

# **From Memorial Space to Place of Public**

- Increasing spatial vitality of memorials in Europe after World War II

Kunzhao Zou

Student Number: 5263921

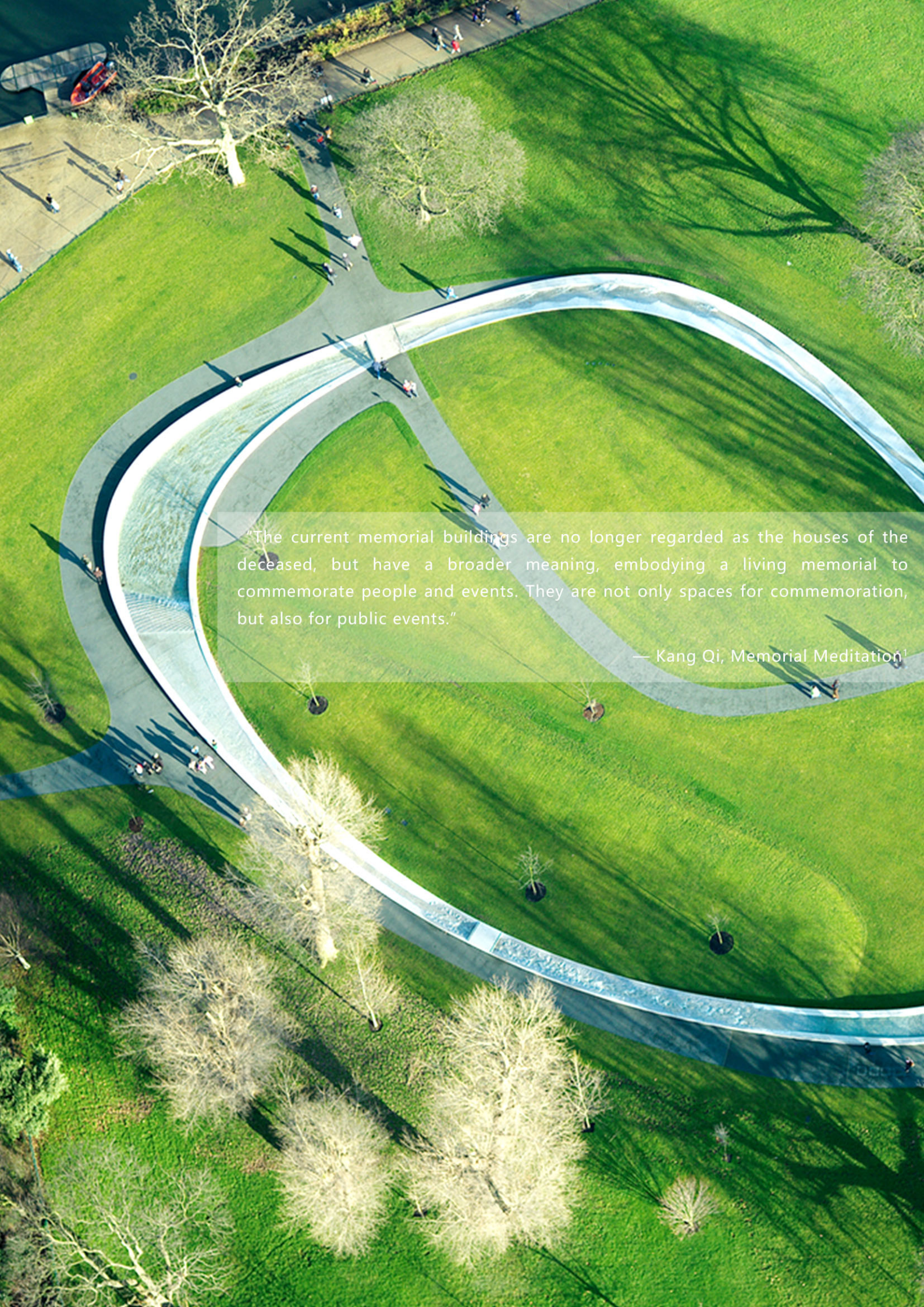
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"The current memorial buildings are no longer regarded as the houses of the deceased, but have a broader meaning, embodying a living memorial to commemorate people and events. They are not only spaces for commemoration, but also for public events."

— Kang Qi, Memorial Meditation<sup>1</sup>



# 1 Introduction

## 1.1 Background and interes

After World War II, memorial architecture has changed from focusing on heroes and patriotism to mourning those who died in wars and disasters. Providing a place for mourning and reflecting on the past, these memorials hold emotional meaning for many people. At the same time, the provocative scenes of remembrance of war, terrorism, and genocide in commemorative spaces sometimes evoke intense pain and lead to emotional resistance.<sup>2</sup> On the other hand, the grand scale and solemn form of some memorials alienate themselves from the public's daily life, leaving the audience with a feeling of inaccessibility.<sup>3</sup> Also, a number of memorials with significant investment costs take up a lot of public space in the city but rarely really serve the citizens' daily activities.<sup>4</sup> In this case, it is necessary to redefine the role of memorials in contemporary times and explore new ways to integrate them into urban daily public life.

Instead of only serving as reminders of pain or symbols of commemoration, in recent years some European memorials actually contribute to the liveliness of urban public space and find their new roles to assimilate into city life.<sup>5</sup> Looking at this development, it is interesting to understand how memorials can engage visitors and become successful public spaces in the city. The development in memorials poses several questions: is it possible to encourage people to experience and understand memorials in a more positive way? Can memorials take on new meanings in city life? Do memorials reshape



Figure 2. Memorial to Norway's Utøya Massacre

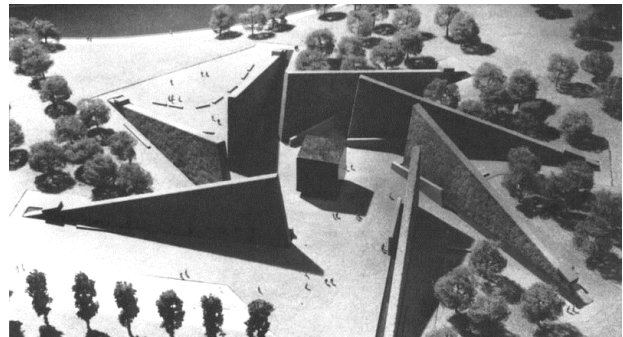


Figure 3. Franklin Delano Roosevelt Memorial



Figure 4. Australian War Memorial in Canberra

<sup>1</sup> Kang Qi, *Memorial Meditation* (repr., China Architecture & Building Press, 1996), 123.

<sup>2</sup> The memorial to the victims of Norway massacre in 2011, which caused great controversy of the public and finally was cancelled by the Norwegian government, serves as an example. Named as "Memory Wound", the memorial slices a three-and-a-half-metre-wide slit of the peninsula where the massacre occurred nearby. It marks a symbolic rupture, evoking the tragic event in a physical and crude manner and resulting in local people's rejection toward the painful reminder forced into their daily lives. See: Lars Bevinger, "Breivik Massacre: Backlash Over Norway Memorial Plan", BBC News, 2014, <https://www.bbc.com/news/world-europe-26993872>.

<sup>3</sup> The criticism of the design for the Franklin Delano Roosevelt Memorial proposed by Marcel Breuer is an evidence for this. The design called for eight extremely massive concrete slabs engraved with quotations from Franklin Roosevelt. The press derided it as an "instant Stonehenge" and the public, the United States Commission of the Fine Arts, and Roosevelt's daughter Anna rejected the design. See: Jimmy Stamp, "The Failed Attempt

To Design A Memorial For Franklin Roosevelt", *Smithsonian Magazine*, 2014, <https://www.smithsonianmag.com/arts-culture/eisenhower-memorial-complications-recall-marcel-breuers-unbuilt-roosevelt-memorial-180952096/>.

<sup>4</sup> Australian War Memorial in Canberra is one example. The Federal Government intends to spend A\$498 million to expand the exhibition space to display larger objects such as a fighter helicopter and a reconnaissance aircraft. This has been condemned by some historians and former military officers because such an extravagant expansion and expenditure have changed the purpose of the memorial from remembrance to a "Disneyland"-type presentation of war. See: Kate Midena and Peta Doherty, "Proposed Australian War Memorial Development Slammed As 'Wasteful' And 'Arrogant'", *Abc.Net.Au*, 2020, <https://www.abc.net.au/news/2020-07-15/australian-war-memorial-development-criticised-inquiry/12456226>.

<sup>5</sup> One of these is Memorial to the Murdered Jews of Europe in Berlin which is described as a "popular playground" by Quentin Stevens. See: Quentin Stevens, "Why Berlin's Holocaust Memorial Is Such A Popular Playground", in *Into The Open*, OASE 77 (2008): 71–79.

the form and significance of public realm in the 21st century? What design features will enhance the spatial vitality and public nature of memorial space? This paper tries to give answers to these questions.

## 1.2 Significant studies

In his article "Why Berlin's Holocaust Memorial is such a Popular Playground", associate professor Quentin Stevens analyses what makes the world-known Memorial to the Murdered Jews of Europe (MMJE) becomes an attractive public playground from four aspects of urban design functionality — control, visibility, density and mix of activity, and comfort.<sup>6</sup> The book *Memorials as Spaces of Engagement*, written by Quentin Stevens and Karen A. Franck, outlines the changes in the physical design of memorials since the 19th century, singles out the particular features of these emerging memorials, and describes how people reinterpret them through their activities.<sup>7</sup> In the book *Memorial Meditation*, architect Kang Qi indicates the diverse roles of contemporary memorials in the city and the significance of memorials in carrying public events.<sup>8</sup> These studies assess the spatial vitality of contemporary memorials and provide a unique perspective on designing memorials as open public spaces in the city, guiding this paper to analyse the actual use and vitality of the case studies based on the four aspects proposed by Stevens and then further explore the impact that publicity brings to remembrance.

In the field of research on daily life and activities, the book *The Death and Life of Great American Cities* written by Jane Jacobs, an urbanist and activist, reveals the importance of daily living space and street vitality in urban planning from a sociological perspective.<sup>9</sup> And according to the book *The Practice of Everyday Life* written by Michel de Certeau, a scholar whose work combined history, psychoanalysis, philosophy, and the social sciences, daily activities provide people with urban experience and knowledge.<sup>10</sup> In the book

*Dialectics of the Concrete*, the philosopher Karel Kosík states the meaning and characteristics of everyday life and reveals its socio-historical origins.<sup>11</sup> Also, the urban planner Kevin Lynch declares the importance of a diverse range of activities for the city's vitality in his book *The Image of the City*.<sup>12</sup> In the book *Life Between Buildings: Using Public Spaces*, an architect and urban design consultant, Jan Gehl, extensively researches the form and use of public space and defines the types of outdoor activities.<sup>13</sup> These studies of daily life and activities uncover the importance of daily activities and the significance of integrating memorials with daily public life, and guide this paper in describing the actual use conditions of the memorials in terms of space, people, and activities.

As for public space design features, the architect and planner Matthew Carmona's article *Principles for public space design, planning to do better* sets out ten principles for public space design and evaluation, which are: evolving, diverse, free, delineated, engaging, meaningful, social, balanced, comfortable, and robust.<sup>14</sup> These principles help measure and evaluate the public quality of the case studies in this paper and guide in proposing potential recommendations on enhancing memorials' spatial vitality.

## 1.3 Research goal and methodology

This research takes MMJE, of which the popularity and the reasons for it are analysed in the article "Why Berlin's Holocaust Memorial Is Such A Popular Playground", as a comparative study for reference. This memorial successfully connects to its environment and is included within local peoples' daily lives in Berlin. The 2711 concrete pillars form a space for remembering specific historical events and also serve as a place for unanticipated activities of visitors, which makes it more like an enjoyable playground rather than a solemn memorial when appraising from an urban and public perspective.<sup>15</sup> In this way, the reflection of history and the daily activities of the

<sup>6</sup> Stevens, "Popular Playground", 71–79.

<sup>7</sup> Quentin Stevens and Karen A Franck, *Memorials As Spaces Of Engagement*, 1st ed. (repr., London: Routledge, 2016).

<sup>8</sup> Qi, *Memorial Meditation*.

<sup>9</sup> Jane Jacobs, *The Death And Life Of Great American Cities* (repr., New York, 1961).

<sup>10</sup> Michel De Certeau, *Practice Of Everyday Life*, 3rd ed. (repr., University of California Press, 2011).

<sup>11</sup> Karel Kosík, *Dialectics Of The Concrete* (repr., Springer, 1976).

<sup>12</sup> Kevin Lynch, *The Image Of The City* (repr., Cambridge, Mass.: MIT Press, 1960).

<sup>13</sup> Jan Gehl, *Life Between Buildings: Using Public Spaces* (repr., New York: Van Nostrand Reinhold, 1987).

<sup>14</sup> Matthew Carmona, "Principles For Public Space Design, Planning To Do Better", *URBAN DESIGN International* 24, no. 1 (2018): 47–59, doi:10.1057/s41289-018-0070-3.

<sup>15</sup> Stevens, "Popular Playground", 71–79.

present are synchronously interwoven in this site. The memorial not only reminds people of their history and makes past events come alive, but also connects the present and integrates itself into city life with its constant attraction for visitors.

The research goal is to examine, through case studies, how a memorial can act as an engaging public place that actively communicates with the city and forges a closer connection with visitors. The paper starts with the evolution of contemporary memorials after WWII and the integration of memorials with daily public space in European cities. This is followed by a definition of memorial, public space, daily life, spatial activity, and spatial vitality. Next, the paper points out the significance of integrating memorials with daily public life from practical, social, economic, and cultural perspectives. Then the paper focuses on memorials in European cities with three cases from German, Croatia, and Britain. The three projects are the Berlin Wall at Potsdamer Platz (Thierry Noir and other artists, 2008), the Memorial Bridge in Rijeka (3LHD, 2001), and

Princess Diana Memorial Fountain in Hyde Park (Gustafson Porter, 2004). For each case, the urban and historical context, the surrounding environment, and a brief description of the project itself are presented first. Space, people and activities are then qualitatively described respectively in accordance with the four aspects proposed by Stevens (namely control, visibility, density and mix of activity, and comfort) in order to determine the actual use of the memorial as an urban public place and assess its spatial vitality. Subsequently, the paper identifies the impact of the integration of memorials with daily public life on the commemorative nature of each case from a design perspective. The analysis of the design features focuses more on visitors' perception and spatial experience than on form and style. Based on the study of the three cases in their dual role as a memorial and an urban public place, the paper finally concludes with recommendations for design strategies to enhance the spatial vitality of contemporary memorials, which can potentially be helpful to the architectural memorial practice.



*Figure 5. MMJE as a popular playground in Berlin*



#### 1.4 Why the Berlin Wall, the Memorial Bridge, and Princess Diana Memorial Fountain?

All three projects focus on the exterior space design in the city and realise the integration of the memorial with daily public life. However, the three achieve this with very different strategies and design features. They represent the small-scale memorial embedded in the everyday street (the Berlin Wall), the memorial integrated into the transport infrastructure (the Memorial Bridge), and the memorial embraced in the urban landscape (Princess Diana Memorial Fountain). The Berlin Wall Memorial at Potsdamer Platz commemorates Germany's division from 1961 to 1989. It is a small-scale work in counterpoint to traditional massive monuments.<sup>16</sup> The Memorial Bridge in Rijeka is dedicated to the soldiers who died in the Croatian War of Independence between 1991 and 1995. The design of the memorial starts from the concept that imparting monumentality to a utilitarian form as a bridge.<sup>17</sup> Princess Diana's Memorial Fountain is dedicated to Princess of Wales, Diana, who was involved in a traffic accident and later passed away in a hospital on Sunday 31 August 1997. This memorial has attracted a large number of tourists to the otherwise secluded site and brought life to it, providing the public with a friendly and relaxing place for recreation.<sup>18</sup> This paper will examine these distinct design strategies for integrating the different types of memorials into daily public life and draw out the general design features. Besides, the three cases differ in terms of urban context, form, scale, subject and sphere of influence. This paper also looks at the impact of these factors on the integration of memorials with daily public life.



Figure 6. The Berlin Wall at Potsdamer Platz



Figure 7. The Memorial Bridge in Rijeka

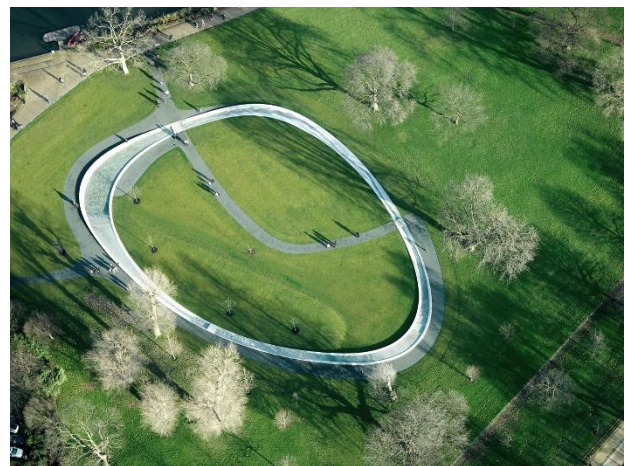


Figure 8. Princess Diana Memorial Fountain

<sup>16</sup> Ebru Erbas Gurler and Basak Ozer, "The Effects Of Public Memorials On Social Memory And Urban Identity", *Procedia - Social And Behavioral Sciences* 82 (2013): 858-863, doi:10.1016/j.sbspro.2013.06.361.

<sup>17</sup> "Memorial Bridge, Rijeka", Worldarchitecture.Org, accessed 19 March

2021, [https://worldarchitecture.org/architecture-projects/cgc/memorial\\_bridge\\_rijeka-project-pages.html](https://worldarchitecture.org/architecture-projects/cgc/memorial_bridge_rijeka-project-pages.html)

<sup>18</sup> Stevens and Franck, *Memorials As Spaces Of Engagement*, 114.

## 2 Definition

This research aims to investigate how contemporary memorials can be actively integrated into the daily life of the public as inviting public spaces and support various activities to enhance spatial vitality and commemorative effects. For this reason, it is necessary to define memorial, public space, daily life, spatial activity and spatial vitality.

### 2.1 Memorial

What makes memorials distinct from other types of architecture is that, in addition to the elementary utility as shelter, they should provide a space for people to share common memories and build a connection between the present and the past. Moreover, contemporary memorials are also expected to carry a number of other functions and become a more open place to the city.<sup>19</sup> To determine the research scope and study the roles of memorials in the city, it is important to define what an architectural memorial is.

According to the Oxford dictionary, a memorial refers to "a statue, building, or other structure erected to commemorate a famous or notable event".<sup>20</sup> In the Merriam-Webster dictionary, it is described as "something that keeps remembrance alive".<sup>21</sup> And as stated in the book *Memorials as Spaces of Engagement*, the main difference between monuments and memorials lies in their spatial attributes — monuments are often seen as visual objects and magnificent sculptures that have little to do with spatial design, while memorials are more focused on commemorative space experience.<sup>22</sup> The book also claims that contemporary memorials in the city are "more diverse in design and subject matter than ever before" and "engage visitors in new, often surprising ways", as people use and experience memorials in a variety of ways.<sup>23</sup> Besides, the book *Memorial Meditation* points out that contemporary

memorials serve not only commemorative events but sometimes other types of events as well.<sup>24</sup>

Based on the above statements, the memorials discussed in this paper refers to places, objects, buildings or structures that use material substance and spatial properties as a carrier to convey collective memory and commemorative emotions for historical events in the aspect of ideology and culture. These memorials have a symbolic purpose, and some have a functional purpose as well, satisfying people's commemorative spiritual needs and potentially other activity needs with their spatial experiences. Street artwork, pedestrian bridge, urban park — these constructions that carry commemorative and other activities and pay attention to spatial experience are all within the study scope of this paper.

### 2.2 Public space

According to the United Nations Educational, Scientific and Cultural Organization, public space is defined as "an area or place that is open and accessible to all peoples, regardless of gender, race, ethnicity, age or socio-economic level", such as plazas, squares and parks.<sup>25</sup> In the article *Principles for public space design*, Carmona describes public space as the perceptual centres of all types of settlements and the focal point of public life.<sup>26</sup> Also, Gehl points out in his book that public space in the city *supports* various activities of people, making the place attractive and offering people a fulfilling and democratic life.<sup>27</sup>

Based on the above description, public space in this paper refers to a publicly owned place or area where public life unfolds. Serving as the setting for diverse civic events and part of democratic life, it potentially brings vitality to the city and contributes to the well-being of its inhabitants. With the varied forms, public space can positively influence people's daily lives in the city.

<sup>19</sup> Qi, *Memorial Meditation*, 124.

<sup>20</sup> Angus Stevenson and Maurice Waite, *Concise Oxford English Dictionary* (repr., Oxford: Oxford University Press, 2011).

<sup>21</sup> "Definition Of MEMORIAL", Merriam-Webster.Com, accessed 19 March 2021, <https://www.merriam-webster.com/dictionary/memorial>.

<sup>22</sup> Stevens and Franck, *Memorials As Spaces Of Engagement*, 2.

<sup>23</sup> Ibid, 1.

<sup>24</sup> Qi, *Memorial Meditation*, 123.

<sup>25</sup> "Inclusion Through Access To Public Space | United Nations Educational, Scientific And Cultural Organization", Unesco.Org, accessed 12 April 2021, <http://www.unesco.org/new/en/social-and-human-sciences/themes/urban-development/migrants-inclusion-in-cities/good-practices/inclusion-through-access-to-public-space/>.

<sup>26</sup> Carmona, "Principles For Public Space Design", 1.

<sup>27</sup> Gehl, *Life Between Buildings*.



## 2.3 Daily life

In the Longman Dictionary, daily life refers to “the ordinary things that you usually do or experience”.<sup>28</sup> The Oxford dictionary explains it as “the activities and experiences that constitute a person's normal existence.”<sup>29</sup> According to Kosik's description in *Dialectic of the Concrete Totality*, daily life embodies the natural and unconscious activities of people with an apparent repetitiveness.<sup>30</sup> And de Certeau stresses in his book that people do not just act passively in their daily life but can manipulate the environments around them as active participants through daily actions.<sup>31</sup>

Based on the above description, daily life in this article refers to the routine and mundane activities and experiences of people, which present the natural state of life with the characteristics of homogeneity and repetition. Daily life accommodates the occurrence of various daily activities and serves as the basis for the normal existence and development of human beings. Though it incorporates repetitive and unconscious daily activities, people still have the potential to interact with their surroundings via positive actions and develop a relationship between individuals and elements in the city.

## 2.4 Spatial activity

Spatial activity is the specific deed or action of people in a space. Kevin Lynch describes the diversity of activities as a prerequisite for the spatial vitality in a city.<sup>32</sup> In the book *Life Between Buildings: Using Public Spaces*, Gehl introduces three kinds of outdoor activities as necessary activities, optional activities and social activities.<sup>33</sup> Necessary activities extend from people's use of space via walking and are the compulsory ones that people have to do in every type of weather and throughout the year to survive, such as walking to work or grocery shopping. Optional

activities occur when there is a desire to participate and only if time and place allow it, like sitting outside or playing catch. The frequency of optional activities highly depends on weather and physical environment, which means optional activities are more likely to take place in optimal conditions. Social activities occur spontaneously when people gather in a place and socialise, like acquaintances coming together to converse and strangers briefly acknowledging each other. Social activities are sometimes more like a positive by-product of necessary and optional activities as social activities can evolve from the other two types of activities when people meet. Similarly, social activities rely on the physical setting of the exterior space. These activities, although different in nature, can take place simultaneously in the same space and time. The above categorisation of spatial activities proposed by Gehl informs this paper and serves as a reference for analysing the actual use of the case studies.

## 2.5 Spatial vitality

According to the Merriam-Webster dictionary, vitality refers to “the peculiarity distinguishing the living from the nonliving” or “capacity to live and develop”.<sup>34</sup> In *The Death and Life of Great American Cities*, Jacob argues that the interaction between people and the interplay of daily living spaces constitute the diversity of cities and bring vitality to them.<sup>35</sup> Similarly, Kevin Lynch describes a city as a complex and changeable social system and declares that the various activities of the users are the premise for its vitality.<sup>36</sup> Also, Gehl points out that the vitality of public space in the city is highly dependent on users and their activities in this space.<sup>37</sup>

On the basis of the above literature, spatial vitality in this paper refers to the peculiarity of users' frequent gathering, communicating, or taking other activities in the specific space, which makes the space highly engaged and ensures the healthy development of it. A

<sup>28</sup> “Daily Life | Meaning Of Daily Life In Longman Dictionary Of Contemporary English | LDOCE”, Ldoceonline.Com, accessed 12 April 2021, <https://www.ldoceonline.com/dictionary/daily-life>.

<sup>29</sup> “DAILY LIFE | Definition Of DAILY LIFE By Oxford Dictionary On Lexico.Com Also Meaning Of DAILY LIFE”, Lexico Dictionaries | English, accessed 12 April 2021, [https://www.lexico.com/definition/daily\\_life](https://www.lexico.com/definition/daily_life).

<sup>30</sup> Kosik, *Dialectics Of The Concrete*.

<sup>31</sup> Alla Zaykova, ““The Practice Of Everyday Life” By Michel De Certeau – A Summary”, Midnight Media Musings, 2014,

<https://midnightmediamusings.wordpress.com/2014/06/29/the-practice-of-everyday-life-by-michel-de-certeau-a-summary/>.

<sup>32</sup> Lynch, *The Image Of The City*.

<sup>33</sup> Gehl, *Life Between Buildings*.

<sup>34</sup> “Definition Of VITALITY”, Merriam-Webster.Com, accessed 19 March 2021, <https://www.merriam-webster.com/dictionary/vitality>.

<sup>35</sup> Jacobs, *The Death And Life Of Great American Cities*.

<sup>36</sup> Lynch, *The Image Of The City*.

<sup>37</sup> Gehl, *Life Between Buildings: Using Public Spaces*.

place with high spatial vitality provides diversified activities, meets the multiple needs of users, and stimulate more unexpected activities through its pleasant physical and psychological environment in turn. Users, space, and activities constitute the elements of spatial vitality and serve as the criterion for judging the liveliness and publicity of the cases later in this paper.

	Quality of the physical environment	
	Poor	Good
Necessary activities	●	●
Optional activities	●	●
Social activities	●	●

Figure 9. Three types of outdoor activities at the different quality of the environment

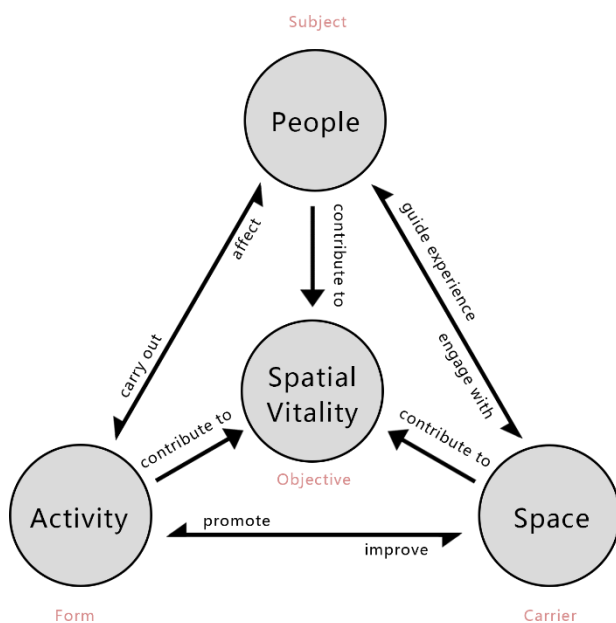


Figure 10. The relationship between people, space, activity and spatial vitality as envisaged in this study



### 3 Significance

The significance of the incorporation of memorial space into the daily public life is manifested on the following levels: on the utilitarian level, people are able to enter and use the space in their daily life, which satisfies the needs of people's daily activities; on the social level, that the memorial brings commemorative activities into the daily life of the public enhances the positive effect of commemoration and renews memories constantly; on the cultural and economic level, the incorporated memorial space engages its visitors and contributes to the vitality of a city, bringing cultural and economic value.

#### 3.1 Supporting daily activities and broadening the boundaries of daily life space

A memorial integrated into daily public life can support a wide range of events and behaviours, meeting the people's needs for necessary activities, optional activities and social activities.<sup>38</sup> Traditional memorials, isolated in urban space, have been designed to focus on remembrance, with little attention paid to public life.<sup>39</sup> Besides, some large-scale memorials occupy a great deal of urban space without providing a rich and pleasant spatial experience and open public civic life, which forms enclaves in the city.<sup>40</sup> In this case, the needs of citizens' daily usage are ignored, and the act of remembrance is only a specific ceremony performed at anniversaries. In comparison, the integration of memorials into daily public life induces memorials to become open public space that accommodates people's mundane routines.<sup>41</sup> People gather spontaneously in the space and establish closer connections with it as well as with each other, bringing diverse usages and creating a

living space. All kinds of activities start to interweave, with people and their performances becoming part of the space.

In some projects, the memorial is combined with other utilitarian programmes such as railway, station, sidewalk, park, etc. This is sometimes because an event happened on that spot, while in other cases the site was a purposefully selected location.<sup>42</sup> In this way, the memorial intervenes in the everyday routines of citizens with its hybrid identities. It takes on functions like transport or recreation, allowing people to carry out commemorative activities in a daily lifestyle as well as non-commemorative activities like playing, socialising, exercising, and catering.

#### 3.2 Refreshing historical memory and strengthening commemorative effect

The memorial space as an integral part of daily public life does not restrict people's commemorative activities but rather emphasises remembrance in a plebeian and pedestrian way.<sup>43</sup> This is because people do not need to go to a specific commemorative place to remember and express their emotions, but can do so in their ordinary daily lives.<sup>44</sup> Memorials are liberated from specialised places to mingle with public life and engage in regular social practices, transmitting messages to visitors within the range of their daily movements and leading to the derivation of daily commemorating, which strengthens social association and commemorative effect.<sup>45</sup> In contrast, in the traditional mode of commemorative action, visitors come to the memorial site as bystanders, see the arranged displays, and then return to their daily routines. As passive recipients of visual information, visitors find it difficult to associate history with personal visiting experience since history has been independent of their lives after their visit.<sup>46</sup>

<sup>38</sup> Stevens, "Popular Playground", 78.

<sup>39</sup> Stevens and Franck, *Memorials As Spaces Of Engagement*, 12.

<sup>40</sup> John Fitzgerald Kennedy Memorial serves as one example. The enormous scale of the memorial is out of place in the surrounding square and creates an oppressive feeling for visitors. Architectural critic Witold Rybczynski described the precast concrete slab walls as "mammoth Lego blocks". See: Witold Rybczynski, "Is The Dallas Kennedy Memorial Any Good?", *Slate Magazine*, 2006, <https://slate.com/culture/2006/02/is-the-dallas-kennedy-memorial-any-good.html>.

See also: Mark Lamster, "Why Dallas' Current JFK Memorial Doesn't Befit The Dignity Of Kennedy", *Dallas News*, 2013, <https://www.dallasnews.com/arts-entertainment/architecture/2013/11/16/why-dallas-current-jfk-memorial->

[doesn-t-befit-the-dignity-of-kennedy/](#).

<sup>41</sup> Gurler and Ozer, "The Effects Of Public Memorials", 3.

<sup>42</sup> As examples of the combination of memorial and utilitarian function in this paper, the Memorial Bridge in Rijeka is situated close to the spot of a historical event while the site of Princess Diana Memorial Fountain is purposefully chosen.

<sup>43</sup> Gurler and Ozer, "The Effects Of Public Memorials", 2.

<sup>44</sup> *Ibid.*

<sup>45</sup> Agnes Eröss, "Living Memorial And Frozen Monuments: The Role Of Social Practice In Memorial Sites", *Urban Development Issues* 55, no. 3 (2018): 19-32, doi:10.2478/udi-2018-0002.

<sup>46</sup> The monument of Frederick the Great in the middle of boulevard Unter

In addition, the introduction of memorials into daily public life changes commemorative activities from pre-planned to unplanned and accidental, as opposed to the highly purposeful traditional mode of commemoration.<sup>47</sup> Those who would otherwise be indifferent to historical events and never consider engaging in commemorative activities encounter history unexpectedly in their daily routines, such as commuting to and from work, thus potentially generating serendipitous acts of remembrance and increasing the audience for the memorial.<sup>48</sup> Despite taking on other types of activities, memorials continue to play their commemorative role in daily public life and lead people to participate, consciously or unconsciously, in commemorative activities.<sup>49</sup> People can be touched by chance as they walk, talk, and play, recalling past events and establishing a relationship between themselves and the memorial through their spatial experiences.

In some projects, memorials either invite close physical contact, bring in novel ways of participation, or introduce multiple sensory perceptions, achieving an intimate and personal experience of an individual in the process of remembrance and enabling the affective interweaving of personal and collective memories.<sup>50</sup>

### 3.3 Bringing economic and cultural benefits

The memorial that is integrated into daily public life also attracts a large number of visitors and brings about the occurrence of all kinds of events, enhancing the overall vitality of the area and leading to economic growth and cultural output.<sup>51</sup> Some memorials have even become urban landmarks that influence city branding. The MMJE, for example, has become a place that actively involves itself with its surroundings, with all sorts of shops, stations, residential housing and cultural facilities in its immediate vicinity.<sup>52</sup> It is

connected to the three key urban nodes as Leipzig Square, Checkpoint Charlie and Merlin Square, and integrated into Berlin's development plan.<sup>53</sup> Together with the surrounding memorial sites, it forms a commemorative area focused on reflecting on the atrocities of the Nazi and the history of the Cold War, which has had a significant impact on Berlin's economic and cultural industries.<sup>54</sup> Consequently, MMJE spreads its commemorative message over a larger geographic area and engages more people in reflections on historical events, thus expanding the impact scope of the memorial and creating a virtuous circle.

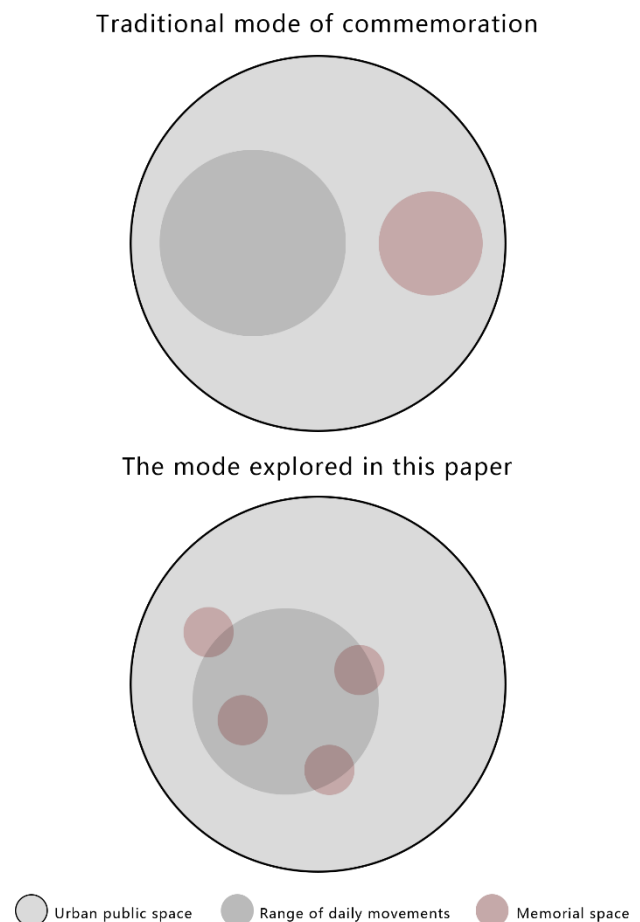


Figure 11. An exploration of the mode of commemoration

den Linden in Berlin serves as an example. See: Stevens and Franck, *Memorials As Spaces Of Engagement*, 11.

<sup>47</sup> Gurler and Ozer, "The Effects Of Public Memorials", 2-3.

<sup>48</sup> Ibid.

<sup>49</sup> Antonio Opromolla and Mattia Thibault, "Guerrilla Memory - Street Art and Play Engraving the Memory of Martyrs in Urban Spaces", *Lexia. Rivista di semiotica* 31-32 (2018): 475-482, doi:10.4399/978882552784121.

<sup>50</sup> Stevens and Franck, *Memorials As Spaces Of Engagement*, 11-33.

See also: Ignacio Brescó and Brady Wagoner, "The Psychology Of Modern Memorials: The Affective Intertwining Of Personal And Collective Memories / La Psicología De Los Monumentos Modernos: La Implicación Afectiva De Los

Recuerdos Personales Y Colectivos", *Estudios De Psicología* 40, no. 1 (2019): 219-244, doi:10.1080/02109395.2018.1560024.

<sup>51</sup> Thilan Wijesinghe, "A Proposed Methodology For Measuring The Economic Value Of Cultural Monument", 2014.

See also: *Third Creative Industries Report* (repr., Berlin: Projekt Zukunft, 2014), 73.

<sup>52</sup> Stevens, "Popular Playground", 76.

<sup>53</sup> Sybille Frank, "Wall Memorials And Heritage", 2016, doi:10.4324/9781315768908.

<sup>54</sup> Ibid.



## 4 Memorial in the Context of City

### 4.1 The Berlin Wall at Potsdamer Platz

#### 4.1.1 Context

The city of Berlin is the capital and largest city of Germany.<sup>55</sup> It was divided into East Berlin and West Berlin from 1961 to 1989 by the Berlin Wall, which acted as a concrete barrier in both physical and ideological aspects. With the collapse of the Eastern Bloc and the end of dictatorship in 1989, the Wall started to fall apart.<sup>56</sup> Many artists have painted or written on the Wall to critique it and what it stood for during its existence and after its fall, making the Wall an ideal place to express emotions, opinions, and preferences.<sup>57</sup> Nowadays, these places are among the most popular attractions in Berlin and shape the image of the city.<sup>58</sup>

Although the Wall was demolished almost entirely after reunification, some remnants remained in the city.<sup>59</sup> To commemorate the deaths that occurred along the original Berlin Wall area and give visitors a comprehensible insight into the history of Germany's division, these leftover pieces of the Wall and traces of border barriers, as an ever-present reminder of the city's turbulent past and its triumphant revival, are preserved by the government.<sup>60</sup> While the Berlin Wall on Bernauer Strasse, which was turned into a central memorial site of German division in 1999, is probably the most famous section of the Wall, the main focus of this article is on the Berlin Wall at Potsdamer Platz, segments of which were cut off from the original section and placed in the same place where they had been since 1961 as a form of memorial. In sharp contrast to traditional massive memorials, it is a small work with the cut-down blocks painted with graffiti



Figure 12. *The Berlin Wall in the Cold War*



Figure 13. *The cut down segments of Berlin Wall at Potsdamer Platz*

<sup>55</sup> Berlin evolved from a village fair on the banks of the River Spree. With the development of the Industrial Revolution, Berlin expanded rapidly and developed into the largest city of Germany by both area and population. During the WWII, Berlin witnessed the change of regime and the confrontation of different ideologies. See: "History - Berlin.De", Berlin.De, accessed 6 April 2021, <https://www.berlin.de/berlin-im-ueberblick/en/history/>.

<sup>56</sup> "Berlin - Official Website Of The City Of Berlin, Capital Of Germany - Berlin.De", Berlin.De, accessed 19 February 2021, <https://www.berlin.de/en/>.

<sup>57</sup> Including the sections at Potsdamer Platz, the East Side Gallery, and Bernauer Strasse. See: Daniel Grither, "The Art On The Berlin Wall: Sentiments Of East And West Berlin", Thecollector, 2021, <https://www.thecollector.com/art-on-the-berlin-wall/>.

<sup>58</sup> "Berlin Street Art History - Were Graffiti Found Home",

Berlinstreetart.Com, 2021, <https://berlinstreetart.com/street-art-history-berlin-wall-graffiti/>.

<sup>59</sup> Like the sections at the Topography of Terror, near the Spree River, or on Bernauer Strasse. See: Becki Enright, "The Best Place To See The Berlin Wall And What To Learn From It", Borders Of Adventure, accessed 7 April 2021, <https://www.bordersofadventure.com/best-place-to-see-the-berlin-wall/>.

<sup>60</sup> "Berlin Wall Memorial", Berliner-Mauer-Gedenkstaette.De, accessed 7 April 2021, <https://www.berliner-mauer-gedenkstaette.de/en/index.html>. See also: Michal Kranz, "The Berlin Wall Has Been Gone Longer Than It Stood. Here's How The 28-Mile Blockade Looks Today Compared To 1989.", Business Insider Nederland, 2019, <https://www.businessinsider.nl/berlin-wall-today-compared-to-before-it-fell-photos-2018-2?international=true&r=US>.

serving as a street exhibition in a public square, encouraging a wide range of people to learn about historical events and participate in commemorative activities from their daily routines.

#### 4.1.2 As a public place: the actual use of the space and its spatial vitality

##### Access and control

The last original sections of the Wall at Potsdamer Platz were demolished in 2008, but six segments were preserved to display outside the entrance to Potsdamer Platz station, along with some information boards.<sup>61</sup> Painted with graffiti, these segments attract a large number of potential visitors since the site is a public square in a busy district of Berlin, which is often crossed by pedestrians and surrounded by restaurants, hotels, theatres, shopping centres, subway stations and lots of vehicular traffic. Without pedestals and fences, visitors are invited to come closer, which creates a more intimate relationship between the memorial and its audience.

##### Seeing and being seen

Apart from the visual relationships of visitors in reality, which is quite evident in this open square, this research regards the surface of the Wall as an alternative platform for seeing and being seen. Once a canvas for artists to paint and express emotions, the Wall now has become a medium for visitors to see the attitudes and emotions of the artist and gain an understanding of history. For decades, artists such as Keith Haring, Thierry Noir, and Susanne Kunjappu-Jellinek have painted a lot of graffiti on the surface, which tells the story of the Wall as well as the division of Germany in a dramatic way and conveys the political attitudes of these artists.<sup>62</sup> Taking on new roles as a street art gallery, the six concrete segments appeal to passersby to stop to take a closer look and interact with traces of the past.

##### Density and mixing of activity

Once acted as a structure that divided the city, today



Figure 14. The site — a public square in a busy district of Berlin



Figure 15. Visitors seeing the memorial and talking to others



Figure 16. The graffiti on the Wall

the memorial is one of Berlin's most visited spots that attract all kinds of visitors and support various activities.<sup>63</sup> Some who have been victims of the division of Germany come here to cherish the memory of the past; others who have no personal connection to that period come on pilgrimage or regard it as one of their tourist destinations; people passing by for

<sup>61</sup> Alice Dundon, "The Best Places To See The Berlin Wall In Berlin, Germany", Culture Trip, 2018, <https://theculturetrip.com/europe/germany/berlin/articles/the-best-places-to-see-the-berlin-wall-in-berlin-germany/>.

<sup>62</sup> "Remember The Berlin Wall", Disturbingdaraaxo.Blogspot.Com, accessed

19 March 2021, <http://disturbingdaraaxo.blogspot.com/2010/08/remember-berlin-wall.html>.

<sup>63</sup> Deevra Norling, "25 Years On: Remembering The Berlin Wall", Dead Curious, 2014, <http://deadcurious.com/2014/12/04/25-years-remembering-berlin-wall/>.



other purposes may also be tempted to stop and learn about the history of that period.<sup>64</sup> They watch the graffiti on the segments and words on the information boards, falling into contemplation, or they reach out their hands to feel the rough texture of the concrete walls. It has become a popular selfie site, with people taking photos of the Wall and posing for pictures.<sup>65</sup> Sometimes, they leave flowers on the ground to express their grief or chewing gum on the remaining segments as their mark.<sup>66</sup> But not all people come here to commemorate the past. According to the internet sources of photographs and videos about the daily scenes of the Wall, it is also an excellent place for other activities: some sit on the ground by the memorial; a dog walker passes by on the side of the Wall; several white-collar workers rush to work from the adjacent station; a few housewives with prams gossip; fashionable girls rush by with shopping bags; an elderly couple hold each other's arms as they move forward slowly; a young man takes out a book to read on the side of the road while waiting for the traffic light...<sup>67</sup> All of these scenes constitute a vivid picture of daily public life in the city, and the memorial is incorporated into it as a compatible element.



Figure 17. Visitors taking photos



Figure 18. A visitor sitting against the Wall



Figure 19. Various activities take place here, forming a picture of daily public life

<sup>64</sup> Claire Sturzaker, "Visiting The Berlin Wall", Tales Of A Backpacker, 2018, <https://talesofabackpacker.com/visiting-the-berlin-wall/>.

See also: "Berlin Wall's Disappearance Is Mourned By Germans, Tourists Alike", NBC News, 2014, <https://www.nbcnews.com/storyline/nbcblk5/berlin-walls-disappearance-mourned-germans-tourists-alike-n216626>.

<sup>65</sup> Kate Connolly, "Whatever Happened To The Berlin Wall?", The Guardian, 2019, <https://www.theguardian.com/news/2019/nov/04/whatever-happened-to-the-berlin-wall>.

<sup>66</sup> "Chewing Gum On The Berlin Wall In Germany", Youtube.Com, 2014, <https://www.youtube.com/watch?v=2DYwAphcelw>.

See also: "Stock Photo - A Visitor Brings Flowers To Place At The Newly Created Opening In The Berlin Wall At Potsdamer Platz", Alamy, accessed 8 April 2021, <https://www.alamy.com/a-visitor-brings-flowers-to-place-at-the-newly-created-opening-in-the-berlin-wall-at-potsdamer-platz-image353397531.html>.

<sup>67</sup> "Berlin, Potsdamer Platz, Checkpoint Charlie, Gendarmenmarkt - DE Germany - 4K Walking Tour", Youtube.Com, 2020, [https://www.youtube.com/watch?v=AmpRO0c-8\\_w&t=1532s](https://www.youtube.com/watch?v=AmpRO0c-8_w&t=1532s).

See also: "Walking Tour Potsdamer Platz, Berlin", Youtube.Com, 2019, <https://www.youtube.com/watch?v=qj38ntaEUYU>.

## Comfort

Unfortunately, the physical comfort of the memorial is not satisfactory. It does not provide shelters against the unpleasant sunlight and wind, nor does it provide formal (like tables and chairs) or informal (like steps) seating for extended stays and potential conversation opportunities. In summer, the intense glare may cause discomfort to visitors viewing the Wall and the boards as they face east. Furthermore, there is a great deal of traffic noise around the site, which disturbs those watching the memorial. People do not feel relaxed and comfortable as they have to keep part of their attention to the surrounding environment and avoid being startled by the vehicles whizzing behind them.

### 4.1.3 As a memorial: design features and the impact on commemoration

The Berlin Wall at Potsdamer Platz is a typical example of a small-scale memorial integrated into daily public life. Situated in one of the most crowded squares in Berlin, the memorial overlaps with the surrounding streetscape and creates opportunities to encounter a wide range of people. With no formal boundaries and barriers to the everyday lives of the inhabitants, it blends naturally into the context as it aligns with the passageways through which many hurried commuters pass every day. People are drawn to the graffiti on the Wall on their way to work and expect to see the updated information boards next to it, which increases their motivation to learn about the history and participate in the commemoration.

Engaging visitors with multiple sensory experiences, the concrete walls allow people to come closer to see and touch. People feel the traces of time through the visual and tactile feedback of their physical body, imagining what once happened here and what happened to the walls. The bodily involvement resonates with the events being commemorated, creating an intimate and personal experience. In addition, the places where the Berlin Wall used to stand is marked with two rows of cobblestones along the street, evoking memories of the past and bringing history to life as visitors visualise what a divided Berlin

might once look like.<sup>68</sup>

These concrete walls do not simply occupy a place allocated to the public but also provide a functional space. Through the graffiti, the artists express their views and original emotions towards the historical events. And the painted graffiti remains permanently on the Wall, continuing the transmission of the message and impacting subsequent visitors. As a sort of tribute, the flowers left in front of the Wall invite people's hands-on involvement in commemorative



Figure 20. Visitors approaching and making physical contact



Figure 21. Cobblestones as traces of history

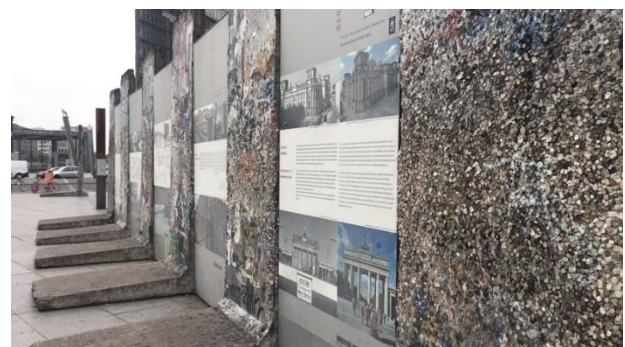


Figure 22. Chewing gum left on the Wall by visitors

<sup>68</sup> Michael Abrams, "Berlin: 25 Years After The Fall Of The Wall, Only Fragments And Ghosts Remain", Stars And Stripes, 2014,

<https://www.stripes.com/berlin-25-years-after-the-fall-of-the-wall-only-fragments-and-ghosts-remain-1.311233>.



activities and convey their immediate feelings.<sup>69</sup> And the chewing gum left on the Wall, as a personal form of remembrance, reflects the high degree of agency of visitors in their commemorative activities and bring specificity to commemoration, though this act is not officially promoted.<sup>70</sup> Besides, the inclusive and receptive nature of the square to mundane life has prompted the emergence of a variety of daily activities and non-memorial uses at this site of the memorial.

As an exhibition and street art, the Berlin Wall at Potsdamer Platz achieves an unconventional strategy for transmitting memory in an urban space. It embraces innovative languages and brings the memory of the past back to life in new environments, appealing to new audiences and having an extraordinary impact on the city's urban landscape.

## 4.2 Memorial Bridge in Rijeka

### 4.2.1 Context

In 1991, Croatia declared its independence, and the Croatian War of Independence broke out between the Croats and Serbs as a result of ethnic rivalries. In 1995, the war ended with the victory of Croatia, with more than 20,000 people being killed.<sup>71</sup> The Memorial Bridge in Rijeka is dedicated to the soldiers who gave their lives defending against the attacks of Serbian forces in this war.<sup>72</sup>

The L-shape bridge designed by 3LHD won first prize in a competition in 1997 following the city council's decision to build the memorial in the form of a bridge.<sup>73</sup> A striking modern bridge made of metal and glass, it played an essential role in defining the central space of Rijeka in the period of 1990s, as the Delta in Rijeka had previously been regarded as a "no man's

land" for a long time.<sup>74</sup> The site of the memorial is over a canal in the centre of the town, near the embarkation point for departing Croatian soldiers.<sup>75</sup> Connecting the historic city centre to the former port, the bridge contrasts with the surrounding imperial architecture yet is in harmony with the nearby industrial port area and Rijeka's spirit as a young and innovative city.<sup>76</sup> In addition to its commemorative purpose, the memorial also serves as a pedestrian bridge for the neighbourhood, a gathering place for social activities, and an activation for the city centre.



Figure 23. Vertical panels equated as a monument



Figure 24. The Memorial Bridge connects two parts of the city

<sup>69</sup> Stevens and Franck, *Memorials As Spaces Of Engagement*, 72.

<sup>70</sup> "Steam-E Is The Gum Remover Of Choice For The Berlin Wall - Steam-E® Cordfree Gum Removal Technology", *Steam-E® Cordfree Gum Removal Technology*, accessed 8 April 2021, <https://www.steam-e.com/steam-e-berlin-wall/>.

<sup>71</sup> "Croatian War Of Independence", *Historica Wiki*, accessed 19 February 2021, [https://historica.fandom.com/wiki/Croatian\\_War\\_of\\_Independence](https://historica.fandom.com/wiki/Croatian_War_of_Independence). See also "Croatia Profile - Timeline", *BBC News*, accessed 19 February 2021, <https://www.bbc.com/news/world-europe-17217954>.

<sup>72</sup> Rijeka, located on the banks of the Kvarner Bay in the Adriatic Sea, is the third largest city in Croatia.

<sup>73</sup> Saša Randić, "Bridge = Monument", *Oris.Hr*, accessed 8 April 2021, [http://www.oris.hr/en/oris-magazine/overview-of-articles/\[167\]bridge-%3D-monument,2634.html](http://www.oris.hr/en/oris-magazine/overview-of-articles/[167]bridge-%3D-monument,2634.html).

<sup>74</sup> *Ibid.*

See also: "3LHD Memorial Bridge Rijeka Documentary", *Youtube.Com*, 2011, <https://www.youtube.com/watch?v=xdHyQQxakFU>.

<sup>75</sup> *Ibid.*

<sup>76</sup> "Memorial Bridge To Rijeka'S Soldiers | Sightseeing | Rijeka", *Inyourpocket.Com*, accessed 19 March 2021, [https://www.inyourpocket.com/rijeka/memorial-bridge-to-rijekas-soldiers\\_5115v](https://www.inyourpocket.com/rijeka/memorial-bridge-to-rijekas-soldiers_5115v).



#### 4.2.2 As a public place: the actual use of the space and its spatial vitality

##### Access and control

Starting from the downtown, the bridge goes over the channel and ends on the other bank with two vertical panels, which are equated as a monument highlighting its commemorative feature.<sup>77</sup> Connected into a functional, aesthetic and symbolic entirety, the surface of the bridge as well as the vertical panels define the public space around it and give meaning to the surrounding shores, which would otherwise merely be regarded as the borders of the land.<sup>78</sup> The bridge merges with the pavement along the canal without any rise in height. As a natural route in continuation of the canalside walkway, its open nature allows for unhindered access on any occasion and at any time.

##### Seeing and being seen

Acted as a spatial intervention, this memorial offers an extraordinary experience of seeing and being seen. The bridge extends across the channel and ends with the monumental vertical accent, which restricts visitors' view of the surrounding cityscape and prevents them from seeing people coming from the opposite bank. According to the online virtual tour, once a visitor has passed through the passage between the two vertical panels, those left behind can only see his faint silhouette through the narrow gap, creating a subtle relationship among them.<sup>79</sup> The vertical panels act as two curtains on a stage. At first, visitors on the bridge enjoy the clear view of the canal and can see and be seen by others; as they move forward, the curtains narrow their view, and by the time they reach the end, the view is completely blocked; after walking through the narrow gap, their figures disappear from the eyes of the visitors behind them, but their field of vision opens up completely.<sup>80</sup>

##### Density and mixing of activity

Located in the centre of the city, the bridge is visited by all kinds of people: businessmen walking to work, travellers going to other destinations, neighbours walking their dogs, parents taking their children out to play, etc.<sup>81</sup> The bridge interacts with its visitors and



Figure 25. A memorial fully open to the city



Figure 26. Subtle experience of seeing and being seen



Figure 27. Citizens laying flowers on the bridge

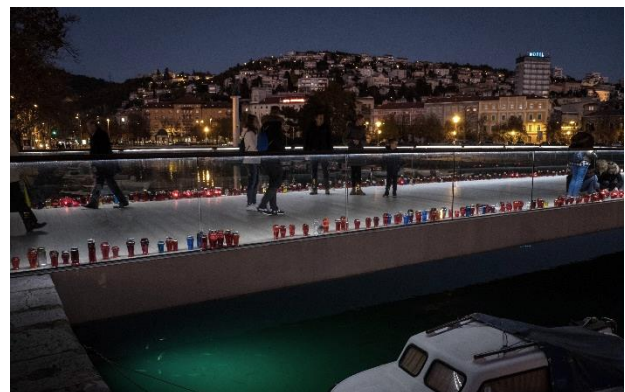


Figure 28. The act of remembrance becomes part of daily public life

<sup>77</sup> Ibid.

<sup>78</sup> Randić, "Bridge = Monument".

<sup>79</sup> "3LHD Memorial Bridge Rijeka Documentary".

<sup>80</sup> Ibid.

<sup>81</sup> "People Walking On A Pedestrian Bridge", Motionarray.Com, accessed 14 April 2021, <https://motionarray.com/stock-video/people-walking-on-a-pedestrian-bridge-702137/>.

influences the path of them by forcing pedestrians to walk in the narrow passage at the end, which creates opportunities for crowds to meet and engage with each other.<sup>82</sup> From time to time, social events or gatherings are held here, such as the Founders' Day parade.<sup>83</sup> People also lay flowers and candles on the bridge on this day. At night, the bridge is bathed in a mysterious glow by the soft light of LED strips set into the glazed inner faces of the slabs and the balustrade railings.<sup>84</sup> The bridge becomes a stage in the heart of the city, where people gather to cool off, enjoy the landscape, and chat with one another.

### Comfort

The splendid scenery of the canal and the pleasant climate of Rijeka make for a comfortable and relaxing experience for visitors to the bridge. Providing visitors with a place to rest and converse, the benches on one side of the riverbank indicate the commemoration can involve staying within this space for an extended time. The former port, which is currently used as a parking lot, will be transformed into an urban park in the future, bringing a broad range of public activities and further enhancing this space's physical comfort.

#### 4.2.3 As a memorial: design features and the impact on commemoration

The Memorial Bridge in Rijeka is incorporated into urban public life as an integral part of the city's pedestrian transport system. It also embodies the practical function of connecting the two sides of the canal. The bridge insinuates itself deeply into the fabric of the city, with the path for pedestrians branching out from the structure of the bridge and weaving into the city.<sup>85</sup> Based on the online virtual tour, visits can occur by chance as the bridge is not the intended walking destination for commemorative activities for many people.<sup>86</sup> The everyday public space overlaps with the sacred space of remembrance in this place, with many passersby coming upon the memorial by accident. Those who arrive unexpectedly pass by or through the memorial with their minds focused on other things



Figure 29. Benches make it possible for visitors to stay longer and promote other activities



Figure 30. The bridge serves as part of the city's pedestrian transport system



Figure 31. A place to gather and socialise



Figure 32. Texture and material provide tangible and physical experience

<sup>82</sup> Opromolla and Thibault, "Guerrilla Memory", 13.

<sup>83</sup> "Most Hrvatskih Branitelja Iz Domovinskog Rata U Rijeci – Wikipedija", Hr.Wikipedia.Org, accessed 14 April 2021, [https://hr.wikipedia.org/wiki/Most\\_hrvatskih\\_branitelja\\_iz\\_Domovinskog\\_rata\\_u\\_Rijeci](https://hr.wikipedia.org/wiki/Most_hrvatskih_branitelja_iz_Domovinskog_rata_u_Rijeci).

<sup>84</sup> "Bridge Memorial In Rijeka - DETAIL Inspiration", Inspiration.Detail.De,

2004, <https://inspiration.detail.de/bridge-memorial-in-rijeka-103824.html>.

<sup>85</sup> "Bridge Over A River With Anchored", Motionarray.Com, accessed 14 April 2021, <https://motionarray.com/stock-video/bridge-over-a-river-with-anchored-715161/>.

<sup>86</sup> "3LHD Memorial Bridge Rijeka Documentary".



than remembrance. But unpredictably, certain qualities of memory catch their eyes and knock at their heart in a moment. As they are drawn closer by the vertical accent out of curiosity and try to find out what the two concrete slabs are used for, they cannot help but participate in the commemoration and gain an experience they may never have intended to have.

Although the manipulative force of the bridge restricts the path of its viewers, the agency of visitors in terms of activity and interaction increases. People can walk straight and fast across the bridge, yet they can also rest on it and enjoy the urban scenery that it introduces.<sup>87</sup> This artefact is not only a transport link or a memorial object but also a socialising spot where people carry out different types of activities and meet their social needs. People who did not know each other start to communicate, interact and share experiences with others.

The bridge also offers a multi-sensory experience. The two vertical panels first create a significant visual impact on visitors, narrowing their field of vision as they move forward; when the visual field is reduced to the extreme, visitors come into a tangible and physical experience, establishing a spatial and semantic relationship with the memorial through their bodies. The concrete slabs invite people to see, touch and feel in an intimate manner, leading to an introspective experience. In this very moment, one seems to make a connection with history through the bridge.

The Memorial Bridge in Rijeka realises the integration of distinct roles in the urban space, engaging visitor physically and symbolically. This hybrid proposes a different approach for transmitting memory in the city, with its ambiguous spatial identity formed by breaking and invading traditional spaces that are not allocated to memorials traditionally.



Figure 33. *The Memorial Bridge with hybrid identities*

<sup>87</sup> The scenery includes Rijeka and Sušak characteristic city facades, canal and shores, Trsat Tower and Canyon of Rječina. See: Juraj Šekulja et al., "Memorial Bridge For National Defenders", Arhitektura.Hr, 1997,

<https://www.arhitektura.hr/en/Projects/Competition/Memorial-Bridge-for-National-Defenders-Mrtvi-kanal-Dead-Canal-Rijeka>.



### 4.3 Princess Diana Memorial Fountain

#### 4.3.1 Context

Diana, Princess of Wales, was one of the most adored members of the British royal family. Her friendliness and activism in charity work earned her enduring popularity in the media and endeared her to the public.<sup>88</sup> The Princess Diana Memorial Fountain in Hyde Park is dedicated to her tragic death in a car crash on 31 August 1997 in Paris, which caused an unprecedented outpouring of public grief in the United Kingdom and worldwide.<sup>89</sup>

In 1999, Tony Blair, the Prime Minister of the United Kingdom, announced the plan to build a fountain as a

permanent memorial to Princess Diana in central London.<sup>90</sup> Designed by the renowned landscape architect Kathryn Gustafson, the memorial, as public recognition of Diana's cultural importance, aimed to reflect her life and symbolise her beloved qualities. It also transformed the uninspiring site occupied by a redundant plant, and was built as an integral part of Hyde Park, which is a large central city park for leisure activities and political gatherings with its gorgeous landscapes and historical heritage.<sup>91</sup> It is a place providing both reflection and playfulness, and people come here for diverse purposes, not just to remember.<sup>92</sup> The ring-shaped stream spring changes with the topography, converting the site from an enclosed place for sombre mourning to an utterly open park for visitors to enjoy and relax.<sup>93</sup>



*Figure 34. The Memorial Fountain in the context of an urban park*

<sup>88</sup> "Diana, Princess Of Wales", The Royal Family, accessed 19 February 2021, <https://www.royal.uk/diana-princess-wales>.

<sup>89</sup> Ibid.

<sup>90</sup> "BBC NEWS | UK | Timeline: Diana Memorial Fountain", News.Bbc.Co.Uk, 2005, [http://news.bbc.co.uk/2/hi/uk\\_news/4508889.stm](http://news.bbc.co.uk/2/hi/uk_news/4508889.stm).

<sup>91</sup> Standing on the River Thames in the south-east of England, London is the capital and the economic and cultural centre of the United Kingdom. Hyde Park is located in the Westminster Abbey district of central London and is the largest of the four Royal Parks.

See: "Hyde Park", The Royal Parks, accessed 9 April 2021, <https://www.royalparks.org.uk/parks/hyde-park>.

See also: "BBC News | UK | Diana Fountain To Go Ahead", News.Bbc.Co.Uk, 2001, [http://news.bbc.co.uk/2/hi/uk\\_news/1413752.stm](http://news.bbc.co.uk/2/hi/uk_news/1413752.stm).

<sup>92</sup> Ibid.

See also: "Princess Diana Memorial", OhioState.Pressbooks.Pub, accessed 10 April 2021, <https://ohiostate.pressbooks.pub/exploringarchitectureandlandscape/chapter/princess-diana-memorial/>.

<sup>93</sup> "Diana Memorial Fountain", The Royal Parks, accessed 21 January 2021, <https://www.royalparks.org.uk/parks/hyde-park/things-to-see-and-do/memorials,-fountains-and-statues/diana-memorial-fountain>.

#### 4.3.2 As a public place: the actual use of the space and its spatial vitality

##### Access and control

Instead of a “single narrative sequence”, the Diana Memorial Fountain is initially designed as an “extensively open landscape”, which provides a multiplicity of alternative paths for people to move through and explore.<sup>94</sup> In the original design idea, Gustafson proposed a seamless connection between the memorial and the lawn of Hyde Park, so that the otherwise secluded site would become accessible and the memorial would interpenetrate into the park.<sup>95</sup> The permeable perimeter of the memorial and the flowing water reveal the qualities of the Princess of Wales that were most loved as inclusiveness and accessibility.<sup>96</sup> Only after the memorial was completed was a fence added to manage the number of visitors for safety reasons.<sup>97</sup> In spite of this, the memorial fountain still allows people to move relatively freely around the environment and discover a wide variety of routes and movement patterns.<sup>98</sup> Visitors walk the pathways and stop by the fountain walkway to get a panoramic overlook of the site and decide where to go next.

##### Seeing and being seen

Based on my visit in October 2019, many visitors see other people as a positive stimulus in this place, as they spend a lot of time looking at those who are moving around and playing, rather than looking at the memorial itself.<sup>99</sup> Many put their feet in the cool and bubbling water as they watch and listen to the continuous flow of water and observe the way others engage with it. They copy the movements of other visitors or compete with them. Some visitors straddle the gap between the fountain, or jump over it to test and compare their jumping ability.<sup>100</sup> People sometimes imitate other visitors' postures, for example, by spreading their legs to watch the water flow by, dangling their feet in the water, or bending down to put their hands in the stream.<sup>101</sup>

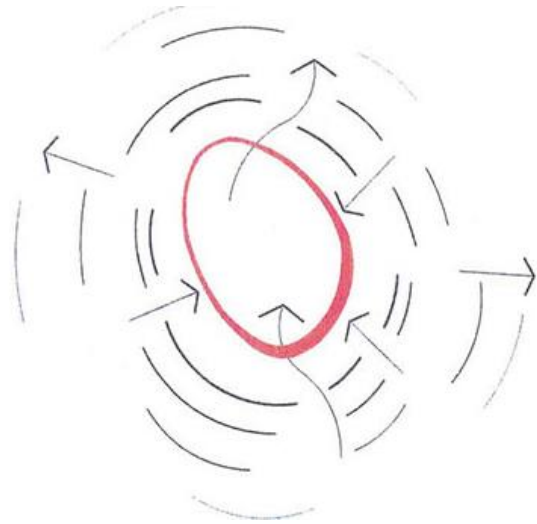


Figure 35. Concept: reaching out / letting in



Figure 36. People imitate other people's behaviors

##### Density and mixing of activity

As a natural extension of the park, the memorial fountain supports the occurrence of various activities beyond commemoration. It is very common to see people of all ages sitting or lying on the fountain's edge and the nearby lawn. Many explore the potentials of sculptural forms as chairs or climbing rock to support a wide range of body postures and movements.<sup>102</sup> Water flows past their feet, encouraging them to dip their toes or fingers in. Some visitors are interested in exploring the material properties of water through physical touch, trying to stop its flow, using containers to take water out and splashing friends with it.<sup>103</sup> And they even put shoes,

<sup>94</sup> Stevens and Franck, *Memorials As Spaces Of Engagement*, 114.

<sup>95</sup> "Diana, Princess Of Wales Memorial Fountain / Gustafson Porter + Bowman", Archdaily, accessed 10 April 2021, <https://www.archdaily.com/803509/diana-princess-of-wales-memorial-fountain-gustafson-porter-plus-bowman>.

<sup>96</sup> Ibid.

<sup>97</sup> "BBC NEWS | UK | Timeline: Diana Memorial Fountain".

<sup>98</sup> Stevens and Franck, *Memorials As Spaces Of Engagement*, 114.

<sup>99</sup> This corresponds to the description of Stevens in his book. See: Ibid., 129.

<sup>100</sup> Ibid., 123.

<sup>101</sup> Ibid., 120.

<sup>102</sup> Ibid., 110.

<sup>103</sup> Ibid., 123.



leaves, and paper boats into the water to make them follow the current.<sup>104</sup> Many people rest on the memorial to relax themselves, sitting cross-legged with their eyes closed in meditation or dipping their legs in the water to read a book or check their telephone.<sup>105</sup> On the lush lawns surrounded by the fountain, some people picnic, others lie around sunbathing, and children run around on the grass.<sup>106</sup> According to The Royal Parks Agency, the memorial fountain reflects “the person, the place, the surrounding historic landscape, and especially the qualities of water” with its playfulness.<sup>107</sup> It provides a place for a tremendous variety of behaviours and events, giving visitors multiples choices of random, occasional, anticipated and unanticipated activities.



*Figure 37. People resting on the memorial to relax themselves*



*Figure 38. The memorial supports diverse activities of visitors*

<sup>104</sup> Ibid.

<sup>105</sup> “LONDON: The Famous Princess DIANA’s MEMORIAL FOUNTAIN At Hyde Park”, Youtube.Com, 2013, <https://www.youtube.com/watch?v=xl27cjp28-s>. See also: “Tour Of London - Diana Memorial Fountain”, Youtube.Com, 2019,

<https://www.youtube.com/watch?v=cLK0SbybfH0>.

<sup>106</sup> Ibid.

<sup>107</sup> “BBC NEWS | UK | Concern At Diana Fountain Delays”, News.Bbc.Co.Uk, 2002, [http://news.bbc.co.uk/2/hi/uk\\_news/2077222.stm](http://news.bbc.co.uk/2/hi/uk_news/2077222.stm).



## Comfort

Contributing positively to Hyde Park's historic landscape and ecology, the memorial also serves as a comfortable place to sit and spend time with others.<sup>108</sup>

The large crowds and the diverse activities reflect the pleasant environment, good maintenance, and stimulating public atmosphere.<sup>109</sup> The flowing current and the shelter created by the shade of the surrounding trees make this place a highly desirable space to relax and play. The park suppresses the sounds of the city, creating an unusual place of silence and an oasis from the hustle and bustle of city life. When the weather is clear and pleasing, people lie down on the memorial in various relaxing postures; they run, jump, play, laugh, kiss and hug each other, enjoying the bright sunlight, the running water, and the verdant grass.<sup>110</sup> The memorial is no longer a serious and sombre space offering reflection but a place for people to entertain and find serenity.

### 4.3.3 As a memorial: design features and the impact on commemoration

The memorial fountain surrounded by an open park landscape has an energy that radiates outwards and draws people toward it.<sup>111</sup> The inviting and accessible layout of the memorial attracts passing Londoners and visitors to engage with the concept of "human contact and openness".<sup>112</sup> Without formal entrances or exits, it provides visitors with more options for movement and interacts with them as they decide how to pass through the space.<sup>113</sup> The circular fountain, which is placed within the ground of the lawn, brings itself closer to the visitor and creates a more intimate and tactile relationship between them.<sup>114</sup> The open boundaries and the layout encourage visitors to become active and proactive participants in the commemorative experience.

The physical comfort of the setting gives visitors the desire to linger and explore, which increases the opportunity to interact with the environment as well as other people. The aesthetically pleasing fountain and the well-maintained lawn dispersed widely across the beautiful landscape afford a public forum, creating a place where visitors can pause to express their emotions, give their views on commemorative events, and take the time to reflect deeply on the personal and social meaning of memory.<sup>115</sup> In the meantime,



Figure 39. Intense social interactions are intertwined with introspective contemplation



Figure 40. Involvement of the physical body

<sup>108</sup> "Princess Diana Memorial Fountain — Balmori Associates", Balmori Associates, 2002, <http://www.balmori.com/portfolio/princess-diana-memorial-fountain>.

<sup>109</sup> Stevens and Franck, *Memorials As Spaces Of Engagement*, 126.

<sup>110</sup> "ENTERING THE HEART: DIANA MEMORIAL FOUNTAIN – Andrea Klimko Architects", <http://www.andreaklimkoarchitects.com/2016/09/02/entering-the-heart-of-diana-memorial-fountain/>.

<sup>111</sup> "Diana, Princess of Wales Memorial Fountain," Landezine Newsletter, 2014, <http://landezine.com/index.php/2014/11/diana-princess-of-wales-memorial-fountain-by-gustafson-porter-landscape-architecture/>.

<sup>112</sup> "ENTERING THE HEART: DIANA MEMORIAL FOUNTAIN – Andrea Klimko

Architects".

<sup>113</sup> Stevens and Franck, *Memorials As Spaces Of Engagement*, 29.

See also: Erik Schofield, "Diana Memorial Fountain: 'Reaching Out, Letting In'", Land8, 2021, <https://land8.com/diana-memorial-fountain-reaching-out-letting-in/>.

<sup>114</sup> Stevens and Franck, *Memorials As Spaces Of Engagement*, 23.

<sup>115</sup> Abigail Banfield, "Getting To Know London Landscape Architects Gustafson Porter + Bowman", Archinect, 2017, <https://archinect.com/features/article/150005005/getting-to-know-london-landscape-architects-gustafson-porter-bowman>.

individual visitor's experience of the memorial depends to a large extent on the way those around them behave, as people are likely to imitate the behaviour of others or be influenced by the emotions of other visitors in this place.<sup>116</sup> These intense, varied and ongoing social interactions are intertwined with introspective contemplation in this space.

The way people occupy the memorial discloses their involvement with the rich sensory stimuli presented by the settings and the experience of interaction they generate with the memorial. Through intricate textures and patterns, water splashes, tumbles, curls and ripples as it runs its course.<sup>117</sup> With one half of the fountain gently bubbling and the other half rapidly flowing, the changes in the water flow create constant visual stimulation.<sup>118</sup> And the different manners in which people touch the water reshape the flow. Visitors reach their hands into the water of the fountain, feeling the flow through their skin and muscles and changes in speed and shape of the water, which offers a much richer range of engagements with the memorial.<sup>119</sup> Besides, the sense of hearing conveys the acoustic moods of the water to visitors. The changing surfaces and inclinations of the ring fountain result in a diverse range of sounds like bubbling, plopping, splashing, gurgling, and cascading.<sup>120</sup> These multi-sensory experiences remind visitors of Princess Diana's qualities as approachable and tangible, and associate the individual with memory in a highly intimate and interactive way.<sup>121</sup>

Set in the spectacular urban park landscapes, the Princess Diana Memorial Fountain acts as a complex and richly engaging public space with its inclusiveness and interactivity of citizens and their activities.<sup>122</sup> It is occupied as an open space that engages its visitors in novel forms of interaction and encourages people to embody the whole experience of joy and commemoration.<sup>123</sup>



*Figure 41. The sound of flowing water — multi-sensory experience*

<sup>116</sup> Stevens and Franck, *Memorials As Spaces Of Engagement*, 130.

<sup>117</sup> "Diana, Princess of Wales Memorial Fountain".

<sup>118</sup> "BBC NEWS | UK | Timeline: Diana Memorial Fountain".

<sup>119</sup> "Princess Diana Memorial Fountain At Hyde Park", Youtube.Com, 2011,

<https://www.youtube.com/watch?v=7UKDYbrlcu0>.

<sup>120</sup> Ibid.

<sup>121</sup> Schofield, "Diana Memorial Fountain: "Reaching Out, Letting In"".

<sup>122</sup> "BBC NEWS | UK | Timeline: Diana Memorial Fountain".

<sup>123</sup> Schofield, "Diana Memorial Fountain: "Reaching Out, Letting In"".

## 5 Recommendation and Conclusion

Based on the analysis of the three case studies, this research sets out the following recommendations for integrating memorials into daily public life and transforming traditional enclosed memorial space into an open place with both commemorative and public attributes.

### Permeable perimeter

The memorial should have a permeable perimeter and be highly open to blend in with its surroundings. Confined space causes a reduction in footfall and spatial vitality, while open boundaries make space easily accessible to all, increase popularity and diversify pedestrian flows. The border between daily life and the memorial become ambiguous or even fade away, with many mundane urban activities incidentally spilling over into the memorial from the surroundings. In addition, many potential visitors pass by the memorial unexpectedly, some of whom unconsciously get to know the history and participate in commemorative activities that they never planned to engage in.

### Physical proximity

The memorial should eliminate the distance between itself and visitors, which means getting rid of the alienation and sacrosanctity brought about by the plinths and platforms of traditional memorials. Such traditional memorials are majestic, divine and unapproachable, creating a solemn and uneasy spatial atmosphere unsuitable for embedding into daily life. In this respect, some small-scale memorials put collective memories in everyday life and create the opportunities like suddenly meeting in the street or community, strengthening social association psychologically. Others lower themselves to within reach so that visitors can participate in the commemoration with bodily involvement.

### Hybrid identity

The memorial can take on other social functions or merge with different spaces, forming a hybrid identity.

In this way, the memorial can meet the needs of the community or society by its utilitarian function, which makes it smoothly incorporated into people's daily lives. With its multiple roles in the city and diverse spatial attributes, the memorial accommodates a wide range of activities of people. Furthermore, people visit the site for very different reasons, resulting in a constant flow of visitors and growth in spatial vitality.

### Facilities and amenities

The memorial should incorporate plentiful spatial facilities and notable amenities that support the mixing of predictable and unexpected spatial activities. Inviting people to enter, use, and occupy the space, the memorial is expected to provide a multitude of choices of actions and serve as the setting for a rather broad range of active uses beyond commemoration. From this perspective, memorials that have not been designed to suit particular functions adapt to visitors' various postures and actions, multiplying the spatial possibilities well beyond any narrow definitions of the space.<sup>124</sup> A large number of people are drawn to the space for different active purposes, giving rise to unplanned and yet-to-be-discovered uses. Visitors involuntarily become participants diffused and disseminated throughout the city fabric, enhancing the social impact of the memorial.<sup>125</sup>

### Social engagement and interaction

The memorial should satisfy the interactive and social needs of people. Contemporary public memorials have become spaces of engagement because of visitors' close proximity to commemorative objects and the frequent encounters between visitors.<sup>126</sup> Memorials have served as stage sets where visitors present specific relations of seeing and being seen and unanticipated social encounters take place.<sup>127</sup> In this process, the way the surrounding visitors behave can readily influence an individual's spatial experience. Strangers start to communicate with one another, interacting and sharing experiences with those suffering a similar loss, which realises the intimacy of human relationships and enriches their experiences of remembrance.

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<sup>124</sup> Stevens, "Why Berlin's Holocaust Memorial Is Such A Popular Playground," 78.

<sup>125</sup> Opromolla and Thibault, "Guerrilla Memory", 22.

<sup>126</sup> Stevens and Franck, *Memorials As Spaces Of Engagement*, 126.

<sup>127</sup> Ibid.



### **Multi-sensory experience**

The memorial can lead people to a multi-sensory experience with their physical bodies through rich sensory stimuli. The relationships between memorials and visitors can be changed by altering the ways people experience the space, like seeing, hearing, and touching, which stimulates the senses of them and invite exploration. The various senses and the physical bodies are mobilised to connect the embodied and sensual experience of the present with historical memory, which then induces visitors to take some kind of action even if they did not consciously plan, choose or recognise. This personalised spatial experience also leads to a more open interpretation of the memorial, as the experience varies from person to person.

### **High level of agency**

The memorial should increase the possibility of active participation by visitors and give them freedom of choice, such as leaving flowers, candles, tributes, or messages. These behaviours give visitors a greater degree of agency and allow for commemorating in a private and personal way. Visitors make their own decisions on what to contribute and what actions they want to take, through which they take a more active role in experiencing and gain a deep and emotional understanding. The experience in the memorial becomes a process involving doing rather than being restricted to receiving information passively.

### **Comfortable environment**

The memorial should provide a comfortable environment that includes, but is not limited to, beautiful views, pleasant acoustics, pedestrian safety, appropriate temperature and humidity, shelter against the wind and sun, and seating for rest and conversation. Places that are clean and well maintained allow visitors to use the spaces in a relaxed and comfortable manner, increasing the possibilities for people to stay for long periods of time and engage in a variety of activities. The comfortable and pleasant environment is also highly conducive to relaxation, play and social socialising.

Based on the above research, this paper proposes design strategies for the development of contemporary public memorials in the city. Through these strategies, memorials can be integrated with

daily public life in the city, supporting various activities, renewing memory frequently, enhancing commemorative effect, and delivering economic and cultural benefits. These memorials with commemorative and public attributes engage visitors physically, cognitively, and emotionally, enriching the environments and creating memorable experiences for them. Although the transformation of the memorial space into a place that citizens can occupy in their daily lives diminishes the formal solemnity of the space to a certain extent, the liberation of commemorative activities from the traditional enclosed site into public daily life points to a promising direction for contemporary memorial practice. Commemoration starts to overlap with profane, spatial experiences change from view to engage, and the site converts from a memorial space to a place of public.

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