreamGate?folder_id=200&dvs=1506633382005~273)

The Sun Disk was transformed into a symbol of the city by Vedat Dalokay, the Mayor of Ankara in 1973, and the monument designed by sculptor Nusret Suman was opened in 1978 in Sıhhiye. Because the Hittites were an Anatolian civilization prior to the Turkish and Islamic civilizations, the symbol and the monument became the main topic of political debates for many years.

El Heykeli (Hands Statue)



Figure 2.11: Hands Statue by Metin Yurdanur (Source: <http://metinyurdanur.com.tr/userfiles/eller03.jpg>)

El Heykeli (Hands Statue) designed by Metin Yurdanur for the memory of the journalist-author Abdi İpekçi, who was assassinated on February, 1, 1979, was installed in Abdi İpekçi Park, Sıhhiye by Ankara Municipality in 1979.

***İnsan Hakları Anıtı* (Human Rights Monument)**



Figure 2.12: Human Rights Monument by Metin Yurdanur (Source: <http://metinyurdanur.com.tr/userfiles/insanhaklari02.jpg>)

İnsan Hakları Anıtı (Human Rights Monument) installed by the sculptor Metin Yurdanur in 1990 is located in the intersection of Yüksel Street and Konur Street in *Kızılay*, in a public space identified with the culture of activism in the city. The monument has been a symbol of space of action and the symbolic meaning of the monument has been established in this process.⁹⁴ Human Rights Monument has been

⁹⁴ Özgün Dinçer, "Sokak Siyasetinin Bir Örneği Olarak Yüksel-Konur Sokaklar," *Ilef Dergisi* 3, no, 2 (Autumn 2016): 69-70.

known as a space of public manifestations until today; however, now the authorities “take into custody” the monument by barriering its surrounding.⁹⁵



Figure 2.13: Human Rights Monument barriered, June 2016 (Source: Author’s own archive)

Madenci Heykeli (Minors Sculpture)

Madenci sculpture designed by Metin Yurdanur was installed after the actions of miners of Zonguldak in Olgunlar Street in 1991. Although it was designed as a sculpture not a memorial, after the Soma accident in which 301 minors lost their lives in 2014, it has been used as a memorial for annually commemorations. In fact, this sculpture was rearranged by Çankaya Municipality after Soma accident by raising its pedestal.

⁹⁵ For further information See. <https://bianet.org/bianet/insan-haklari/186740-gozaltina-alinan-insan-haklari-aniti>



Figure 2.14: Minors Sculpture, Ankara (Source: http://www.arkitera.com/haber/21252/madenci-heykeli-nasil-yapildi_/yeldegirmeni.kadikoy.bel.tr)

Recently in Turkey, many terrorist attacks directed to the civilians were carried out by different terrorist groups such as ISIS, PKK and TAK. The deadliest terrorist attack on the history of the Republic of Turkey happened in October 10, 2015 in the square of Ankara Train Station. After this attack, Ankara, the capital of Turkey, have witnessed more.

In February 17, 2016, a bomb-laden vehicle blew up next to military service vehicles, 28 military personals and one civilian died and 61 were wounded in Çankaya district of Ankara. After a month later, in March 13, 2016, a bomb-laden vehicle passing by in front of the bus-stops in Kızılay Square, the most crowded square of Ankara, was exploded in a rush hour, and 37 civilian and one police officer died and more than 120 were wounded. In July 15, 2016, a coup attempt was staged in several cities in Turkey. Especially Istanbul and Ankara were threatened and 250 casualties and more than two thousand were wounded consisting of civilians mostly.

Although those terrorist attacks watched the attention of public and the government for a while, it can be said that memorialization of some of those events remained insufficient. In these attacks, only the victims of the July, 15 coup attempt were commemorated by the support of the government. Documentaries handling the lives

of the victims of the July, 15 coup attempt were aired in TRT (Turkish Radio and Television Association), and 15 Temmuz Anıtı (15 July Monument) was erected in the first anniversary of the coup attempt.



Figure 2.15: Opening of 15 July Monument, 2017, Ankara (Source: <http://www.ensonhaber.com/galeri/15-temmuz-sehitler-abidesi-aniti>)

In memory of the martyrs and veterans of July 15, a monument was built by the Metropolitan Municipality of Ankara in front of the Presidential Complex. The opening of the monument took place on July 15, 2017 with the participation of the president of Turkey and a large crowd.



Figure 2.16: Inner Part of the 15 July Monument, 2017 (Source: <http://www.ensonhaber.com/galeri/15-temmuz-sehitler-abidesi-aniti>)

The height of this monument, which symbolizes the martyrs and veterans in the coup attempt on July 15, 2016, is 30.4 meters. 7 figures symbolizing 7 regions carries the moon-star hill, 10 meters in diameter. The resistances in 81 provinces of Turkey against the coup attempt were represented by 81 citizens' figures besides the 'single nation' figure.' In addition, there is an inner part where the reliefs of 249 martyrs, which serves as a mausoleum and memorial site at the same time.

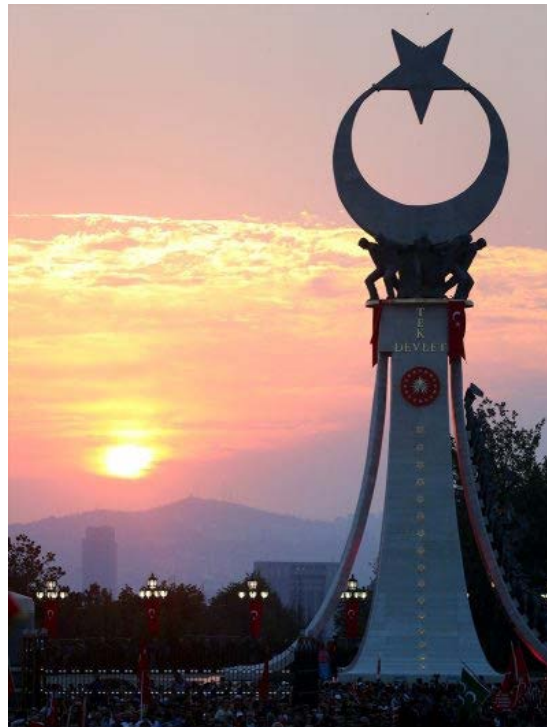


Figure 2.17: 15 July Monument, 2017 (Source: <http://www.ensonhaber.com/galeri/15-temmuz-sehitler-abidesi-aniti>)

In the first anniversary of the coup attempt, authorities arranged commemorative activities. Crowds gathered in front of the Turkish Grand National Assembly, and both the government and people commemorated the event.



Figure 2.18: Commemorations for the Martyrs of 15 July Coup Attempt, Turkish Grand National Assembly, Ankara (Source: <https://tr.sputniknews.com/foto/201707161029296930-15temmuz-birinci-yildonumunda-ankara-anmalari/>)

It is a debatable issue that just one of the terrorist attack was internalized by the state and the others were neglected. For instance, the terrorist bombings on October the 10th, 2015, which targeted a manifestation held for peace, was the deadliest terrorist attack in the history of the Republic of Turkey. Although it had a terrible impact on the victim's relatives, the memory of the event risks to be ephemeral in the public realm. Yet, there are groups who have struggled to keep the memories of the casualties alive by monthly commemorations in the place of the tragedy, which has brought them together and united in solidarity. Hence, they also need a memorial design that could enable such commemorations.

2.2.4. The Importance of Commemoration

Monuments and memorials are the agents for sustaining collective memories. However, is it enough to recall memories by translating them into physical form only?

Pierre Nora states that rather than keeping memory alive, the monument causes the community to replace it with its materiality.⁹⁶ Therefore, erecting monuments and memorials, contrary to their intended aim has the risk of destroying people's relations with the past. Although a monument seems to be permanent, the understanding of the monument changes in time. Without repetitive activities, memories hardly exceed their time. What keeps the memories of events and deeds alive is rather repetitive commemorations and rituals. Without them, monuments and memorials are detached from the everyday life and lose their meaning and importance.

Commemorations and rituals are mnemonic practices for a tragedy or a victory by which people express their honor or sorrow and call for love, peace and forgiveness. Besides being essential for societies to sustain their past, they enable them to be intertwined with each other, which creates the sense of solidarity. That's why, nations have their own memorial days to keep their memories alive and transfer them to the next generations.

By creating the sense of a shared past, such institutions as national memorial days, for example, foster the sense of a common present and future, even a sense of shared national destiny. In this way, memorials provide the sites where groups of people gather to create a common past for themselves, places where they tell the constitutive narratives, their "shared" stories of the past.⁹⁷

Commemorations and rituals activate monuments and memorials which could otherwise neglected and forgotten in the daily hurry of urban life. In other words, users have a chance to engage with memorials through commemorative practices. Also, those activities create a difference in the flux of daily life and bring on a change in social attitudes and behaviors. Paul Connerton, in his book "How Societies

⁹⁶ Nora, op. cit., 13.

⁹⁷ James E. Young, *The texture of memory: Holocaust memorials and meaning* (New Haven : Yale University Press, 1993), 6.

Remember?”, explains the importance of bodily performance in the commemorative activities for memory of a group as such:

If there is such a thing social memory, I shall argue, we are likely to find it in commemorative ceremonies; but commemorative ceremonies prove to be commemorative only in so far as they are performative, performativity cannot be thought without a concept of habit; and habit cannot be thought without a notion of bodily automatisms.⁹⁸

Commemoration is a participatory act of remembrance. Once we are engaged in commemorative activity, psyche, body and place become more fully participatory. That’s why, it cannot be separated from body and place. Edward Casey terms the functional sense of commemoration as participation. For him, commemoration encourages and enhances participation of those who are engaged in it. Commemoration also creates a mode of sociality, which leads to constitute a shared identity more lasting and more significant.

To sum up, commemorations and set of ritual activities have a key role in the recalling and the reconstruction of the past. Without these activities, memories cannot be transformed to the next generations.

⁹⁸ Connerton, op. cit. 4-5.

CHAPTER 3

CONTEMPORARY EXAMPLES AND STRATEGIES OF MEMORIAL DESIGN IN CONTEMPORARY EXAMPLES

In this chapter, I particularly focus on the contemporary examples of both formal and informal memorials which are different from the classical monuments in terms of their theme, design principles and meaning. In the recent examples of the memorials, we witness engagement/participation, sensory experience, abstraction/ambiguity, temporality and spontaneity/informality as design principles.

In addition, they encourage commemorative forms of public art and support voices of others. They mostly involve with themes tackling with trauma, justice and human rights. Therefore, the designers seek new ways of provoking engagement and responses from visitors, transmitting meanings, and addressing new subjects of remembrance. In this chapter, I particularly concentrate on the victim memorials situated in public spaces, in order to constitute a design brief for a future memorial of a traumatic event placed in a public space in the end of this thesis.

James E. Young coined the term ‘counter-monument’ which rejects the principles of classical monuments with triumphal themes, figurative and honorary representation of the deeds, gigantic and permanent features.⁹⁹ However, according to Quentin Stevens et al., this term is used in two different meaning: anti-monument and dialogic monument. Anti-monument is designed by an approach which is object to classical themes and design principles. Dialogic monument is designed by an approach which is erected as a critique to an existing monument. In this chapter, I give examples of counter monuments which appreciate anti-monumental design principles. Also, these memorials with anti-monumental design principles are mostly memorials dedicated to the victims of a public trauma.

⁹⁹ James E. Young, “The counter-monument: Memory against itself in Germany today,” *Critical Inquiry* 18, no. 2 (1992): 267–96.

3.1. Engagement/Participation

The first characteristics of the contemporary memorials is that they invite people to spend time to contemplate rather than viewing at a distance.¹⁰⁰ For this end, they encourage engagement and participation.



Figure 3.1: The Harburg Monument against Fascism (Source: Hannes Schröder)

Jochen Gerz and Esther Shalev-Gerz who designed Harburg Monument Against Fascism intended the public to take a stand against to fascism by writing their thoughts and feelings to the erected column. By making the visitors engage with the memorial, it was aimed to make them spend time rather than just seeing the

¹⁰⁰ Quentin Stevens, “The Future is Open to the Past: Public Memorials in Evolving Urban Landscapes” in *Proceedings of the Society of Architectural Historians, Australia and New Zealand: 30, Open*, edited by Alexandra Brown and Andrew Leach (Gold Coast, Qld: SAHANZ, 2013), vol. 1, 101.

memorial. Although sometimes unexpected interaction occurs such as by graffiti and unrelated drawings, Young states that these violations add a new significance to the memorial. Hence working as a social mirror, the memorial gives clues about how people react to the memory of the past.¹⁰¹ Therefore, it can be seen as an intersection of memory, time and present.



Figure 3.2: The Biblotheek Memorial (Source: Karen A. Frank, 2012)

The Biblotheek designed by Micha Ullman was built in 1995 as an underground room with empty shelves to remember Nazi book burning in 1933. The room can be seen from a glass surface on the ground in Bebelplatz square. To see the Biblotheek, visitors need to make an additional effort. They need to come close and crouch down on the underground room covered by glass, which lead them to closely engage with the memorial.

¹⁰¹ James E. Young, *At Memory's Edge After-Images of the Holocaust in Contemporary Art and Architecture* (New Haven and London: Yale University Press, 2000), 139.



Figure 3.3: Vietnam Veteran's Memorial (Source: <http://www.sandiegouniontribune.com/sdut-honor-flight-father-remembers-2012may12-story.html>)

Maya Lin's Vietnam Veteran's Memorial consists of two reflecting black granite walls creating V shape and the surface of it 58,132 names inscribed. The reflecting walls allow people to see themselves on the names of the victims, they thus become a part of the memorial. Visitors walk along the wall and touch the engraved names with their hands entire memorial and make a pencil rubbing of a particular name. By using very small font size for the names, Lin aimed at an intimate reading of the visitors. In this way, the wall of names offers a place to 'speak' to the dead and the way people do so both affirms and personalizes the memorial's meaning.¹⁰²

Similar to the The Harburg Monument Against Fascism, the Victims of Violence in Mexico City designed by Gaeta-Springall Arquitectos in 2013 gives users the opportunity to express themselves through steel slabs which constitute the memorial. Visitors are invited to write or draw what they feel and what they think. Thus, they express themselves by using chinks or scratching with keys. In fact, guards report

¹⁰² Karen A. Frank, "As Prop and Symbol: Engaging with Works of Art in Public Space," *The Uses of Art in Public Space*, ed. Julia Lossau and Quentin Stevens (Routledge, 2015), 190.

that people sometimes weep as they do so.¹⁰³ Tributes enable people to express their feelings and establish an intimate connection with memorial and the lost ones.



Figure 3.4: The Victims of Violence in Mexico City (Source: Gaeta-Springall Arquitectos)

3.2. Sensory Experience

Recent memorials give prominence to communicative and experiential dynamics of the commemorative sites. Therefore, they give opportunities to sensory experiences rather than just visual perception by providing various actions.

Diana, Princess of Wales Memorial Fountain designed by Kathryn Gustafson can be given as an example of sensory experience of a memorial and optimistic approach to a trauma. It is located in Hyde Park nearby Kensington Palace, one of the places where she resided in London in 2004. The oval stream bed of the fountain, about 50x80 meters in size, changes between 3 and 8 meters in width.

Although the loss of Princess Diana was a tragedy for her country, the memorial does not contain any mournful or traumatic sign. On the contrary, it provides the visitors

¹⁰³ Ibid., 198.

with a peaceful experience and a public amusement by referring to Lady Diana's personality, her happy and complicated times. The stream bed of the fountain is comprised by sometimes gentle, sometimes restless flow of water. The depth of the water varies from ankle to knee to symbolize her happy and complicated times.



Figure 3.5: Diana, Princess of Wales Memorial Fountain (Source: Jason Hawkes)

According to Russel Rodrigo's observations, the visitors mostly sit in the surroundings of the stream bed and watch Diana, Princess of Wales Memorial Fountain. They interact with the water in different ways. While some of them paddle by their hands or feet, others walk and play in the fountain. In addition to those activities which are intended by the designers, the Memorial Fountain gives opportunity to people to do unintended activities such as running, some sports and inline skating.

Even though walking and running in the water is forbidden, visitors do not give up their acts. Diana, Princess of Wales Memorial Fountain changes conventional focus of memorial by its optimism and opportunity for occupying it. However, it can be stated that this deliberate design for social behaviors may overshadow the memory and the possibility of contemplation by unexpected activities and overly using of the

memorial setting. Therefore, the memorial is expected to create a balance of optimism and trauma.



Figure 3.6: Diana, Princess of Wales Memorial Fountain (Source: <https://www.royalparcs.org.uk/parks/hyde-park/things-to-see-and-do/memorials,-fountains-and-statues/diana-memorial-fountain>)



Figure 3.7: Diana, Princess of Wales Memorial Fountain (Source: Peter Guenzel)

Memorial to the Murdered Jews of Europe designed by Peter Eisenman was built in 2005 in Berlin provides people with touching its surfaces and contemplating. The memorial aims to create bodily experience for its visitors. People walking between the tall stales feel trapped. The large and heavy stales make feel them weak. The site of memorial gradually sinks to the ground in order to block external views and confuse the visitor's mind by disorienting sounds. Because the aisles are very tight,

the visitors are forced to walk alone, which make them feel alienated. The uneven ground of memorial site makes them feel unsteady. Peter Eisenman intends the visitors have a disturbing experience.



Figure 3.8: Experiencing the Memorial to the Murdered Jews of Europe (Source: <https://commons.wikimedia.org/wiki/File:LookingBackOnHistory.jpg>)

3.3. Abstraction/Ambiguity

Contrary to traditional monuments with didactic and figurative representation, many recent memorials do not have apparent meanings. In order to understand the memorial, one need to interpret ambiguous design and take a glance at extra information about the memorial such as signs, guides or brochures. Memorials invite people to participate actively in ongoing interpretations of a commemorative site.

Maya Lin's Vietnam Veteran's Memorial erected in 1982 was acknowledged as the first abstract memorial in the US history before the addition of three figurative sculptures of soldiers. It is designed as a healing the dark memory of the war and be a guide to how wars should be remembered. Its aim was to condemn the war rather than honor it. Vietnam Veterans Memorial is composed of a black granite wall and the names of veterans were written on the surface of the wall.



Figure 3.9: Vietnam Veteran's Memorial (Source: <http://cp.art.cmu.edu/change-reference-maya-lin-vietnam-veterans-memorial/>)

Memorial to the Murdered Jews of Europe designed by Peter Eisenman in Berlin can be given as another example. The memorial consists of 2711 concrete slabs gradually sinking to the ground. These concrete slabs can be inferred as the abstraction of the grave stones of the victims of the Holocaust. In addition, the concrete slabs may not be understood by passersby because there are no signs on them giving reference to any victimization. However, the bodily experience with memorial, a hidden underground museum and extra informative materials help people to interpret the memorial.



Figure 3.10: The Memorial to the Murdered Jews of Europe (Source: <https://www.berlin.de/tourismus/fotos/sehenswuerdigkeiten-fotos/1355251-1355138.gallery.html?page=1>)

The 7 July Memorial designed by architects of Carmody Grooke is located in Hyde Park, London to commemorate 52 victims who lost their lives in the London Terrorist attacks in 2005. To decide the site of the permanent 7 July Memorial was not easy because there were 3 different places inside train tunnels. Following the tragic event, groups of individuals created informal memorials in crowded public spaces, yet they were removed by officials. Later, small plaques were situated these places. The permanent memorial installed in the Hyde Park in the 4th anniversary of the attacks, even though its place is not related.



Figure 3.11: The 7 July Memorial (Source: <https://www.royalparcs.org.uk/parks/hyde-park/things-to-see-and-do/memorials,-fountains-and-statues/7-july-memorial>)

The memorial is located on the pathway; therefore, users can walk around, or walk through it. They can engage with the memorial and read their inscriptions. The design of the memorial is composed of 52 cast and stainless-steel columns to symbolize the lost ones. In addition, to represent four different bombing sites, there is an arrangement of four roughly interlocked groups of steels, which can be interpreted as the reenactment of the events of the 7 July 2005. Each 3.5 meters high steel is one by one cast; that is why they all have distinctive features of texture like

each victim. On the columns sites, the date and time are inscribed; however, the names of the victims are absent in case of a vandal attack.¹⁰⁴

7 July Memorial has a different design approach from Diana, Princess of Wales Memorial Fountain. There is a deliberate delimitation to unexpected actions in the design, position and materiality of the 7 July Memorial. Designers did not provide seating to restrict unintended social behaviors that could disturb the privacy of the relatives of the victims. Also, they placed the memorial with a slope behind the memorial in order to decrease the visual effects of passing the buses.

Contemporary memorials may generally be temporary, unclear and not be in prominent locations. In fact, they can be illegible because many of them lack explanations and symbolism. That is why, visitors may not comprehend the intended meaning and sacredness. The abstraction of memorials allows visitors to enhance the possibility of the actions and responses, which can lead the memorial to transcend its very function and provoke debate rather than silence.

3.4. Temporality

As I have mentioned in the previous chapter, monuments and memorials were always erected in a permanent site until the end of 20th century. However, Jochen Gerz and Esther Shalev-Gerz approached their permanency with suspicion.

The Harburg Monument against Fascism by Jochen Gerz and Esther Shalev-Gerz was installed in Harburg, Germany in 1986. Even though the design of the memorial seems slightly simple, it has a new approach. The Harburg Monument against Fascism is composed of 12-meter-tall pillar expecting people to write their names for the memory of war dead. In addition, as people write on the column, it is lower into ground. Eventually, it was vanished in 1993, but the top surface of it is left. The monument is a call for people to think that: “In the end, it is only we ourselves who

¹⁰⁴ Rodrigo, op. cit., 280.

can rise up against injustice.”¹⁰⁵ With the changing and temporary characteristic of the memorial, it was aimed to be held longer in their memories by visitor interaction.

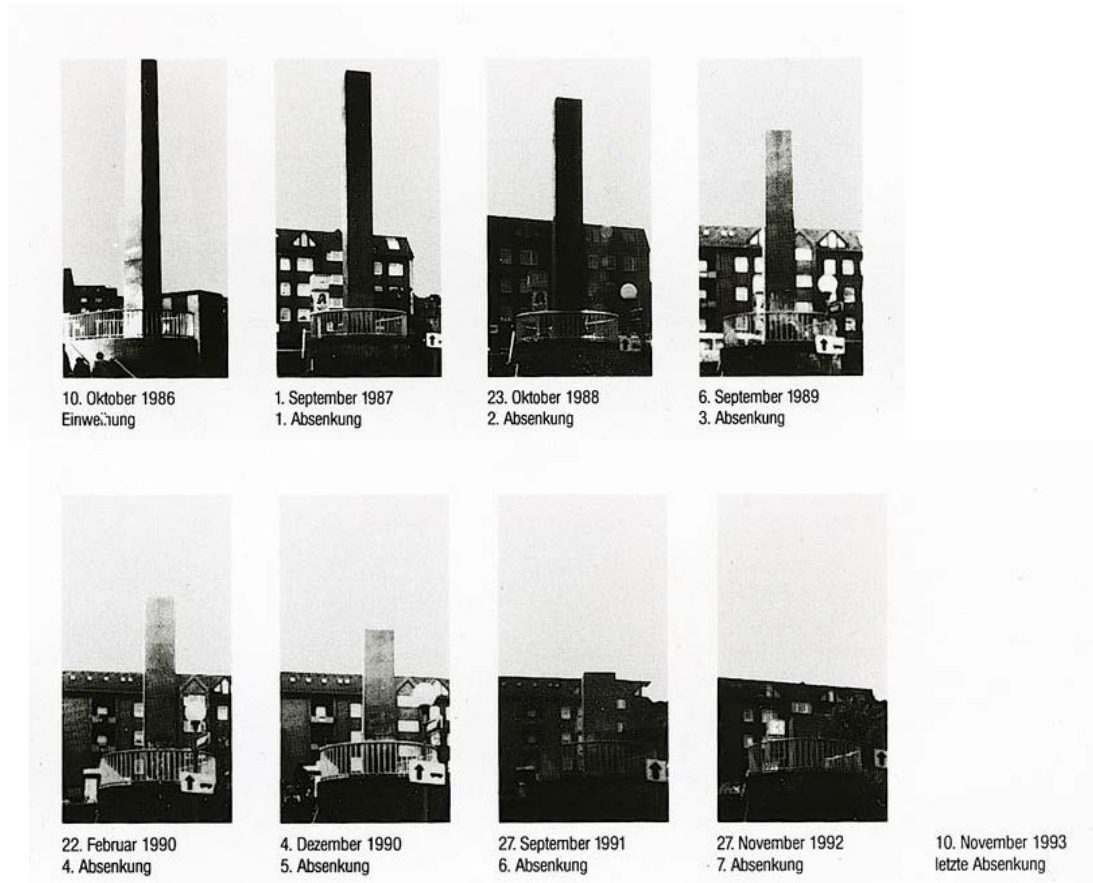


Figure 3.12: The Harburg Monument against Fascism (Source: <http://www.shalevgerz.net/?portfolio=monument-against-fascism>)

Before the installation of the permanent memorial to commemorate the September 11 terrorist attacks in 2001, many temporary commemorations were arranged and informal memorials which spread from the site of the attack to the public realm were created by communities. For Jonathan Kuhn, those informal commemorative acts prove that temporary memorials can have a permanent impact on memory and the meaning of the space.¹⁰⁶

¹⁰⁵ In the inscription on the monument.

¹⁰⁶ Stevens, “The Future is Open to the Past: Public Memorials in Evolving Urban Landscapes,” 106.

Lighting designer Paul Marantz of Fisher Marantz Stone was called upon to realize the design initiated by architects John Bennett and Gustavo Bonevardi, artists Paul Myoda and Julian Laverdiere, and architect Richard Nash Gould. After six months from the attacks, Tribute in Light was first showed. It was installed at the ground of the Twin Towers which were demolished by the attacks.



Figure 3.13: Tribute in Light (Source: http://assets.nydailynews.com/polopoly_fs/1.1453407.1378997805!/img/httpImage/image.jpg_gen/derivatives/gallery_1200/9-11-tribute-light-memorial.jpg)

Two columns of light from ground to the sky both symbolize the respect for the lost ones and the powerful stand of the city against the terrorist attacks. Tribute in Light has become an annual commemoration. They now are lit at sunset on the eleventh and gradually blur by day break on the twelfth of every September.

Since 1981, Krzysztof Wodiczko who is a social activist and artist has been revealing the collective pasts by using temporary audio-visual projections onto existing landmarks. His projections last only a night or two, but uses the public space as a medium to increase the consciousness about human rights, democracy, and truths about alienation and for discussion and heated debate. He projects the images of community members' hands, faces, or entire bodies onto architectural façades or monuments.



Figure 3.14: The Hiroshima Projection (Source: http://www.artway.eu/userfiles/images/kw_hiroshima_projection.jpg)

The Hiroshima Projection created by Krzysztof Wodiczko was projected at the Atomic Dome on the embankment of the Aoi River in 1999, on the anniversary of the dropping of the atomic bomb on the city. Atomic Dome is valued as 'a witness to the trauma'. It is a building which was partly survived from the atomic bomb and its ruin was preserved. In addition to Atomic Dome, Aoi River witnessed lamentable moments when the ones burned had jumped into the river. Wodiczko made interviews with various residents including survivors of the bombings and radiation, family members of survivors and the youngsters of Hiroshima. During the

interviews, the artist recorded only their hands and voice. The hand gestures were projected onto the embankment and were reflected in the water; at the same time at the top of the Atomic Dome loudspeakers played the speakers' voices.¹⁰⁷

What gives temporary memorials immeasurable power is that they penetrate the public realm daily; hence they have the potential to reveal new meanings, thoughts and actions. Unlike classical monuments which are permanent but eventually become invisible, temporary memorials are more visible due to their sudden and unexpected resurgence in the ordinary everyday life.

3.5. Spontaneity/Informality

Spontaneous or informal memorials frequently appear in public squares, roadsides and the particular sites of a tragic event with bunch of flowers, candles placed by the relatives of the victims as well as by strangers. Therefore, the city dwellers turn their public spaces into the sites of commemoration and mourning. Without a permission from the city officials, they show their response to a tragic event. Consequently, it can be said that immediately coming together and participating in a commemorative event are the needs of any part of the society. This kind of immediate commemorations are termed as "spontaneous memorials"¹⁰⁸, "spontaneous commemoration"¹⁰⁹ or "spontaneous shrines"¹¹⁰

¹⁰⁷ Ben Parry, *Cultural hijack: rethinking intervention* (Liverpool: Liverpool University Press, 2011), 192.

¹⁰⁸ See: Senie, Harriet F. "Mourning in Protest: Spontaneous Memorials and the Sacralization of Public Space." *Spontaneous Shrines and the Public Memorialization of Death*, 2006, 41-56. doi:10.1007/978-1-137-12021-2_4.

¹⁰⁹ See: Engler, Mira. "A Living Memorial: Commemorating Yitzhak Rabin at the Tel Aviv Square [Speaking of Places]." *Places* 12, no. 2 (1999). And Haskins, Ekaterina V., and Justin P. Derose. "Memory, Visibility, and Public Space." *Space and Culture* 6, no. 4 (2003): 377-93. doi:10.1177/1206331203258373.

¹¹⁰ See: Jorgensen-Earp, Cheryl R., and Lori A. Lanzilotti. "Public memory and private grief: The construction of shrines at the sites of public tragedy." *Quarterly Journal of Speech* 84, no. 2 (1998): 150-70. doi:10.1080/00335639809384211. And Santino, Jack. "Performative Commemoratives: Spontaneous Shrines and the Public Memorialization of Death." *Spontaneous Shrines and the Public Memorialization of Death*, 2006, 5-15. doi:10.1007/978-1-137-12021-2_2.

Following the terrorist attacks on September 11, 2001, people came together in public spaces and expressed their feelings in New York. Informal commemorations continued with drawings, writings, personal items, flowers and candles all over the city and large sheets of paper covered with the word “love”, “no war” and “give peace a chance.”¹¹¹ There are no regulations for a spontaneous memorial, so it stays and changes over time until officials remove them.



Figure 3.15: Informal 9/11 memorial in New York City (Source: www.marcfarre.com, 2001)

Spontaneous memorials interrupt the everyday routine of urban life by suddenly appearing and disappearing. In addition, their physicality interrupts everyday life due to their temporary existence in urban space. They also encourage the participation. To see, to read, and to contribute to the memorial, people may crouch down because most of the commemorative items are small and they are often densely clustered. In fact, writing their thoughts or reading the previous expressions by the visitors require

¹¹¹ Franck, op. cit.

concentration and spending time. That is why, spontaneous memorials actively engage the visitors.



Figure 3.16: Informal Memorial at Ground Zero (photograph by Rosanne Percivalle)

Three terrorist bombings in Brussels, two of them exploded in Brussels Airport and the other in Brussels Metro, caused 35 casualties and more than 300 wounded.¹¹² Immediately after the attacks, a small group of people gathered near the Bourse Square located in the city center and covered the place with messages, flowers, candles and banners. In Brussels, three main spontaneous memorials emerged in the following order: Place de la Bourse, Maelbeek metro station and the Zaventem Airport.¹¹³ In the plaza of Bourse, people were encouraged to chalk the plaza their messages to look for answers and demonstrate courage and solidarity. in the wake of

¹¹² "Brussels attacks: Suspects still on the run". *CNN*. Retrieved 2016-03-29.

¹¹³ Milošević, *op.cit.*, 50.

tragedy. According to the research of Margry and Sanchez (2007, 2) it is observed that memorials in Brussels was “that citizens do not place memorabilia or offerings at memorial sites solely in memory of the deceased” but as symbols of the faith in better future, looking for answers.¹¹⁴ Mourners wrote messages that ranged from expression of anger to international solidarity and conveying messages of a better future in different foreign languages.¹¹⁵



Figure 3.17: Place de la Bourse (Source: Kenzo Tribouillard/AFP/Getty Images <https://www.theguardian.com/world/2016/mar/22/brussels-square-covered-with-chalk-drawn-messages-after-attacks>)

Spontaneous memorials can be identified as “bottom-up” memorialization, and they meet the societal need to remember the present and cope with the trauma and act as places of healing process of traumatic memories. Therefore, it can be said that spontaneous memorials reflect a genuine societal response to the tragedy which should be taken into account during eventual creation of a more permanent representations of memory.¹¹⁶

¹¹⁴ Milošević, op.cit., 53.

¹¹⁵ Ibid., 53.

¹¹⁶ Ibid., 56.

By installing spontaneous memorials, people have a chance to express their feelings of loss, sorrow and condolence by their varied means of interpretations of a trauma. They are inclusive and respectful to the differences. All people have a right to talk in their own voices and some challenge the perspectives of others. Therefore, they can be seen as an example of participatory and inclusive democracy. Informal memorials have the capacity to transform an everyday public space into a commemorative site. They are more participatory than the formal memorials because the users generate them by themselves. Therefore, it can be inferred that spontaneous memorials actually can meet the intentions of contemporary memorials that we covered in this chapter. We can see the major characteristics of contemporary memorials in spontaneous memorials. That is why, I believe we need to learn from them.

To sum up, besides embracing the voices of others, contemporary memorials aim not to obscure the dark memories but to provoke thoughts about them; not to remain fixed in a time and place but to be changed by the engagement with their user; not to be invisible for passersby but to be visible by interacting. All of the memorials given as an example have common concern to present convenient commemorative sites for engagement and participation of the visitors. To reach their goal, they use engagement/participation, sensory experience, abstraction/ambiguity, temporality and spontaneity/informality as design strategies.

CHAPTER 4

ANKARA TRAIN STATION AS A *LIEU DE MÉMOIRE*

Ankara Train Station has been taken an important place in the collective memories of the citizens of Ankara since the Late Ottoman Period. Besides being the main gate of Ankara for a good while, the old station served as a head quarter of the War of Independence. When the second station built next to the old station, its importance increased further under favor of the new city planning approaches realized after the foundation of Republic of Turkey. In other words, the train station and its surrounding became the heart of the city both by planning as a gate of the capital city where newcomers perceive the beautiful Citadel as well as recreational spaces such as Youth Park and 19 May Stadium, and a place to be socialized for city dwellers. In this chapter, I will deal with Ankara Train Station and its relationship with its surroundings in historical context.

4.1. Ankara Train Station the Gate of the Capital City



Figure 4.1: Ankara Train Station built in 1892 by Ottoman Empire (Source: <https://mimariproje2011.files.wordpress.com/2014/03/sunum-20140306.pdf>)

The construction of a railway between Istanbul and Ankara was first started, in the late Ottoman period, by a Franco-Belgian company, *Société de Chemins de Fer Ottomans d'Anatolie*, established in Istanbul in 1889. The railway constructed by this

company reached Ankara in 1892. Following the agreement for the construction of a railway between Istanbul and Baghdad signed with Germany in 1888, this railway was integrated Istanbul-Baghdad railways as a branch. The terminal station of this railway branch was Ankara, which would determine the fate of this Anatolian town later. The railway connection to Ankara was to be one of the major reasons behind Mustafa Kemal's decision to make Ankara the head quarter of the Anatolian resistance in 1919.¹¹⁷



Figure 4.2: The First Train Station of Ankara and its square, in mid 1930s (Source: G. Tunçbilek)

The first Main Train Station of Ankara with a large public square in front of it was built in 1892 and was later designated as Steering Wheel Building. (Figure 4.3) The first station building became a significant place during the War of Independence, and most of the national and international decisions were made there. (Figure 4.3) Mustafa Kemal resided at the first floor of the station building during the first years of the War of Independence. The building was converted into a museum in 1964, the first floor as Atatürk's Residence and the ground floor as the Railway Museum.

¹¹⁷ İlhan Tekeli, "Almanca Konuşan Plancı ve Mimarların Erken Cumhuriyet Dönemi Ankara'sının Planlanması ve Konut Sorununun Çözümüne Katkıları Üzerine," in *Bir Başkentin Oluşumu: Avusturyalı, Alman ve İsviçreli Mimarların Ankara'daki İzleri Das Werden einer Hauptstadt Spuren deutschsprachiger Architekten in Ankara*, ed. Leyla Alpogut (Ankara, Turkey: Thomas Lier-Goethe-Institut, 2011), 66.



Figure 4.3: The old station converted into Museum: Atatürk's Residence and Railway Museum, 2017 (Source: Author's Own Archive)

On April 23, 1920, the Grand National Assembly (*TBMM*) was opened in Ankara, with the gathering of representatives from different parts of the country, including members of the last Ottoman parliament. Following the Treaty of Lausanne, where Ankara government was recognized internationally, Ankara, was proclaimed as the capital city on October 13, 1923 and on October 29, 1923, the Republic of Turkey was founded. By the foundation of the Republic of Turkey, the regime aimed to create a modern culture and a modern urban setting especially in Ankara. The ideals of the new regime were to be concretized in the built environment and the life styles of the capital city. In the Early Republican Period, as a part of the radical modernization project, the urban space was to be reshaped both for the representation of ideology and as the physical setting of the social transformation. Consequently, the city of Ankara became “a representation of the new republic which was going to be westernized, modern, and secular at the level of contemporary civilizations.”¹¹⁸ Until the end of World War II, state investments were mostly directed to Ankara due

¹¹⁸ Segah Sak and İnci Basa, "The Role of the Train Station in the Image Formation of the Early Republican Ankara," *Journal of Urban History* 38, no. 4 (2012): 780.

to its mission be a model for other cities in the country by embodying modernism and nation formation.

Ankara was to be developed as a modern capital city based on a planned development, planned growth and planned formation. In the capital city of the Republic, the public open spaces, i.e. streets, squares gained significance.

Train stations have a special importance for the urban image because, they have constituted the entrances to the cities, and “people heighten their attention at such places and perceive nearby elements with more than normal clarity” as stated by Kevin Lynch.¹¹⁹

The 1924 Şehremâneti Map, which was a detailed map prepared by the Municipality of Ankara, displays the existence of a road which connected the center of the city from Taşhan to the Station.¹²⁰ Carl Cristoph Lörcher, the German architect-planner, who prepared the first development plan of Ankara, emphasized the Station-Parliament-Castle axis and used this axis for the connection of the old city and new city as stated by Ali Cengizkan.¹²¹

The plan that Lörcher prepared for Ankara in 1924 can be called as the first comprehensive plan of Ankara. The Lörcher plan laid the groundwork for basic decisions to be taken in the direction of a modern capital planning after Ankara was declared the capital. This plan, however, constrained the implementation and even determined certain decisions of Jansen plan related to the urban form. As a result, it can be argued that Lörcher’s plan has been very influential in the future development of Ankara.

¹¹⁹ Kevin Lynch, *The Image of the City* (Cambridge: The Technology Press & Harvard University Press, 1960), 72-73.

¹²⁰ Ali Cengizkan, *Modernin Saati: 20. yüzyılda Modernleşme ve Demokratikleşme Pratiğinde Mimarlar, Kamusal Mekan ve Konut Mimarlığı* (Ankara: Mimarlar Derneği, 2002), 41.

¹²¹ Ali Cengizkan, *Ankaranın ilk planı: 1924-25 Lörcher planı, kentsel mekan özellikleri, 1932 Jansen Planına ve bugüne katkıları, etki ve kalıntıları* (Ankara: Ankara Enstitüsü Vakfı, 2004), 73.

In Lörcher's plan, the new city was developed as a separate development from the old city Sibel Bozdoğan and Esra Akcan argue that the semantic and physical integration of the old city with the new one was sustained on this axis, namely the "Beautiful Castle" and the green areas:

Lörcher's plan was conceived in two stages: the rehabilitation of the old city around the Citadel, which he highlighted for its historical significance and its dominant presence in the city's skyline, and the construction of the new city to the south for a projected total population of 150,000 to 200,000 inhabitants.¹²²



Figure 4.4: Train Station and Its Surrounding in Lörcher Plan, 1924 (Source: Ali Cengizkan, 2004, p. 246)

Along with the railroad coming to Ankara in 1892, İstasyon Street became of the main avenues of the city. It was kept in the development plans as the major axis that connected the railway station to the city center, Ulus. The Main Train Station of

¹²² Sibel Bozdoğan and Esra Akcan, *Turkey: modern architectures in history*, ed. Vivian Constantinopoulos (London: Reaktion Books, 2012), 27.

Ankara developed around the same site where the old train station had been built.¹²³ One can notice the importance of İstasyon Square in Lörcher plan, because it was clearly taken as one of the focal points of the plan and the gate of the city of Ankara. It was proposed as a square with a large pool, park and columns as seen in European cities.¹²⁴ (Figure 4.5)

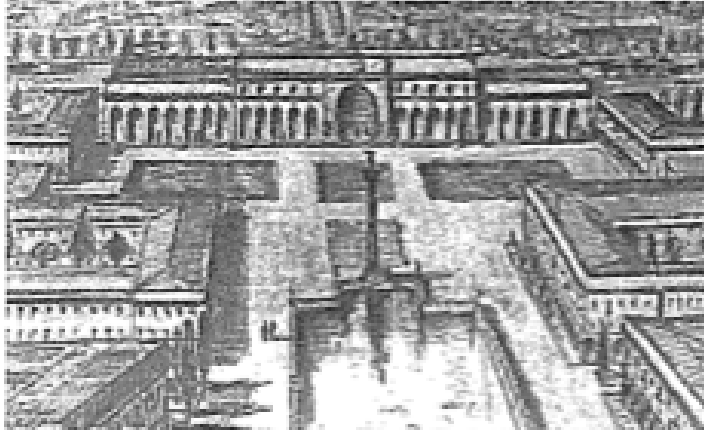


Figure 4.5: İstasyon Square as proposed in Lörcher Plan in 1924 (Source: Ali Cengizkan, 2004, 66)

1924 Lörcher plan aimed to locate the ascending population of Ankara mainly in the Old City and its surroundings.¹²⁵ Lörcher's plan for the old city was rejected because opening a large number of new streets and squares within the existing urban fabric was not found acceptable.¹²⁶ Even though the proposals of Lörcher plan related to the

¹²³ Cengizkan, *Ankaranın ilk planı: 1924-25 Lörcher planı, kentsel mekan özellikleri, 1932 Jansen Planına ve bugüne katkıları, etki ve kalıntıları*, 61.

¹²⁴ Cengizkan, *Ankaranın ilk planı: 1924-25 Lörcher planı, kentsel mekan özellikleri, 1932 Jansen Planına ve bugüne katkıları, etki ve kalıntıları*, 68.

¹²⁵ Ali Cengizkan, "Türkiye için Modern ve Planlı bir Başkent Kurmak: Ankara 1920-1950," in *Bir Başkent'in Oluşumu: Avusturyalı, Alman ve İsviçreli Mimarların Ankara'daki İzleri Das Werden einer Hauptstadt Spuren deutschsprachiger Architekten in Ankara*, ed. Leyla Alpagut (Ankara, Turkey: Thomas Lier- Goethe-Institut, 2011), 38.

¹²⁶ Gönül Tankut, *Bir Başkent'in İmarı: Ankara (1929- 1939)* (Ankara: ODTÜ , 1990), 37.

old city could not be implemented, his plans for new city had permanent effect on roads, axes, public spaces and zoning, which were partially implemented.¹²⁷

The “limited international city planning competition” which was hold in 1927 for the planning of Ankara was the first city planning competition and three experienced city planners Hermann Jansen, Leon Jausseley and Josef Brix were invited for the new city plan of Ankara because it was decided that Lörcher’s plan lost its validity to a great extent.¹²⁸ In the competition in 1927, some values added by 1924 Lörcher’s plan were given the competitors as data on which certain request were founded. For instance, the competitors were asked to preserve the Castle-Station axis, arrange a large green area here so that the view of the castle from Station Street will not be cut off and take into consideration the development of the station and its surroundings.¹²⁹

Hermann Jansen’s planning proposal was selected by the jury in 1928. His plan was based on certain decisions of Lörcher’s plan as the brief of the competition suggested.¹³⁰ Although it was the contribution of Lörcher who emphasized the Castle as the main feature of the urban silhouette¹³¹, Jansen also adopted the Station-Citadel axis and proposed to accentuate the perspective to the citadel. In his initial plan, he proposed to develop the area around the Train Station as a central business district.¹³²

¹²⁷ Ibid., 32.

¹²⁸ Cânâ Bilsel, "Türkiye’de Şehircilik Yarışmalarının İlk Otuz yılı (1927-1957): Cumhuriyet’in Kent İnşasında Uluslararası Deneyim," *Planlama*, 3-4, no. 50 (2010): 29.

¹²⁹ Ibid., 31.

¹³⁰ Cengizkan, "Türkiye için Modern ve Planlı bir Başkent Kurmak: Ankara 1920-1950," 34.

¹³¹ Cengizkan, *Modernin Saati: 20. yüzyılda Modernleşme ve Demokratikleşme Pratiğinde Mimarlar, Kamusal Mekan ve Konut Mimarlığı*, 54.

¹³² Cengizkan, "Türkiye için Modern ve Planlı bir Başkent Kurmak: Ankara 1920-1950," 35.

Jansen Plan, which was selected by the jury in 1928, was approved officially in 1932. In his plan, Jansen proposed to conserve most parts of the old city as preservation area, while he planned the new city according to the garden city approach by taking into consideration the accessibility to the station. Cumhuriyet Street, which was the avenue that connected the station to the city, was designed as a perspective axis from the station towards the Citadel. In Jansen plan, the preexisting site of the train station was also planned according to the requirements of a modern station. Indeed, like Lörcher, Jansen also approached the train station as the most highlighted gate of Ankara.

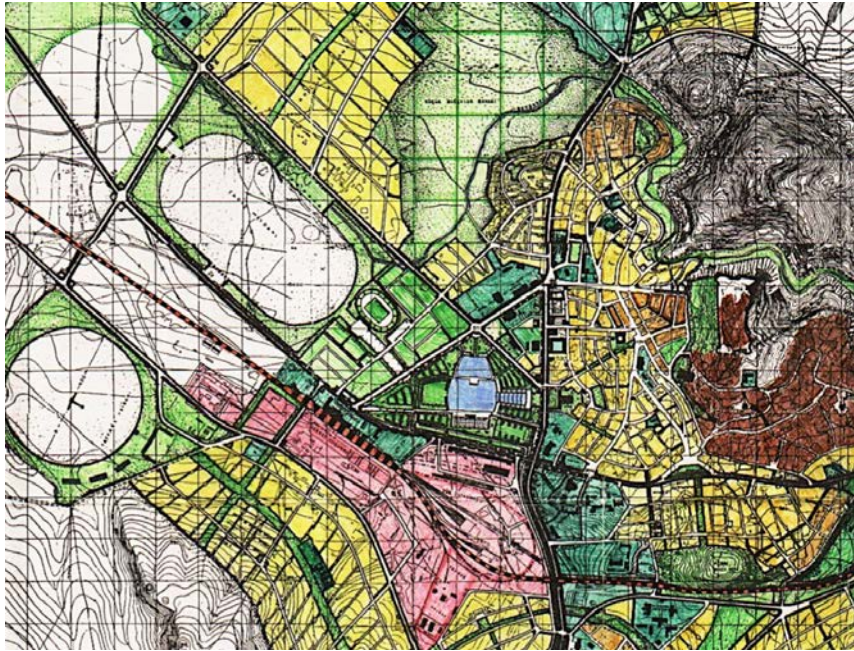


Figure 4.6: The Jansen Plan, 1932 (Source: <https://mimariproje2011.files.wordpress.com/2014/03/sunum-20140306.pdf>)

The second Ankara Train Station was designed by the architect Şekip Akalın in 1934, following the arrangements brought by Jansen Plan. The first station built in 1892 could not meet the increasing passengers load since 1923, and a modern train station was needed for the capital city. Ankara Train Station designed by Şekip Akalın replaced with the old one. The old station, which was conserved within the precinct of the new station, was converted into Atatürk's Residence and Railway Museum later in 1964. (Figure 4.3) The construction of the second train station

started in 1935 and was continued until 1937. Sibel Bozdoğan and Esra Akcan describe the architectural features of the new station as:

...it displays an imposing symmetrical facade with a tall colonnaded entry flanked by round projections on either side. Its spacious main passenger hall, meticulously detailed in marble, brass and wood, is lit by a diffused light filtering through the roof trusses and a large glazed facade gives access to the platforms at the back.¹³³

Yıldırım Yavuz describes Ankara Train Station, the most important arrival and departure point, as an “ulu mekân” (grand space) which is illuminated day and night and refresh the passengers and comfort them, make them feel relief, enthusiasm and happiness.¹³⁴



Figure 4.7: Jansen’s Study on the Relationship between the Citadel and Train Station, 1932 (Source: Architekturmuseum – TU Berlin)

In the Early Republican Period, the train station was attributed as the unique gate opening to Ankara, the new capital city of the modern Turkish Republic, to other cities in Turkey, Europe and other foreign countries. Newcomers were introduced to the city at the train station. Therefore, the station had a strategic, political and social importance. Jansen’s plan emphasized the station and its surroundings and the old city and the citadel area like Lörcher.

¹³³ Bozdoğan and Akcan, *Turkey: modern architectures in history*, 71-72.

¹³⁴ Bina Kimlikleri Söyleşisi Ankara Gar Kompleksi, 26 yıldırım yavuz

The station building was designed by the architect Şekip Akalın in accordance with the Jansen Plan by the consultancy of German Professor Blum. Besides being a railway station, it also incorporated different functions. These functions such as *Gar Gazinosu* (Station Café), *TCDD Açık Hava Buharlı Lokomotif Müzesi* (Outdoor Steam Engine Museum), *Cer Atölyesi* (Railway Repair Shop) and *İstasyon Meydanı* (Station Square) marked the citizens' memories about the station.

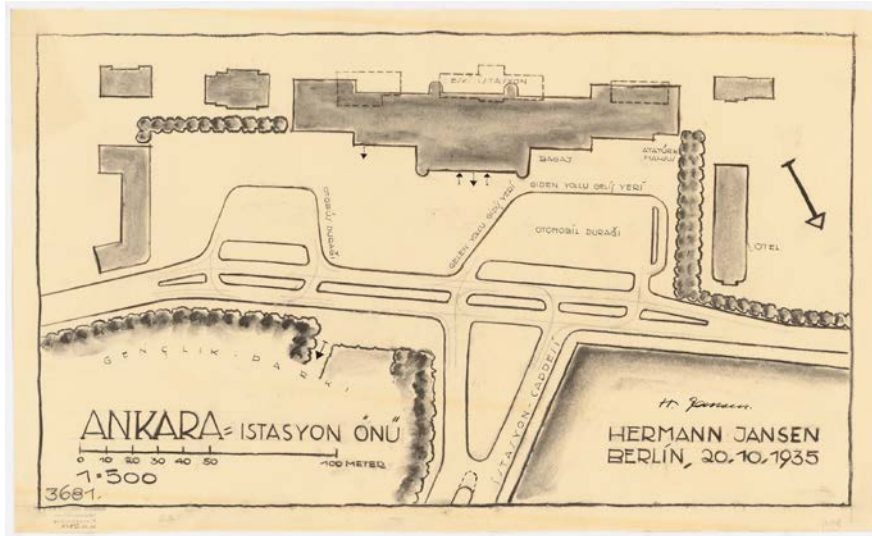


Figure 4.8: Jansen's Study on the Square of Ankara Train Station, 1935 (Source: Architekturmuseum – TU Berlin)

Ankara Train Station, “the grand gate of Ankara”¹³⁵ as described by Prof. Dr. Yıldırım Yavuz played an important role for Early Republican Ankara, the capital city of the Turkish Republic. (Figure 4.8) It reflected the modern identity of the Republic of Turkey through its architectural design and the life style it offered. In other words, not only by its monumental physical entity that conveyed symbolic meanings, but also with its relation to the public square and other recreational spaces such as *İstasyon Meydanı* (Station Square), *Gençlik Parkı* (Youth Park) and *19 Mayıs*

¹³⁵ Kemal Zeki Gençosman, "Bizim Ankaralı hemşeriler artık sayfiyeden dönüyorlar," *Ulus*, no. 5 (October 1938): 7.

Stadyumu (19 May Stadium), Ankara Train Station contributed to the spatial and social development of early republican Ankara.

Gençlik Parkı (the Park of Youth) was planned next to the station, which welcomed the newcomers and also would direct their attention towards the citadel in 1935 Jansen's Plan. It can be argued that the planner wanted the newcomers to the city to encounter first the vista of the park connecting with the perspectives of the citadel towards the old city.¹³⁶ In other words, as Zeynep Uludağ states, "The historic values of the city and the symbolic values of the modern capital lived together at this point where the newcomers were introduced to the city."¹³⁷ Gençlik Parkı was conceived as an ideal city park that would create a powerful *locus* for social change.¹³⁸

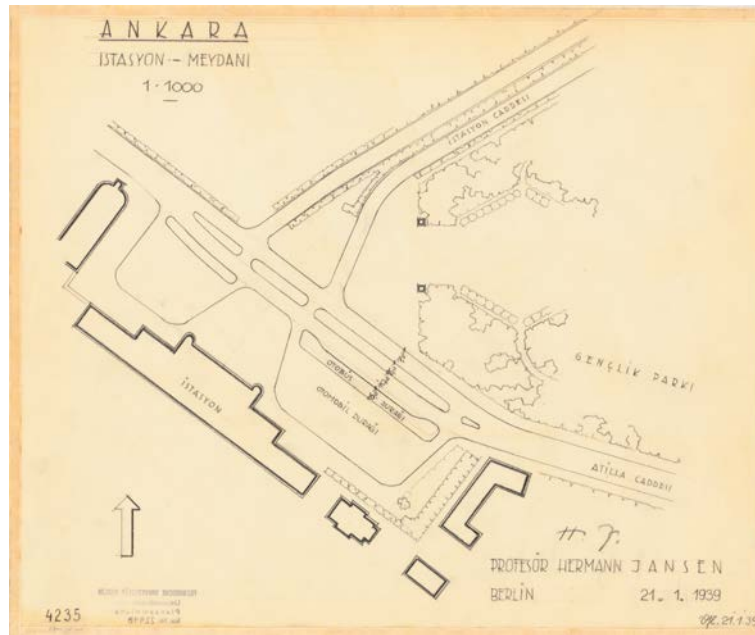


Figure 4.9: Jansen's Study on Station Square and Youth Park, 1939 (Source: Architekturmuseum – TU Berlin)

¹³⁶ Zeynep Sökmen Uludağ, "The Social Construction of Meaning in Landscape Architecture: A Case Study of Gençlik Parkı in Ankara" (PhD diss., Middle East Technical University, 1998), 134.

¹³⁷ Ibid., 134.

¹³⁸ Ibid., 136.

In the journal, *La Turquie Kémaliste* published between the years of 1933 and 1949 to introduce the modern Turkey to the world, the mission attributed to the Ankara Train Station, the gate of the capital city, can be inferred in following sentence clearly: “If we really want to know today’s and future’s Turkey, the first thing to do is get on the train which goes to Ankara.”¹³⁹



Figure 4.10: Ankara Train Station in 1940s (Source: Turkey in Photographs, DGPI Archive)

4.2. The Changing Role of Ankara Train Station

In 1954, an international competition was opened along with the fact that Jansen plan became insufficient because of the economic growth, industrialization and continuing population increase accentuated by the immigration to Ankara from rural areas.¹⁴⁰ In 1950s, the commercial and social life, which was centered around the

¹³⁹ “Bugünün ve yarının Türkiye’sini gerçekten tanımak istiyorsak, yapacağımız ilk iş, Ankara’ya giden trene binmektir.” [*La Turquie Kémaliste*,s.47, 1943].

¹⁴⁰ See Nihat Yücel: Bir Mimar Plancı ve Nihat Yücel ile 1957 Ankara İmar planı Üzerine yazıları.

station and its surroundings started to change because of the shift from railroad investments to motorway investments in this period.¹⁴¹ As a result, the railway and the station started to lose their importance in the life of the citizens. In addition, starting from 1980s on, motorways and the air transportation have gained importance.

There have been some revisions in line with passenger needs in Ankara Train Station. The station building and its open spaces were successfully restored in early 1990s and some functions such as buffet and luggage storage were added. However, it is also observed that some negative changes started to take place in the Ankara Station later. It is seen that these changes, which are carried out by various managers who are mostly unaware of the culture of architecture are still under way and are gradually cause to the station lose the period features, its original style and extraordinarily strong simplicity.¹⁴²



Figure 4.11: The Relationship between Ankara Train Station and The High-Speed Train Station (Source: Author's Own Archive)

¹⁴¹ Tekeli, İ., 1998, "Türkiye'de Cumhuriyet Döneminde Kentsel Gelişme ve Kent Planlaması", 75 *Yılda Değişen Kent ve Mimarlık*, Tarih Vakfı Yayınları, İstanbul, 1-24.

¹⁴² Bina Kimlikleri Söyleşisi Ankara Gar Kompleksi, 30 yıldırım yavuz

Recently the usage of Ankara Train Station has been restricted by a new High-Speed Train (HST) Station which was introduced by the Ministry of Transportation. The HST station, initially designed by an anonymous architect under an engineering firm, was completed by A Tasarım Mimarlık and built in 2016. The High-Speed Train Station has been directly placed within the precinct of Ankara Train Station area, although its entrance was taken from the opposite side, i.e. from the south. However, it can be said that the HST Station building, with its imposing scale does not offer an appropriate approach which preserves past memories and respect to the historical element. That is why, it seems to overshadow the role of Ankara Train Station by its gigantic scale, multifunctional program and disrespectful design approach.



Figure 4.12: The Railways of Ankara Train Station getting serviced, 2017 (Author's Own Archive)

Also, it should be added here that, recently, train services have declined after the construction of the Ankara High Speed Train Station. In fact, now there is no railway traffic, because railways are getting serviced. After the arrangements are completed, the old Ankara Train Station will serve only suburban trains and normal trains.

The entrance of the old train station and the square in front of the train station will serve mainly the passengers of regional and metropolitan trains, whereas the main entrance of the Central Train Station of Ankara has been shifted to the opposite direction, turning its back to the old city and the citadel. Hence, the significance and

use of both the Train Station of Ankara and the squared in front of it have been changed by this intervention.

Ankara Train Station has a strong meaning and memories related to the modern capital city and societal modernization. However, it is evidently not possible to sustain the same meaning after the construction of recent High-Speed Train Station and the terrorist attacks happened in October 10, 2015.

4.3. Ankara Train Station Bombings

The demonstration was jointly arranged by unions of workers and professionals; Devrimci İşçi Sendikaları Konfederasyonu (DİSK), Kamu Emekçileri Sendikaları Konfederasyonu (KESK), Türk Mühendis ve Mimar Odaları Birliği (TMMOB) ve Türk Tabipler Birliği (TTB) under the slogan "Work, Peace and Democracy" to start at 10 am on October 10, 2015. Before the demonstration, the agents of these institutions announced that against the government's policies to reinforce its power, leading to a single party regime, they would be in the square for the power of public by our main force and participation was essential.¹⁴³ Therefore, communities including Emekçi Hareket Partisi (EHP), Yeşiller ve Sol Gelecek Partisi, Halkların Demokratik Partisi (HDP), Sosyalist Yeniden Kuruluş Partisi (SYKP), Emek Partisi (EMEP), Alevi Bektaşî Federasyonu, Pir Sultan Abdal Kültür Derneği, Hacı Bektaş Kültür Vakfı, Türkiye İnsan Hakları Vakfı (TİHV), İnsan Hakları Derneği (İHD), Halkevleri, Haziran Hareketi as well as DİSK, KESK, TMMOB, TTB gathered under the slogan "Work, Peace and Democracy" at 10 am on October, 10, 2015.¹⁴⁴

As happened in most of the previous public demonstrations in Ankara, many political parties, non-governmental organizations and trade unions decided to rally first in the square in front of the Ankara Train Station before marching to Sıhhiye Square on October 10, 2015 at 10 am for the manifestation held for Peace and Democracy.

¹⁴³ See <https://www.evrensel.net/haber/261820/emek-baris-demokrasi-mitingi-icin-cagri-10-ekimde-baris-icin-ankarada-bulusalim>

¹⁴⁴ See <https://m.bianet.org/bianet/insan-haklari/168158-emek-baris-demokrasi-mitingi-ankara-da>

While the crowd was gathering, dancing, singing and marching for peace, two suicide bombers exploded themselves with a 3-second interval around 10:04 am.

Following the first terrorist bombing in the square in front of Ankara Train Station, the crowd started to run away from the blast in panic. However, the second bombing caught some of them in a location near the first blast. Göksel İlgin, one of the protesters gathering in the square of Ankara Train Station on October 10, 2015, stated his feelings in these sentences in his interview with The Telegraph:

We started dancing the ‘halay’ dance as we were cheerful and determined to promote peace. Then we heard a sudden blast about 15 meters behind us. After the explosion, I was overcome by shock. I fell on my knees, and couldn't believe what I was seeing. Then 15 seconds later there was a second blast. We saw flags and pieces of bodies flying into the air. People were injured and running around unconsciously. It took ten to fifteen minutes for someone to slap me to get over the shock. She told me to walk fast and scream. I did and started to feel better. But I will never forget the smell of burned human flesh. Even after I left the scene, I couldn't help feeling it. So, my friends made me smell some flowers and perfume to stop it. It took a few hours to smell the air again. I am OK now but I will never forget it.¹⁴⁵

The twin terrorist bombings are declared as the deadliest terrorist attack in the history of Turkey. As a consequence of the terrorist bombings targeting the demonstration for Work, Peace and Democracy, 102 people were killed and 459 ones were injured in the square next to Ankara Train Station.

Following the deadliest terrorist attack in the Turkish history, the Prime Minister Ahmet Davutoğlu called for three days of national mourning for the victims and made a statement about the stand of the country against terrorism. He stated that:

¹⁴⁵ “Turkey bomb massacre kills 97 and injures over 246 at pro-Kurdish peace rally,” The Telegraph, accessed September 2, 2017, <http://www.telegraph.co.uk/news/worldnews/europe/turkey/11923935/Turkey-Ankara-bomb-kills-30-at-pro-Kurdish-rally.html>

This is an attack that does not target a specific group; it is an attack on the entire nation and (an) attack on our unity. Turkey is a country that has managed to maintain peace in the region.¹⁴⁶

The president of the Republic of Turkey, Recep Tayyip Erdoğan, also made a statement: “Like other terror attacks, the one at the Ankara train station targets our unity, togetherness, brotherhood and future.”¹⁴⁷ As well as political parties, non-governmental organizations and unions, many countries condemned the terrorist attacks in Ankara, Turkey.

Although the AKP government stated their regrets about the explosions, crowded groups of citizens opposing the government protested against its policies shouting, “Murderer Erdogan” and “the murderer AKP will give account”.¹⁴⁸ The reasons behind these protests can be summarized as inefficient precautions for the meeting and AKP government’s political ambitions for Syria. Some politicians, journalists and groups called attention to the time of the attacks because there were national elections in three weeks after the attacks in Ankara Train Station.¹⁴⁹ The time of the attack was in between two elections. The elections were crucial for the future of the AKP government because HDP won 13.1 per cent of the vote in the elections of June 7, and the government could not be formed and there would be a repeated the election on November 1, 2015. The protesters believed that the government did not prevent the terrorist attacks arranged by ISIS.¹⁵⁰ Even though it was a protest organized with the authorization by the Governorship of Ankara, the security forces did not take due precautions.

¹⁴⁶ See <http://edition.cnn.com/2015/10/10/middleeast/turkey-ankara-bomb-blast/index.html>

¹⁴⁷ “Turkey bomb massacre kills 97 and injures over 246 at pro-Kurdish peace rally.”

¹⁴⁸ Ibid.

¹⁴⁹ See <http://t24.com.tr/haber/10-ekim-ankara-gari-katliami-davasi-basladi-10-sanik-avukati-cekildi,369309>

¹⁵⁰ See <http://www.aljazeera.com.tr/haber/ankara-garindaki-saldirinin-iddianamesi-kabul-edildi>

4.4. After Ankara Train Station Bombings

Following the terrorist bombings in the square of Ankara Train Station, the memorialization of the event started to be discussed in the public realm. In the parliament, the proposals to rename the square where people lost their lives were presented three days later of the event. People's Republican Party CHP suggested that the name of the square should be "Peace Square", because the victims of the terrorist attacks had come together to call for "Peace,"¹⁵¹ whereas the ruling Justice and Development Party (AKP) proposed "Democracy Square" because they asserted that there could not be peace without democracy.¹⁵² In the end, "Democracy Square" was accepted by unanimous vote.¹⁵³ However, CHP also suggested that a memorial dedicated to "Work, Peace and Democracy"¹⁵⁴ should be erected in the square. Ankara Metropolitan Municipality assigned the Department of Public Works and Engineering (*Fen İşleri Dairesi Başkanlığı*) for the design and construction of the memorial. However, the Chamber of Architects of Turkey (CAT) objected to this decision of the Ankara Metropolitan Municipality. In fact, the branch chairperson of Ankara Chamber of Architects of Turkey, Tezcan Karakuş Candan stated that:

The station square and the memorial instilling there must be handled with an idea competition with a collective mind at the world scale. The first work to be done is to pedestrianize the area and to be approached together with the surrounding. We are preparing an international contest with occupational groups and artists affiliated with Chamber of Architects of Turkey. If they want to do something, they just have to respect it.¹⁵⁵

¹⁵¹ "CHP'den 'Barış Meydanı' çağrısı," Milliyet, accessed September 2, 2017, <http://www.milliyet.com.tr/chp-den-baris-meydani-cagrisi/siyaset/detay/2130990/default.htm>

¹⁵² "Gar Meydanı Demokrasi Meydanı oldu," Hürriyet, accessed September 2, 2017, <http://www.hurriyet.com.tr/gar-meydani-demokrasi-meydani-oldu-30323097>

¹⁵³ Ibid.

¹⁵⁴ "CHP'den 'Barış Meydanı' çağrısı."

¹⁵⁵ See <http://www.mimarlarodasiansankara.org/index.php?Did=6783>

Solidarity of October 10 (*On Ekim Dayanışması*) is founded as a volunteer-independent-civil initiative after the terrorist bombings in 2015. They are trying to make what happened visible by their website, social media accounts and provide the victims and their relatives with legal, medical and socio-psychologic support.¹⁵⁶ Besides organizing commemorative activities such as documentary displays about the victims, they collected testimonies, news, images and photos in order to set up memory-virtual museum (“*KaydediyoruzKaybetmiyoruz*”) in the near future. They also demand for the memorialization of the event, and they criticize the memorialization of the massacre remains uncertain.¹⁵⁷ Also, they claim that nothing changed except from a plaque of street, and traffic flow continues even in commemoration days, although almost two years passed after the event.¹⁵⁸



Figure 4.13: The Temporary Memorial of Work, Peace and Democracy, December 2015
(Source: Author’s Own Archive)

¹⁵⁶ See <https://www.onekim.org/tr/biz-kimiz/#>

¹⁵⁷ See <https://www.onekim.org/tr/2016/01/100-gun-aciklamasi/>

¹⁵⁸ Ibid.

Groups of individuals have been visiting the temporary memorial which was installed by the constituents of the Work, Peace and Democracy, monthly at 10:04. The temporary memorial comprised of the plaques with names of the victims on the ground and a memorial plaque with photos of the victims and the words “emek” (work), “barış” (peace) and “demokrasi” (democracy) which was first surrounded by a chain. In the first anniversary of the coup attempt (July 15, 2016) protesters damaged the temporary memorial of Work, Peace and Democracy.¹⁵⁹



Figure 4.14: The Damaged Temporary Memorial, June 2016 (Source: <http://www.birgun.net/haber-detay/demokrasi-soleni-nde-ankara-katliami-nda-olenlerin-anitlarina-saldiri-120315.html>)

Following the attack to the temporary memorial, the constituents of the Work, Peace and Democracy repaired it. However, now there is no chain and the plaques with

¹⁵⁹ See <http://www.birgun.net/haber-detay/demokrasi-soleni-nde-ankara-katliami-nda-olenlerin-anitlarina-saldiri-120315.html>

names of the victims on the ground, just the memorial plaque with photos and the word “*barış*” (peace) of the victims has remained.



Figure 4.15: Temporary Memorial after Repair, September 2017 (Author’s Own Archive)

Although Ankara Train Station has a strong meaning and memories related to the modern capital city and societal modernization, it is evidently not possible to sustain the same meaning after the recent terrorist attacks especially for the relatives of the victims. Therefore, there is a need for memorial design which provides necessary space and environment for commemorations and safety for traffic flow.

Commissioning the designers of the memorial selected by the authorities may take away from the publicness of the design process of it. As the Chamber of Architects of Turkey suggests, an international contest for the design of the memorial would be useful to benefit from different ideas of architects and artists as long as the ideas of the relatives of victims and initiatives founded to the memory of the victims are taken into consideration. In the period of arranging the design brief, getting the

relatives' opinions and demands about the future memorial may reinforce the communication between the authorities and the public. Besides being a democratic and inclusive way of memorialization, opening an international competition for the terrorist attacks in Ankara Train Station might also lead the whole world to grasp the importance of taking a stand against terrorism.

4.5. Design Brief for Ankara Train Station

The international design competition for the memorial for the victims of Ankara Train Station Bombings should seek for multi-disciplinary creative teams including artists, architects and any other skills considered necessary. The aim of the memorial design competition should be to choose the most appropriate and inclusive design. The memorial for the victims of Ankara Train Station bombings should be about taking a stand against terrorist attacks, should remind the lost ones and should provide a convenient space for commemorations. Also, the site of the memorial should be accessible for daily interactions as well as monthly or annually commemorations.

The designers should create an ambience which prompts peace, hope and active remembering. The memorial's imposing the unity and solidarity is important in order not to create conflicts.¹⁶⁰ The memorial should provide visitors sensory experience and make them engage with the memorial. In addition, the memorial should gain meaning by the participation of the visitors. Instead of using figurative expressions with a direct representation of the traumatic event, designers should use ambiguity and abstraction as a design principle. Therefore, the visitors would be encouraged to a close interaction with the memorial. Also, avoiding from the direct descriptions of such a traumatic event will be helpful for the ones who are affected by the terrorist attack and still trying to cope with its trauma.

¹⁶⁰ In order not to live through such occasions: The first anniversary of the coup attempt (July, 15, 2016) protesters damaged the temporary memorial of Work, Peace and Democracy.



Figure 4.16: The site of the Terrorist Bombings in front of Ankara Train Station (Author's Own Archive)

To decide to the exact location of the future memorial is a challenging issue because there are two sites where the terrorist bombs exploded. The first one is on the traffic island in the middle of the junction point of Hipodrum Street and Cumhuriyet Street, and the second one is on the Hipodrum Street where traffic flows. Although the temporary memorial was installed in between these two sites, it is not accessible for the visitors and do not provide a safe environment for them because it is in the middle of the traffic flow. Therefore, the site of the memorial might be chosen a more appropriate place around Ankara Train Station.

As one of the option for the site of memorial, the parking area in front of the Ankara Train Station can be offered. As suggested in Lörcher's and Jansen's plans, in front of the station was allocated for *İstasyon Meydanı* (Station Square). However, this square lost its effect due to the traffic arrangements and the construction of a parking area including a cab stand. Also, it can be stated that the parking area causes a rupture between the public and train station complex. For instance, it restricts the old train station, War of Independence Museum, to be seen, reached and experienced. In addition, the necessity of this parking area can be questioned due to the train services declining after the construction of the Ankara High Speed Train Station. Now,

railways of Ankara Train Station are getting serviced. From the opening of the railways onwards, Ankara Train Station will serve only suburban trains and normal trains, which means the circulation in the station may decline. For all these reasons, the memorial can be installed in the parking area in front of the Ankara Train Station by giving reference to the sites of explosions.



Figure 4.17: The site of the Terrorist Bombings in front of Ankara Train Station (Source: Author's Own Archive)

Or, if a pedestrianization of the area and a square would be proposed as the Chamber of Architects of Turkey suggests, the transportation problems should be solved. If the traffic flow of Hipodrom Street is only given by underpass, Cumhuriyet Street should also be closed because there will not be entrance from and exit to Hipodrum Street. This may decrease the accessibility of the Train Station. Pedestrianization may be useful, if a tramway system or similar transportation systems would be implemented to Cumhuriyet Street. In fact, considering the activities of the built environment around, this suggestion can make this square a focal point again as both Lörcher's plan and Jansen's plans suggested.

Design Values

The memorial for the victims of Ankara Train Station should:

- Be peaceful, contemplative and respectful,

- Create an environment where the present and future generations can come to honor and remember people who died,
- Create a space to be used for public gatherings in monthly and annual commemorations,
- Combine design, landscaping and place-making to enhance the Ankara Train Station both for visitors and existing users,
- Be a coherent addition to the existing built environment such as Train Station, Station Café, Atatürk's Residence, Railway Museum, the Ministry of Transportation Building, Railway Museum, Youth Park, and Ankara Sports Complex all of which can be viewed as a part of collective memories of the citizens,
- Be widely accessible and communicate to all visitors regardless of age, nationality, language, or knowledge of the terrorist attacks attracting and involving people outside the established audience,
- Convey the enormity of the terrorism and its impact,
- Incorporate an area for the display of names of remembered victims,
- Identify sacredness of place to avoid from undue governing of the site,
- Give opportunity to temporary installations,
- Give opportunity for individual experience, involvement and participation,
- Give opportunity for collective commemoration and participation of the public,
- Can be somber,

- Can convey the magnitude of the attacks comprehensively,
- Can give visitors a deeper understanding of the terrorism and its victims,
- Can utilize a water element, lighting or lighting effects,
- Can provide for seating for those who wish to attend the memorial and sit.

CHAPTER 5

CONCLUSION

“Forgetting the extermination is part of the extermination itself.”¹⁶¹

Ankara Train Station and its square has been the focal point in Ankara since the arrival of the railway in late 19th century. Later in the first city plan prepared in the early Republican period, it was conceived as a door opening to the capital and its modernized social life. Jansen’s plan approved in 1932 also put the emphasis on the square of Ankara Train Station in his plan. Ankara Train Station and its square stick in the minds of both newcomers and city dwellers with its vista opening onto the Citadel and Youth Park (Gençlik Parkı). In 1950s, the surroundings of the station started to change due to the shift from railroad investments to highway investments and the square in front of the station started to disappear in time by various traffic arrangements such as adding a cab stand and a parking area in front of the station. Consequently, the railway and the station started to lose their importance for citizens of Ankara in time. In fact, recently the usage of Ankara Train Station has been restricted by a new High-Speed Train (HST) Station constructed on the opposite side of the railway lines. As I have mentioned so far, the meaning and role of Ankara Train Station have already started to change, although it has been attributed a special meaning as one of the symbolic buildings of the Early Republican Period. However, it has gained a different meaning after the terrorist bombings exploded in the square of Ankara Train Station.

Building memorials to commemorate the victims of terrorist attacks in the public realm has become an international issue with the ascending number of the attacks targeting the civilians in cities. Some believe that memorializing those events can

¹⁶¹ Jean Baudrillard, “Holocaust” in *Simulacra and Simulations*. Trans. Shelia Faria Glaser, Cited in James E. Young, *The Texture of Memory, Holocaust Memorials and Meaning* (New Haven and London: Yale University Press), 1.

cause them to become usual; however, the memorialization of them actually display our stand against terrorism. In fact, beyond taking a stand against terrorism, acknowledging such public traumas and commemorate the lost ones may ease the relatives of the victims' pain somehow. In this memorialization process, memorials have an important role because they give opportunities for collective commemorations, and commemorations make psyche, body and the site participative. In this way, people who have lost their loved ones feel the solidarity of others and a collective consciousness can be created.

In this thesis, it is aimed to provide guidelines for the future memorial that will be dedicated to the victims of the terrorist bombings on October the 10th, 2015 in the square of the Main Train Station of Ankara, the capital city of Turkey. The need to keep alive the memories of such tragic events necessitates a search for alternative means of conceptualizing memories of certain social groups and the design strategies of memorials today. In this regard, with reference to the collective memory theory of Maurice Halbwachs and analyzing a number of examples, this thesis aims at going beyond the conventional ways of memorial design by taking into consideration the memories of different social groups around the design strategies of engagement/participation, sensory experience, abstraction/ambiguity, temporality, spontaneity/informality.

The theoretical framework of the thesis is based on the collective memory theory and monuments and memorials as the means of reconstruction of the past with reference to Maurice Halbwachs' collective memory theory as the social groups' memories rather than a national history is emphasized. As Halbwachs explained, memory can belong to a group of individuals rather than to an individual. He called this type of memory as collective memory and pointed to the plurality of collective memories. For him, there are as many as collective memories as there are groups of individuals in a society. He emphasized the "presentist approach" stating that we reconstruct the past in the present, and therefore it is not possible to preserve the past as it was. Halbwachs put forward the notion of collective memory that was to be discussed later by historians, sociologists and philosophers. As the terrorist attacks have a

terrible impact on the victims and their relatives, the relation between trauma and memory come into prominence. Memory is an essential part of the sense of identity for a social group or a community. This is why, the loss of memory means the destruction of the self or an identity of a group. In other words, as the disconnection from the past of a person leads him or her to alienate him/herself, the loss of a collective memory disrupts the shared experiences and the group identity. As a trauma can belong to an individual, it also turns out for collectives. Some researchers attribute a trauma suffered by groups of individuals as public trauma, cultural trauma or collective trauma. In this thesis, how to deal with a collective trauma gains importance because in our case, the terrorist attacks in the square of Ankara Train Station have created a collective trauma which both affect the relatives of victims and city dwellers in Ankara. In fact, neglecting the innocent people who lost their lives there by cleaning the site right after the event and opening the vehicle traffic has not been helpful but more traumatic. Collective trauma can only be overcome by the collectives' confrontation with the trauma again. That is why, recognizing what happened and sharing the pain with the groups who are suffering trauma are very crucial to create solidarity and ease their traumatic memories. What we, as architects and artists, can do is to provide them an environment for commemorations and meetings. In this perspective, contemporary strategies of memorial design are studied.

Before investigating the contemporary examples, delving into the difference between monuments and memorials by examining their development in a historical context in United States Europe and Turkey help to internalize the role, meaning and principles of these mnemonic devices in different regions. In US and Europe, for instance, it can be seen the transition from the heroic and national themes and solid and giant designs of monuments to social themes, to a more humanized scale and spatial designs of memorials. However, in Turkey, this process has been different. It can be seen that monuments have been mostly erected as war memorials for the memory of the ones who lost their lives in a war. After the foundation of the Republic of Turkey, monuments were attributed to the new republic and Mustafa Kemal Atatürk, the

founder of the Republic of Turkey. After 1970s, social subjects gained importance and monuments and memorials, and more diversified themes emerged. It can be argued that memory has had political, social and cultural dimensions, and the changes regarding these dimensions have had an effect on the memorialization process and accordingly the use of public space.

After internalizing the developments of monuments and memorial in a historical context, the design strategies of contemporary examples built with contemporary understandings in relation with the changing societies and cities. Some design strategies of contemporary memorials are driven forward in the third chapter such as engagement/participation, sensory experience, abstraction/ambiguity, temporality, spontaneity/informality that do not only provide a glance at contemporary approaches upon memorials but also constitute the main principles of the design brief. These design strategies make memorials engage with the users and make them perceive the memorials not as an object but as a space for commemoration, solidarity and a site for mourning and relief.

Design guidelines for a future memorial dedicated to the victims of the terrorist attacks in Ankara Train Station is proposed based on the research on the Ankara Train Station in historical and social context, since this thesis defends the continuity of the memories of each period in the city. In the design brief collaboration of multi-disciplinary teams which include artists, architects and any other skills needed is emphasized. There is no exact place for for the placement of the memorial because of the different locations of the bombings. There are two proposals given in the design brief. The first one is the parking area in front of the Ankara Train Station, and the second one is the old square of the Ankara Train Station. The teams are expected to choose an appropriate place in the square depending on their design approach. The memorial itself should provide an appropriate space for monthly or annually commemorations and daily interactions. It should give a sense of taking a stand against terrorist attacks by prompting peace, hope and solidarity. Also, in the guideline, design values of the memorial are explained in detail. It is expected from the designers to use contemporary design strategies explained in the third chapter

such as engagement/participation, sensory experience, abstraction/ambiguity, temporality, spontaneity/informality.

In conclusion, this study has searched for a contemporary approach to memorial design in the light of collective memory theory. Based on design strategies of contemporary memorials and the role and the memory of the Ankara Train Station Square, a set of guidelines for the design of a future memorial is proposed. Besides proposing guidelines for a contemporary memorial design, this thesis can also contribute to the democratic recalling of the past with its theoretical framework and variety of examples. The future memorial dedicated to the victims of October the 10th terrorist bombings should be designed by leaving the political debate aside in order to preserve the memory of those who have given their lives in the terrorist attacks and who are affected by the trauma, and the whole society to be in solidarity and peace.

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