

KADİR HAS UNIVERSITY  
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**A READING OF CLASSICAL AND COUNTER-  
MONUMENTS**

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MONUMENT**



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MASTER'S THESIS

Submitted to the School of Graduate Studies of Kadir Has University in partial fulfillment of the requirements for the degree of Master's in the Program of Architecture and Urban Studies

ISTANBUL, AUGUST, 2019

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## A READING OF CLASSICAL AND COUNTER-MONUMENTS

### ABSTRACT

Monuments are to be symbolizing for the dead and victorious; they can be representations for new utopias and revolutions, defining a site when something once occupied. The contemporaneous monument is usually questionable because the change away from triumphalist items post- the Second World War, towards more complicated set of representative considerations, openness the memorial to the abstract and indirectly metaphorical. This study discusses the transformation in the architectural characteristics of classical and counter-monuments, especially these dealing with violence as subject-matter following World War II. It also provides many categories of interpretation, since the main innovation in the thesis is to summarize the significant variation in the concept of monuments. The problem of research is the lack of clear understanding to distinguish between the characteristics of the classical and counter monument and how to explain the process of transformation. The multiple case studies methodology was used to find out the architectural characteristics of 21 selected monuments in order to obtain a list of those characteristics. The list was divided into three groups to create an axis of those characteristics, then the list and axis of features representation were applied as practical tools in the analysis of other monuments. All of these helped to get the overall characteristics table, which shows the possibilities that are expected in each type of characteristics. This study answers the question which proves there is a real apparent transformation in architectural characteristics of monuments when they are transformed from a classical to counter-monument, essentially which represents violence as the subject. In addition, this is demonstrated by the systematic analytical table with its possibilities in terms of the characteristics of those monuments. The important possibilities we have obtained in this comparison are appropriation, temporariness, and interaction.

**Keywords:** Violence, Classical/Counter- Monument, Characteristics, Possibilities, Appropriation ‘transformation’, Temporariness, Interaction.



## ÖZET

Anıtlar, ölümler ve muzaffer olanları sembolize ediyor; bir zamanlar işgal altında olduklarında bir sahne tanımlayan yeni ütopyalar ve devrimler için temsiller olabilirler. Çağdaş anıt genellikle tartışmalı çünkü İkinci Dünya Savaşı'ndan sonra zafer kazanan eşyalardan uzağa, daha karmaşık temsili düşünceler grubuna geçiş, anıtı soyut ve dolaylı olarak mecazi kılar. Bu çalışma, klasik ve karşı anıtların mimari özelliklerinde, özellikle de II. Dünya Savaşı'ndan sonra konu olarak şiddete maruz kalanların mimari özelliklerinde dönüşümü tartışmaktadır. Ayrıca, birçok yorum kategorisi sunar, çünkü tezdeki ana yenilik anıtlar kavramındaki önemli farklılıkları özetlemektir. Araştırma problemi, klasik ve karşı anıtların özelliklerini ve dönüşüm sürecini nasıl açıklayacağımızı ayırt etmede net bir anlayış eksikliğidir. Bu özelliklerin bir listesini elde etmek için seçilen 21 anıtın mimari özelliklerini bulmak için çoklu vaka çalışmaları metodolojisi kullanılmıştır. Bu özelliklerin bir eksenini oluşturmak için liste üç gruba bölündü, daha sonra diğer anıtların analizinde liste ve özellik temsil eksenleri pratik araçlar olarak uygulandı. Bunların hepsi, her bir özellik tipinde beklenen olasılıkları gösteren genel özellikler tablosunun elde edilmesine yardımcı oldu. Bu çalışma, esasen şiddeti temsil eden, klasik bir tezgâhta dönüştürüldüklerinde, anıtların mimari özelliklerinde gerçek bir bariz dönüşüm olduğunu kanıtlayan soruyu kesinlikle cevaplıyor. Ayrıca bu, sistematik analitik tablo ile bu anıtların özellikleri açısından olasılıkları ile gösterilmiştir. Bu karşılaştırmada elde ettiğimiz önemli olasılıklar ise ödenek, zamansızlık ve etkileşimdir.

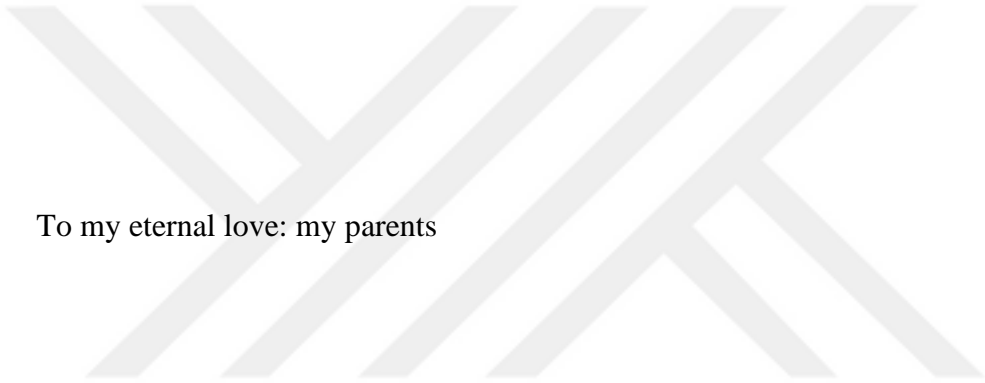
**Anahtar Sözcükler:** Şiddet, Klasik / Karşı-Anıt, Özellikler, Olasılıklar, ‘Dönüşüm’, Geçicilik, Etkileşim.

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To my eternal love: my parents

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# INTRODUCTION



## 1. INTRODUCTION

There are two completely opposite traditions of public art practices. One of the traditions of state-dictated national monuments dominant in the late third of the 19th century, in the birth of novel nation-states. The other tradition is that involved memorials better represented by the counter-monuments in contemporaneous art. Another new critical approach emerges to deal with the monument, beyond the collapse of the Berlin Wall in the reunified European situation. This approach is brought upon with a new creation of artists after this period. That leads to the re-thinking of the monument concept, where there are incidents based on the recent past: for instance, the contests held of memorials for Jews murdered in Europe. From a very lengthy term, it has demonstrated its incapacity for a sufficient reaction to the tragedy of its recent past. The necessity for the construction of a monument is not missing but is used such symbolize of national victory and state's glory which is no more respected in the new societies. As a result, exploring beyond reading the monument is what prompted us to choose this subject.

Horst Hoheisel is a German artist, who had another alternative proposal for the memorial to the murdered Jews in Berlin, showing the strange concept of constructing a memorial. He suggested that there was no need for a counter-monument but an anti-resolve to the 1995 memorial contest. Instead of a new building for one memorializing the victims, Hoheisel proposed to explode the Brandenburg Gate and pour its remainders over its previous site (Hoheisel, H. 2002). He posed this question, how better to remember a ruined people than by a ruined monument? Rather than memorializing the destruction of people for a yet another constructed edifice, he would marker destruction with destruction. The artist suggests carving out an empty space that would always remember us not to forget, rather than fulfill the voids that were established by murders in our past and for collective memories. This is considered a radical reply to the incapability of the monuments to motivate reminiscences, also their passive behavior to the audience in separating our memories from ourselves. Instead of

concretizing on the memory and transferring it from personal and collective consciousness to the political and physical memory, the artist, in contrast, empty space proposes, where the private memories of the Jews murdered could meet (J. E. Young,2001).

## **1.1 Scope**

There are three elementary principles of violence in the imageries of public art, each may in different habits, interrelate with the other. (1) Violence in an image acts, itself doing to percipient, or "suffering" violence as the aim of subversion, scar, or destruction. (2) The image a device for violence and will be weapon violence, more perfect, force, or incitement "dislocations" of public places. (3) The representation violence for an image, a memorial, or whether a realistic simulated of violent action, trophy, monument, or other traces of ancient violence. All these forms are, in standard, separate from one extra: a violence weapon may be an image without explaining it; it may clarify violence without ever suffering or exerting it and can become the objective of abuse without a piece of evidence ever used. Indeed, however, these three methods of violence are frequently connected (Mitchell, 1990, p.883).

The scope of this study will talk about the classical and counter-monuments, notably which embody the case of violence as the subject from World War II and beyond. In this research, I will work to build memory's pool of abuse involving all monuments that symbolize violence and its consequences with their different architectural characteristics in order to divide them into four types of violence as follows: [Heroism-Wars between two Countries-Genocides-and Terrorist's attacks] (Diagram 2.1).

The antithesis for the classical monument was realized by variation of its defining characteristics. The classical monuments might be explained throughout various, obviously remarkable features: prominence and durability, figurative representation, supreme visibility, the solidity of materials, majestic dimensions, explicit verticality, bombastic rhetoric, and exaggerated figurativeness and the glorification of past deeds, events and individuals who are memorialized (J. E. Young, 1992). What might the

counter-monument be as a result of the conservation of honest rhetoric and memory released from iconographic and ideological terms? Does a counter-monument genuinely need to be the opposite of all characteristics of classical monuments? To be an abstracted and subterranean temporary, consisting of lightweight materials with modest dimensions?

New counter-monuments are participating monuments based on the refusal of classical imitative and heroic elicitation of events. Novel memorial creations, in a few institutional and further self-reflective ways, bring individuals recollecting horrible actions and misfortunes that generally should be somewhat gone. Aims of monument's design: not to prompt but to comfort; not to be eternal but to vanish; not remain fixed but to variation; not to be neglected from its passersby but to request interaction; not to accept the memory burden but to throw it back on the town's feet; not remain pristine but to invite its own invasion and de-sanctification (J. E. Young, 2001). James Young counter-monuments distinguish possess four features which for the classical built monuments: they avert a position opposing a particular belief rather than affirming it; they avoid monumental forms (indeed, in their inverting for the way, they became almost invisible); they call close, multisensory visitor involved; and, rather than being instructive, they invite visitors to work out the meanings with themselves (Stevens, Franck, &Fazakerley, 2012).

## **1.2 Argument / Research Question**

**My Argument:** In the beginning, there was no reason or justification for the emergence of this transformation in the characteristics of the classical monument. In contrast, a new kind of monuments has emerged after World War II, defined (counter-monument) as a reaction to show the memories of the past in a further perspective.

### **Research Question**

This study sought to answer the following question:

What happens if architectural characteristics of classical monuments are transformed in order to create counter- monuments which represent violence as the subject matter?

Based on the above, the sub-questions can be formulated as follows:

1. How to prove this transformation in architectural characteristics of classical and counter- monuments and reasons for the change?
2. What are the justifications for this transformation in characteristics if any?

### **1.3 Research Hypothesis**

The hypothesis is divided into the sub-hypotheses:

**Hypothesis (H0):** There is no real apparent transformation in architectural characteristics of monuments when they are transformed from classical to counter-monument.

**Hypothesis (H1):** There is real apparent transformation in architectural characteristics of monuments when they are transformed from classical to counter-monument, which mainly represents violence as the subject.

### **1.4 Aim of the Study**

In my monument and counter-monument thesis, I provide more categories of interpretation. May be many categories, since the main innovation in my thesis is to summarize the significant variation in the concept of monuments.

The following points illustrate the purpose of this study:

- To demonstrate the difference between two kinds of monuments, which one is regarded as classical or counter based on its characteristics.
- To display a real transformation in the architectural characteristics of monuments.
- To explain the reasons for the transformation in the concept of the monument and find justification for the change.

- To draw a comparative analytical model of all the characteristics of the monuments from (A) to (U) to be useful tool in the analysis of any monument.
- To clarify the possibilities which exist in the counter-monument without others depending on its non-physical characteristics.

### **1.5 The Importance of Study - ‘Problem Statement’**

Problem statement: Lack of clear perception to distinguish between the characteristics of the classical and counter monument besides how to understand the process of transformation.

The importance of the study is to understand the status of transformation in architectural characteristics if monument transforms from classical to counter.

The following points illustrate the importance of this study:

- What kind of monument’s architectural characteristics could you choose in order to construct a new monument? How will be the form and content of this monument? Is it possible to be a classical or counter-monument in the interpretation of the idea?
- How to assist decision-makers (Landscape designers, Artists, Architects, Urban planners) in understanding and choosing the characteristics which adapt to the construction of a future monument?
- All the answers and examples are available to us to see if we add any characteristic, then we will get different result in the expression and content. This study will give the decision maker a clear guide on how to deal with the new design of each monument and what possibilities we have?

## 1.6 Literature Review

The researcher (Krzyzanowska, N., 2017), her study is titled “(Counter)Monuments and (Anti)Memory in the City. An Aesthetic and Socio- Theoretical Approach”. This paper thinks of the probability of the visualization of various forms of collective consciousness in the city. It takes into consideration the development of commemorating ways in public spaces by comparing classical monuments established in commemoration of an event or a person with counter-monuments as a common critical reaction towards what exists on the edge of collective memory. The methodology used in this article is following a general search of the thoughts of consciousness and their fruitfulness in creating monuments in addition to counter-monuments as a multimodal analysis. This paper focuses in-depth on Ruth Beckermann’s work *The Missing Image in Vienna* as an example of the potential deduction of the multiplicity of interpretations which counter-monuments provide to modern urban spaces.

The researcher (Young, J.E., 2016), his study is titled “The memorial’s arc: Between Berlin’s Denkmal and New York City’s 9/11 Memorial”. This article shows Michael Arad’s design for the 9/11 memorial by posing some questions: how to create a void without filling it in? How to shape irrecoverable absence without fixing it? In this paper, Young imagines an arch of memorial forms through the previous 70 years, particularly post-world War I and World War II memorials. Such as Maya Lin’s project for the Vietnam Veterans’ Memorial, her design breaks the familiar style, which creates Holocaust counter-memorials and negative- compose memorial probable.

The researcher (Slijepcevic, M., 2016), his study is titled “Monuments and Counter-Monument Sights in Post-Conflict Bosnia and Herzegovina: A Case Study of Gavrilo Princip’s Monuments.” This paper writes about constructing memorial sights at the places of overstated violence in the ground of Bosnia and Herzegovina. This essay re-examines issues which are improving the momentum of the memory with counter-memory. The case study of BIH as this paper mentioned allows as to observe and highlight the multidimensionality of memory and counter-memory towards the

reconciliation. Using the interviews, discourses, and visual materials from the field research of the post-conflict sites. This research determines the gap between the current aim of memory sites which are installed after the struggle and the danger of them. Hence, this research sharpens on the coupled counter-memorial sites that are of crucial significance for the procedure of reconciliation because of their purpose of retaining a balance to the official narratives and memorials.

The researcher (Krzyżanowska, N., 2016), her study is titled “The discourse of counter-monuments: the semiotics of material commemoration in contemporary urban spaces.” This paper illustrates strategies of material commemoration in present urban realms by utilizing Multimodal Critical Discourse Studies. This research contrasts the semiotics of modes of commemorating by using monuments and counter-monuments. The paper demonstrates that counter-monumental commemoration is better than the classically and non-dialogical monuments with the continuing of transference of new urban spaces. The analysis of this paper focuses in-depth on the counter-monumental installation called Stolpersteine or Stumbling Stones. This installation displays multiple senses and purposes that allow for communication with the past and today. Stolpersteine also helps to embed the discussion between counter-monument and different receipts.

The researcher (Sheftel, A., 2012), her study is titled “Monument to the international community, from the grateful citizens of Sarajevo’: Dark humor as counter-memory in post-conflict Bosnia-Herzegovina.” This paper talks about Bosnia as a noteworthy example of the advantage and perversion of war period memory; therefore, it is fascinated with many scholar’s perceptions. This paper reviews the role of dark humor as a destructive form of counter-memory in stories of Bosnia’s past. This research explores some examples which are drawn from films, monuments, and oral histories to explain how dark humor declaims to three main issues of Bosnian recalling. Bosnian as helpless victims, the dictatorial nature of the war, and the failure of the international alliance during and after its conflict.

The researchers (Stevens, Q., Franck, K.A. and Fazakerley, R., 2012), their study is titled “Counter monuments: the anti-monumental and the dialogic.” In this article, the

authors discuss counter-monuments as a new approach of public commemorative practice. It represents itself by its disapproval to classical monumentality. Analysis of counter-monuments has continued inaccurately with writers in English and German using this term in unclear ways. This paper draws together literature published in English and German to explain different concepts and classifications. So, this research distinguishes between two kinds of cases that have been named counter-monuments: the first type which adopts anti-monumental strategies opposes to classical monument codes, and others which are constructed to counter the particular remaining monument and the principles it characterizes.

The researcher (Stubblefield, T., 2011), his study is titled “Do Disappearing Monuments Simply Disappear? The Counter-Monument in Revision”. This paper shows that there is a link between the means of the hateful past and explaining history. The concept of a monument couldn’t be defended or maintained against attack or objection. This paper tried to dramatize this transformation by using strategies of subversion like disappearance, sheer-invisibility, and destruction; these procedures seek to demolish the concept of a singular narrative of the past. The term of ‘counter monument’ was utilized to describe the method of self-effacing and not just places the act of memory in the hands of the audience, but also undermines the hypothesis of the monument itself. This study explains Monument against Fascism (1986) as a case study to freshen the past through an active exchange between the beholder and the work. This essay applies the process of “banalization” as an initial term which uses throughout this paper to present the way of interjecting the monument into daily life can accelerate its disappearance.

The researcher (Strakosch, E., 2010), her study is titled “Counter-Monuments and Nation-Building in Australia.” This study reveals the purpose of counter-monuments as it is a challenge and changes the nation-building of classical state monuments. Rather than showing a story of victory, they face the nation-state with its immunity, counter-monuments use abstract forms to shape ambivalence and multiplicity. The break between the mutual perception of the substantial counter-monument and its political fact proposes that a closer check is required. The intention of this essay is to present



like an examination of an Australian case study to discussion that counter-monuments are like nation-building instead of nation challenge. This paper also describes the comprehensive surfaces of counter-monuments in order to establish the approach of eliminating marginalized scenes from collective past memory.

The researcher (Bell, D., 2009), his study is titled “Violence and Memory.” This paper deals with the definition of memory as a distinguishing characteristic of the human situation. But the connection between the individual and the collective consciousness, and its roles which draws the past play a significant way in shaping identities and constituting political life. Those memory roles are still varied, complicated, and competitive, as the ethical claims, the representation and understanding of violence as a subject must stand at the center of any perception of memory and politics. This article identifies some of the common points between memory, politics, and violence. Because consciousness is a site for contesting the inner meaning of the past and its different traces, so this paper sheds light on various aspects of this contest on how commemoration feeds into the structure of war and political life.

The researchers (Frey, B.S. and Rohner, D., 2007), their study is titled “Protecting Cultural Monuments Against Terrorism.” This study reveals some terrorist attacks on remarkable cultural monuments and how they can hardly be maintained far from violence. So, this paper claims an active approach to depress terrorist attacks to grant a strong promise to fast rehabilitation. Employing a simple game-theoretic modal and describing how cultural monuments renewal controls attacks through changing terrorists’ anticipation and raising the cost of the regime’s reputation if they neglect to reconstruct.

In my opinion, we still can't distinguish easily between classical and counter-monuments in terms of architectural characteristics. Previous studies have never discussed this problem. Most focus on one part and neglect the rest. Either focus on the counter or classical monument, if these studies combined them, it does not mention the process of transformation from classical to counter according to its characteristics.

Previous studies have not proved there is an apparent transformation in those characteristics. Among those who pointed out that there is a shift did not clarify or confirm the existence of justifications for this transformation and why /how it became. Therefore, through this study, I will work to find the rationale behind the change in characteristics.

## **1.7 Methodology**

One of the essential parameters which assist me in finding the study's results is 'the characteristic of a monument.' I will rely on trying to mix between the qualitative and quantitative method to search for the architectural characteristics of monuments. This study focuses on one variation 'characteristic' to show variances and similarities between examples.

I will use the multiple case studies as comparative method in the analysis between the classical and counter-monuments in terms of characteristics. It will provide me a valuable means for finding all characteristics because this system not only to display characteristics among monuments but to find different characteristic by using the replication process.

The multiple case study includes several data reflecting the characteristics that I will get the purpose of finding a '**list of 22 characteristics**' by examining the 21 selected monuments from [A to U], all these monuments can be observed in (**Appendix. B**). The list will enable me to find an explanation for the transformation in characteristics; it will then be applied to analyze other examples. Understanding characteristics' list will likewise allow us to check them more precisely and how to group them based on their type by creating '**the axis of characteristics.**'

The axis of characteristics will employ later as helpful tool to interpret the rest of the monuments to find out to which specific group these monuments appropriate based on its main characteristics. I will also make a comparison between two kinds of

monuments identical in physical representations to explore the justifications for the transformation in their characteristics.





**COUNTER-MONUMENT OR  
CLASSICAL-MONUMENT**

## 2. COUNTER- MONUMENT OR CLASSICAL MONUMENT

The central mission of this chapter, in general, are: (A) To illustrate the memory which participates of creating monuments' representation, and how to define its urban identity. (B) To explore violence as the scope of monuments in this study by examining different examples concerning violence. Then this chapter will discuss violence as a destructive reaction towards classical dictatorial statues and how a contemporary solution contributes to deal non-violently with them. (C) To present a new kind of monuments is called "counter-monument" and what are of its representative typologies through discussing some examples which elaborate paradox of monumentality between counter- and classical ones.

### 2.1 Memory

*" The wound, the scar, the place marking death surpasses or feel of demand. One motive is to reform, to refuse, and to erase in an endeavor to aid forgetting"*

(Karen Wilson Baptist)

Physically the memory is ready to be represented, embodied from our personal and combined realization and guarded below other physical forms (Writing, graphics, sculpture, architecture), paradoxically leads to encouraging oblivion. Aesthetics Professor for the Philosophy Department for the University of Milan, Andrea Pinotti demonstrates that "It is exactly at the instant when I trust the memory to an exterior media, I can endure myself the luxury of forgetting it" (Pinotti, 2014). Memory as a phenomenon social is liable to variation. The collective consciousness for the society is a critical and variable sort based on the real political, ideological aims and social. Memory social can seldom over-live to change the social background, and instead finishes for supporting *amnesia* or oblivion.

Memory is one of the critical notions of contemporary social science used across different contexts. The vast increase of research on collective consciousness mainly and in the context of research on policy discourses, symbolic power, collective or place identity adds to a contemporary. The French philosopher and sociologists Maurice Halbwachs' work was a pioneer to the broader sociological reflection on the relationship between individual and collective consciousness. Halbwach supported that the social framework of memory should be known as an instrument for the collective memory that used to generate the past of image of, which is in deal with the dominant thoughts in each epoch for the society (Krzyzanowska, 2017).

As such, remembering, oblivion and recalling are in a fixed game that takes place not only at an individual level but also as a collective one. It is, therefore, easier to assign the idea of memory by analyzing its transporters (people who remember particular occurrences, etc.) or its media (photos, media reports, street names, monuments, museum exhibitions, etc.), than indeed to realize the secret of the presence of absence. However, the theories and techniques of memory have always accompanied the topic of oblivion, which—again like a shadow—confirms the dark sides and dilemmas connected with it. Forgetting and remembering to conceal a much greater hardly, namely, that they are always combined with a specific reflexivity form. Someone, who wants to leave, may not avert confronting themselves and their steps for producing the memory (Krzyzanowska, 2017).

Alternatively, we must accomplish that forgetting doesn't occur alone in the loss of commemorative or monuments practices. Silence and oblivion associated with each memorial. The rhetoric of the memorials neatly linked with its matching part: the stillness or silence. The German historian Riehnart Kosselleck declarations that each collective memory indicates its antithesis through muteness. "It fits into the inherent logic of monuments the fact that each presentation is hiding somewhat" (Karge, 2008). The critical question is: What is hiding? Kosselleck proclaims, discovering the monument heritage of the first World War, which in entire Europe of the 20th century, memorials devoted to the first World War are speechless around the enemy.

### **2.1.1 Collective-memory as a tool of architectural representation**

*“Monuments are artefacts were founded by a public of persons to memorialize or to remind upcoming generations of persons, events, sacrifices, performs or beliefs” (Kulišić 2009)*

The architectural fabric for the city includes a visual historical text, reflecting the history for every generation in its monuments and edifices. Although a crucial part of these edifices was built to satisfy the collective needs of the citizens, there are specific types of architectural artifacts which reflect in a direct way the ideas, beliefs, rituals or everything considered necessary for a society. These types of constructions, which have been transferred to us from precedent generations, could be defined as ‘intentionally built monuments’ Riegl used this word in his object "The Recent Cult of Memorials: Its Origin and Character" (Riegl, 1982). More precisely, cultural monuments which participate in the visible memory to describe imaginations, beliefs, ideas, and thoughts of the previous generations.

A monument aims to remind an individual of an event that is significant for a nation or group to choose. For this to occur, the people need to have a collective memory of the event and want to memorialize or mourn a person or event. Remembering the past has a significant impact on the case of a monument. A professor Andreas Huyssen is a German Proportional Literature at Columbia University, said in his article “Monument and Memory in a Postmodern Age,” “remembrance as an energetic human action forms our link to the past, and the ways we remember describe us in the current” (Huyssen, 1995). we must use our past to stay lively with our personalities and to imagine a better future.

The significant characteristics of the monuments that lead to their formation, other than those of architectural nature, could be a group’s decision to protect a specific memory and pass it to future generations. The importance of the intentional monument is to maintain past essential memories which are considered precious to revive by future generations. So, the memory in these artifacts play a pivotal role to shape the collective ideas of societies in the form of human-made construction even as the concept in monuments' figuration or functionality (Kulišić and Tuđman, 2009). They are

considered intentional monuments as they represent the visual identity of the cities.

Personal memory is problematic because individuals remember events differently from one another. It can be affected by denial or trauma of minor events that have no relation with the significant event. That is why it is essential for nations to have a collective memory of the past event when speaking about the possibility of establishing a monument. Collective consciousness can be accomplished through things in museums or events so the people can come to a consensus of why an individual or event is important. The collective memory also helps societies to recognize the faults of horrible significant events of the past as an inevitable fault and how to overcome them instead of forgetting them altogether. If we don't teach from history, we are more likely to recurrence it. But if the event is acknowledged through the collective memory of how it affected a nation altogether, then circle can be broken (Johnson, 2019).

Monuments represent the general idea of a particular social identity where they are founded and display in material construction a crystallizing a concept, a belief, etc. As Kulišić states in his article "Monument as a Procedure of Gathering Memory and Public Information," the crystallized idea lives and is maintained and conveyed through its material presence. Monuments are not just beautiful, functional works of art and architecture, but they have a vital communal role in generating and interactive messages of public interplanetary and gathering memory as well (Kulišić, 2009).

Intended monuments not only have an immediate influence on societies' memory, where they are erected, but they also participate in the conservation of the individuality of a cultural, religious, national, ethnic or family community. The nature of the selected materialized memories in these monuments is what that Maurice Halbwachs calls and defines as "the collective memory", the phenomenon recognized through communication. It shows that fitting in a group contributing in identity structure inclines to crystallize itself in space and time through past rebuilding while still being a part of current and future. This feeling of belonging and forming an identity is influenced by collective memory (Kulišić 2009). From this point of view, all architectural constructions could be considered as visual evidence of the identity of a specific society.



In general, collective memory embodies objects, images, and representations. In the case of architectural realization of the collective memory, as it states, collective memory is located in specific places or objects, mostly in the historic centers of the cities, traditionally shaped during a time as the overlaying years of its civic life, so this memory has primary relevance for urban planning (Zargaran).

Maurice Halbwachs proposes that memorials and other geographical structures are central in the creation of gathering memory and recognize in the modern world. According to Halbwachs, there is a mutual relationship between the collective memory of a select group of people and urban physical forms where people live and do their activities. Like narrow alleys of the historic neighborhoods and the central plaza surrounded by important architectural objects; thus, public monument reflects and recall specific periods of the social life of a particular group of people (Zargaran).

An example of materialization of the collective memory and how it is translated into architectural forms is the *Hamburg Anti-Fascist Memorial* created in 1986 by Esther Shalev-Gerz and Jochen Gerz in Hamburg Germany. It was a 12-meter-high, 1-meter square support made of echoing aluminum and dark lead that weighed 7 tons. An inscription at its base asked visitors to write their names on the monument to stand against the rise of fascism (**Figure.1**). The statue was gradually brought down into the ground and now is hidden with just a plaque where the tower used to stand. This monument records the collaboration of the community to keep its promises and preserves the collective memory of the results of Fascism. The act of placing your name along with others is a powerful statement that transforms a negative memory into a positive one (Johnson, 2019).



Figure 1 | 1986 Anti-Fascist memorial being signed) (Right- 1989 Memorial fully submerged into the Earth).

The ideas of societies conserved in the form of a monument could be the main reason for the building of monuments and other architectural forms. These thoughts are included in major events or episodes or beliefs; manifesting these ideas in architectural styles participates in transferring the similar characteristics of the former generations to future ones. Questions were posted about that, why do people erect these kinds of memorials and monuments? Do they wish to reinvigorate their memory to recognize these horrific struggles during history?

### 2.1.2 How monument or memorial define urban identity?

Public monuments can classify allowing to their contented and allowing to their position for being in communication and their public openness. For instance, these monuments may be large-scale and remote for the city center or they may be in the city too and already in touch with municipal residents. Memorials and monuments do not already anticipate the similar thing. Memorials describe the formal memory, and they convert unseen for the regular operators of that site. Moreover, although old remembrance includes political consciousness, collective or special memory to one creation, it is already inner the people, their hurts and struggles (Gurler and Ozer, 2013).

I mention here how classical monument can perform an active role in sculpting a new political identity and construct a new nation's conceptions. The public relations professor at Ozyegin University Faik Gur, elaborated in his essay "Sculpting the nation in early republican Turkey" how Turkey was given and established a new identity everywhere the country by constructing of Ataturk's public monuments. When Atatürk died in time 1938, numbers of sculptures, monuments, and statues of him had always built in almost major public regions in Ankara, İstanbul and other important Turkey's cities. They represent one of the greatest powerful devices of the best-determined projects of innovation by showing how Atatürk and his political leaders tried to install a new authorized public culture and real history. The beginning of Turkish democracy has been useful in the composition and reproduction of Turkish patriotism since. In today's Turkey, the sculpture allows (designs a change from the understanding of symbolic formulas as somewhat opposite the Islamic cannon) monuments, the statues, and busts of Atatürk have announced an essential part in this. Nevertheless, they also controlled open spaces from creating social identities through symbolic depictions of the history of their cities in a way which has limited city inhabitants (Gur, 2013). (Figure.2-3).



Figure 2-3| **On the left: Samsun - Atatürk's Monument- On the right: Ataturk monument, Izmir.**

For most people, “monument” is commonly the design for significant objective designed by a sculptor rather specialists straight linked to the spatial configuration, such as landscape architects, urban designers or architects. This generally held opinion, inopportunately, prompts people to understand the concept of remembrance as an

achievement which is done merely at definite times or which must expect by particular habits.

If the emotion and knowledge, in this context, which is expected to be provided by the memorial, is performed within holistic region design and if it designs underneath the label of a “memory site or place” instead “monument,” through the building memory spaces rather memorials, ever living places might be constructed. Beginning from this suggestion, it can leave from being invisible, instead monuments, which have their own and surrounding area or which are isolated from municipal life, memory spaces, which relate to their context and within peoples’ which can include everyday lives have the implicit in having a further positive impact on urban identity and social representation (Gurler and Ozer, 2013).

In this approach that representing memories not only recalls human history for people there, without visiting a space especially but also gives a relationship to increase understanding with inhabitants as visitors (**Figure.4**).



Figure 4| **Berlin Holocaust Memorial, Berlin-Germany.**

The large fraction of the usual memorials mainly allows “remembering,” which is one of the major needs of the public. On the other hand, using memory works and spaces might meet other requirements of the public, such as “meeting” and “utilizing” and also improving the effectively for memorials (for example of unifying figurative meanings

and utility memories is for the Princess *Diana's Memorial Fountain* in Hyde Park (Figure.5).



Figure 5| **Princess Diana's Memorial Fountain, Hyde Park – London.**

Integrating memorials as kind of social knowledge's transfer to our daily lives encourages the public memory. It gives possibilities to compare their past with today for visitors and citizens. For remembering significant events and people improves to satisfy our feelings spiritually. In this cause, in designing monuments, designers might consider not only providing a message to the tourist but also generate new spaces with novel ways for presenting a relation with the particulars.

## **2.2 Violence as a Subject-Matter of Monuments**

*“All efforts to aestheticize politics culminate in one point: that point is war”*

Walter Benjamin

The Belgian political philosopher Chantal Mouffe examines the role of artistic practices into public spaces and what is the subject of those practices like monuments represented. She defines the public space as a battleground on which dissimilar hegemonic plans are confronted, unaccompanied any possibility of last settlement. Mouffe mentions that artists can participate in the hegemonic battle despite the current dynamics of capitalist control. As the author said, the way of doing that is by subverting the overwhelming hegemony and contributing to the construction of new subjectivities as representing violence. Although this methodology on its own, without other

practices, went for political interventions. For example, gatherings and exchange associations do not have enough ability to win in this ‘war of position’ unless they have a legislative authorization which meets with people’s persistence to install a new monument that depicts the memory of violence (Mouffe, 2008, p.10).

Art that goes in the public domain is responsible to be given as provocation to or action of violence. The relation of public art to violence is nothing new. The demolition of Chinese's public monuments has escorted the collapse for every dynasty since antiquity, and the long history for religious and political conflicts in the west should virtually be revised an iconoclasm history. Thus, there is nobody innovative around the opposition of art to its public field (Mitchell, 1990).

However, there may be an issue for preserving some of the monuments which people want to destroy, for the similar reasons we might as will build monuments like that established for the Holocaust or any other disgraceful time in history. In some examples, these monuments should be and can protect and re-contextualized (Hill, 2017).



Figure 6| “Charging Bull-New York City” (CC BY 2.0) by Arch\_Sam.

The writer Jesse Hill shows another example in his essay, a sculpture which locates in the famed Wall Street, entitled *Charging Bull*. The bull figure is a monument unrestricted capitalism; as soon as the icon first presented in 1989, it was purposed to be a character of growth and replicated the Gordon Gecko “greed is good” ideal for the time (**Figure.6**). In arise of the 2008 financial crisis and the Occupy Wall Street motion,

the decree has come instead to clarify the injustice, reckless, and plutocracy greed that have hurt the American persons. Some have inquired, “must we reserve a monument to such an undesirable ideal?”.



Figure 7| “Fearless Girl Statue by Kristen Visbal N” (CC BY 2.0) by Anthony Quintano.

However, another sculpture has been added to the bull monument. It carries the name *Fearless Girl*. (**Figure. 7**). *Fearless Girl* is a bronze figure, like *Charging Bull*. She stands differing the decree, opposing the mostly male control of the economics manufacturing, but also as an icon of the “little people”, standing to challenge for the greed override the big banks. By adding another monument to the old one, the narrative in the public area of Manhattan’s Financial region has fundamentally changed. Now, observers have twice symbols, they invite them to think together about the part of big finance in America as well their own roles in standing versus the disadvantages of the finance system (Hill, 2017).

### 2.2.1 Are monuments inherently provocation of violence?

American historian WJT Michell in his essay “Violence of Public Art” argues on topical problems asking the following questions. The questions naturally override: this an issue of the irony of history, is violence construct to the monument in its very conception? is public art integrally violent or its excitation to violence? Or is violence just an incident overtakes some monuments? The major media and materials of public

art are stone and metal not so much by option as by necessity. Then greatest historical suggests that if violence is an incident only that takes place to public art, which one that always is expecting to happen." A public sculpture," must be inaccessible or impervious according to Lawrence Alloway, it must be the physical strength to fight against vandalism or be easily cleanable but needs a formal structure also that is hard to subvert with variations (Mitchell, 1990).

Many of the public art in the world, such as triumphal, monuments, memorials, columns obelisks, arches, and statues have a correct to mark violence in the war manner. Public art serves to monumentalize violence, From Ozymandias to Cesar to Napoleon and Hitler, and already extra strongly than when its exhibitions vanquisher as a peace man, who has compulsory a Napoleonic symbol or a Pax Romania on the world (Mitchell, 1990). Violence in this feel, sculptured inside the monument has brought, during history, to certain very offensive answers to them. Mitchell in his paper distinguishes two kinds of violence focused against public art and monuments. The first is "official" violence of judicial system, political, for instance, the case was of the elimination of the "communist pantheon" in Budapest that was a political choice. The second is "unofficial," violence executed by angry populace (Mitchell, 1990, p.883).



**Figure 8| Aerial view of the Vietnam Veterans Memorial, Maya Lin, National Mall, Washington D.C, 1982.**



The power of *Vietnam Veterans Monument* in Washington D.C may be sometimes coming from its cheating violation and antithesis of conventions monumental for expressing and squeezing on the violence of the public field (**Figure.8**). The antiheroic VVM, anti-monumental, a deep wound V-shaped or cicatrix, suffered from abuse mark, not for violence that used in the facility of a gorgeous reason in the traditional war monument. Not by emerging above its circumference to override the political to attain the universality of the popular monument, but by going under the political to the shared feel of a harm that will not ever cure, or extra hopefully a mark that will not ever vanish. It has to be clearly that the violence regarding to public art is not just an indistinguishable notion, some further rather is the public domain its treatment. Violence might be in several feel "encoded" in the notion also application of public art, but the particular part it acting, its ethical or political case, it shows the identities of those who suffer and wield it, is inhabited always in specific circumstances (Mitchell, 1990).

The dynamic image of the Vietnam War and new identity play a significant role to create memorial and monumental architecture as visible rhetoric to make people understand. The destruction of the past's symbols always flows together with the spatialization of a new ideology.

Another example illustrates violence as a subject-matter and how a contemporary monument could be a substantial source of provocation to people in Germany nowadays. Syrian German artist Munaf AlHalbouni erected a memorial to Syria's public war in Dresden. Three trucks positioned on their heads in front Gate Brandenburg in Berlin for installation the regenerates of surreal image as a temporary barrier built in Aleppo, Syria, in 2015 to defend civilians in contrast to killers through the civil war. The monument depends on a picture of the wall taken by the photographer Karam Al-Masri which was publicly shared on the internet at the time. Halbouni chose to create this barricade in front of Brandenburg Gate because it is a symbol of destruction and the end of war (Quinn, 2017) (**Figure.9**).



Figure 9| The installation mirrors a barricade in Aleppo to protect residents from sniper fire. Composite: Action Press/Rex/Karam Al-Masri/AFP/Getty.

As Philip Oltermann stated “Reconstructing three perpendicular trucks used to stop shooter fire in Syria is ‘a misapplication of artistic freedom’ in German city devastated in WWII (Otermann, 2017). But the buses are being seen by some people in Dresden as a provocation, and a way to prevent protest movements made by the anti-Islam Pegida campaign. Rightwing populist party criticized Halbouni’s artwork as an “abuse of artistic freedom” intentionally created to ignore the citizens of Dresden with “scrap element” (Otermann, 2017). They also attacked the artist as a “rootless wanderer.”

Even though, “right wingers” totally refused Halbouni’s work in their city, Oltermann suggested that the image of the straight buses may help a generation of younger Dresdeners think about the horror and devastation caused by war. Through his work tried to establish a link between the situation of the people of the Europe and Middle East: their sufferance and unimaginable victims, but also the hope of peace and reconstruction.

After examining violence as the subject-matter of monuments and describing a public space as a battleground which faces hegemonic plans, I further presented some examples like *Charging Bull* and *Munaf Halbouni’s* monument and how art intervention of these monuments distributes to interpret thoughts of materializing violence. So I am trying to produce a memory’s pool of abuse including all monuments that depict violence as the subject with their various architectural characteristics in

order to classify them into four groups as follows: [Heroism-Wars between two Countries-Genocides-and Terrorist's attacks] (**Diagram 2.1**).

I start drawing this diagram by asking myself this question, why did I classify monuments including (classical and counter) monuments concerning violence as the subject matter into four groups?

I am trying to find a reason behind my four groups' classification [Heroism, Wars between two countries, Genocides, Terrorist's attacks]. I will attempt to create an analytical system that displays possibilities of which characteristics are more representative in various examples of monuments, including classical or counter-monuments. All monuments in my classification represent the violence that took place in our world, which helps people to restore their memories. But the main reason behind my new classification is that, which kind of characteristics that are found more than others in a monument that provoke people's emotional reactions? (these characteristics which I will explore in the coming chapters creating a brief analytical system which will assist us to understand each monument individually)

Then, I am going to analyze deeply in details only three contemporaneous examples as case studies from this classification. And if particular characteristics decline or increase in a specific instance without others, then we will understand to which kind of monuments (Classical or Counter) this example goes back.

In the book "The Art of Forgetting" by Adrian Forty, some characteristics must find in monuments which aim to forget the past and look forward a new future which decrease the violent behavior against these monuments. Some of these characteristics are (Exclusion, Separation, Iconoclasm 'Destruction', The tension between memory and forgetfulness). So, I can ask a question, which kind of characteristics are more representative in order to consider that is a counter or classical monument? What type of monument that provokes people who remember something to behavior against it according to characteristics embodied into them? All these questions will be explored in the 3rd and 4th chapters. In the article of Kirk Savage entitled "The End of Monument,"

he clarifies, all monuments that memorialize the past producing a violent behavior towards them, so as he mentioned, these monuments must fall and replace them with new ones that carry different characteristics that I am going to determine them through my brief analysis. I will try to find what kind of attributes if they found; this monument deserves to destroy by peoples' hands or keep it preserved.

In the article “The Life of Memorial” by Jones Young, he said, why we spent our money and time to construct memorials while an exact- memory is found in another place. Monuments cannot replace accurate memory inside peoples' hearts in the United States in the 19th century and the first of 20th century. These monuments were a sign of inner memory. So, according to recognize the characteristics of monuments, we can understand real people reactions and their urban experience, which causes the acceptance or rejection of a monument and initiating to destroy it following its typical characteristics. This request would be an obvious call of understanding in the case of forming a new monument.

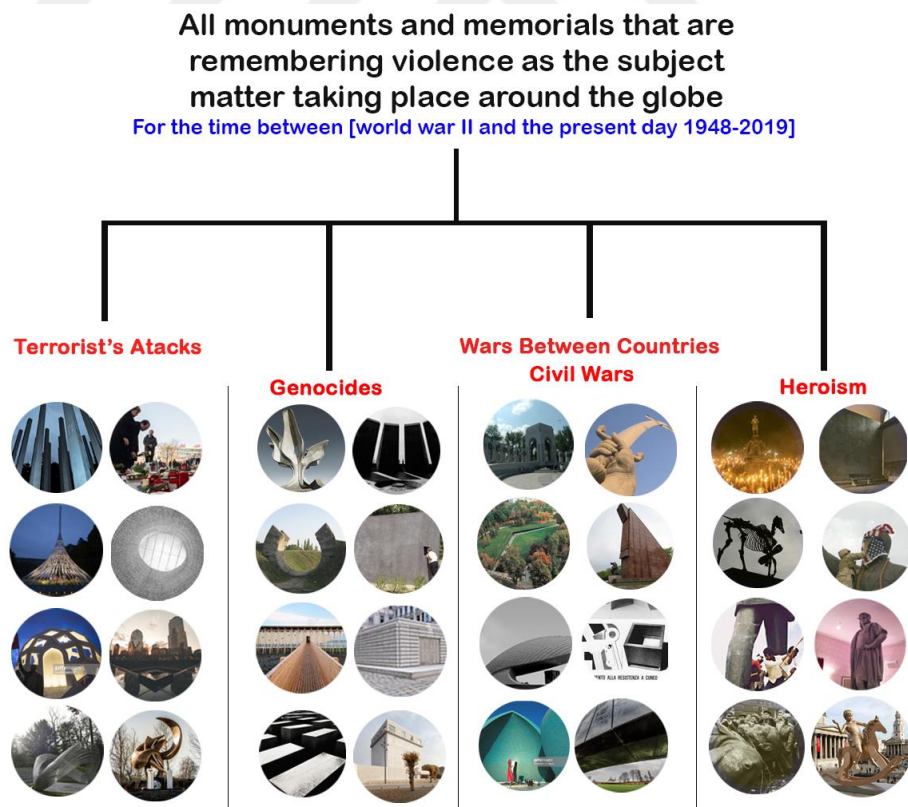


Diagram 2.1| **The Pool of monuments' classification in relation to violence as the subject-matter.**

### 2.3 Violence as Destructive Reactions to the Classical-Monuments

It's difficult to understand and to reveal upon the destructive and violent events against these sets of monuments. People practice violence to show their objection to remove monuments. The question that arises is whether the monument has a position in our time- should it be preserved or removed?

Iconoclasm, as violent reactions express, is a political and, in some regime, religious apparatus for showing change and legitimizing power. Such as the Taliban's removal of Buddha figures in Afghanistan, destroying of Saddam Hussein statues in Iraq after the U.S attack, and the damage of Lenin and Stalin statues after the collapse of the communist regime. Though, tearing down a Buddha statue to prove religious prejudice and devastating of a dictatorial statue showing democracy have very various contexts and legitimacy (Guttormsen, Torgim, 2018).

What becomes of dictatorial ideological monuments, flags, and portraits after being removed by somebody from the public sphere? Some of them were transferred to a museum or the thousand number of Lenin statues demolished in recent years have met all manner of fates, some have been painted over, other destroyed to pieces, and still other saved in somewhere. Hence, we can ask a question, what will be done with dictatorial statues which have crowned their public spaces for decades. But sensitive stories do not end when monuments fall.

Dr. Allais mentioned that, *"We should definitely not think that historical legacies are made or ended only by destroying symbols."* (Fortin, Jacey. 2017)

The protests upon the removal of classical monuments prove that there is a need for awareness of what to do with these monuments for the advantage of societies. But there has been wondering about the validity of such monuments. One reason is that these statues symbolize an old nationalism which creates ambiguity about their value in today's culture.

### 2.3.1 Monuments must fall in [Iraq/Soviet/ U.S/South-Africa]

Our history is full of the smashed remains of toppled dictatorial statues; the movement of destruction is continuing in the American south. A violent public rally happened in Charlottesville, centered in part on the city's plan to transfer a monument of the *Confederate Gen. Robert Lee*, and other statues were pulled down by protesters in the same time, so we can say that this violent tendency against the dictatorial ideological monuments still exists. Debates are growing whether the statues must fall because they memorialize those who sought to support racism, or they must stand on their place because they remind us of a history that's difficult to be erased. And monuments are seen as symbols- including flags and portraits of European colonialism have been broken in several nations. For instance, in Cape Town, South Africa, a statue of the imperialist businessman *Cecil John Rhodes* was transferred in 2015.

These violent reactions can function as propaganda. People could signify that as a smashing victory or a new thing and vibrant future, like a vanquished leader, broken to remains on the ground. On the other hand, propaganda that constructs around individuals can be misleading.

As Lucia Allais said, a Princeton historian is writing a book about the destruction and preservation of monuments in the 20th Century. Constructing statues into the public sphere is a piece of evidence that elaborates individuals make our history, but this history is also made if individuals drive into movements and masses (Fortin, Jacey, 2017).

During the American invasion of Iraq, one of the best famous toppling of a statue in modern history might be the dismantling of Saddam Hussein's statue in Baghdad (**Figure.10**).



Figure 10| A crowd pushes the head of a dismembered Saddam Hussein statue in Baghdad in April 2003. Credit Oleg Nikishin/Getty Images Toppling Monuments.

### 2.3.2 Contemporary solutions of dealing with classical monuments

Instead of damaging a monument connected with a grievous past, these landmarks could also be applied as tools for critical public debate about uses of the past now. Through dialogue and discussion, this divisive past could be practiced in the long term as a means of reconciliation and understanding with communities.

Some examples present the subject of dealing with ideological monuments; I assume that statue can be used satirically to act non-violently to the charged monuments. *Yinka Shonibare's Nelson's ship in a bottle* for the Fourth Plinth in Trafalgar square in London (2010) (**Figure.11**). It is a sharp critique of the colonial comprehension and the symbol of power, it is also sweet, humorous, and nostalgic, puncturing the nonsense of the glory monument.



Figure 11| Yinka Shonibare's *Nelson's ship in a bottle* for the Fourth Plinth in Trafalgar square in London (2010).

*"For me it's a celebration of London's immense ethnic wealth, giving expression to and honouring the many cultures and ethnicities that are still breathing precious wind into the sails of the United Kingdom."*

Yinka Shonibare said

The designer focuses on considering all minorities who participate in this most significant victory in British people's memory. This approach gives another alert to how we could deal similar to these ideas that react to non-violently feelings because the artist commemorates British history and their victory sensibly.

*'Alison Lapper Pregnant' statue*, it is a project for Fourth Plinth competition in Trafalgar square, Marc Quinn designed it. It is a bold, contemporary, and intricate work that questions people's perception of beauty and disability. This work raises questions to which subject of statue must be, one of the most precious things of the Fourth Plinth is that it promotes people thinking and debating about the place and value of what we need to formulate. If we look at public sculptures, we find most of the statues are the dominant male. The artist thought that this square could do with some femininity and express a new model of female heroism (**Figure. 12**); it also represents disability and motherhood when it portrays naked and pregnant. It is so unusual to see disability in daily life.



Figure 12| On the left: **Marc Quinn, Alison Lapper Pregnant (2005), Fourth Plinth, Trafalgar Square.**



Figure 13| On the right: **Anti-Heroism Elmgreen & Dragset's Powerless Structure, Fourth Plinth, Trafalgar Square, London, 2012.**

*Elmgreen and Dragset's powerless structures*, it is a statue of a boy astride his rocking horse. The sculpture, a criticism on classical sculptures and war monuments, was artistically molded in bronze material for the Fourth Plinth of Trafalgar Square. Located on a fixed base, the child is raised to the image of a Roman hero, yet he has no past to memorialize only a future to hope for, it is a symbol against heroism. The designers desire to produce a public statue which, rather than dealing with matters of triumph or collapse, it honors the daily battles of growing up. This statue commemorates the temporary heroism of childhood and the hope for future generations (**Figure. 13**). Designers explain how to deal with classical monuments to create a new way to formalize non-violently monument.

Similar to the *Fearless girl* natural gesture that mentioned it earlier (**Figure. 15**), we can discuss '*Turkish Standing Man*.' Erdem Gunduz explains his passive protection, and all he had to do to get this situation was to stand completely quiet in Taksim Square. It was a silent, stubborn and serious objection upon the police response to demonstrators. The '*Standing Man*' (**Figure. 14**) illustrates some characteristics of the traditional passive resistance. First, the capacity to meet remarkable physical force with a determined, but inactive. Second, the passive defense is not the only representative; Gunduz's protest was both an insult and an inquiry for the police: beat him? Why? He's just standing there. Leave him alone? Then he wins, doesn't he? (Seymour, Richard.2013).



Figure 14| On the left: “The standing man” Erdem Gündüz in Taksim Square, Istanbul, June 2013, photo courtesy PAP, EPA, and Vassil Donev.

Figure 15| On the right: **Anti-Capitalism, the fearless girl statue facing the charging bull in Lower Manhattan, New York, 2012.**

Another spontaneous unidentified reaction to classical Soviet-era monuments, it is still a way to reduce violent response against sensitive ideological monuments. As the combination picture (**Figure. 16**) was taken in Sofia shows, this monument has something of colorful history. This monument displays the figures of Soviet soldiers at the base of the Soviet Army Monument, painted by unknown artists as a non-violent art intervention. Anonymous artists who converted the Soviet army soldiers into popular American superheroes and cartoon characters including Spiderman, Joker, Captain America, Santa Claus, Wolverine, the mask, and wonder woman (Taylor, Adam. 2014).



Figure 16| Anonymous reaction, The Painted Monument to the Soviet Army in Bulgaria.

## 2.4 Counter-Monument

In general, a monument is usually a sort of three-dimensional construction which is explicitly produced memorialize for event or person, that has come to be associated with a social cluster as a part of their commemoration of cultural tradition or historic times, because of its historical, artistic, technical, architectural significance or political. Samples of monuments comprise historical buildings, war memorials, statues, archaeological places, and cultural possessions. If there is a public benefit in its conservation, for example, a monument can register as a heritage in the UNESCO World Site<sup>1</sup>.

The word "monument" derives from the Greek *mnemosynon* root and the Latin *monere*, *moneo*, that incomes 'to advise', 'to remind' or 'to warn'<sup>2</sup>. A monument lets us to look at the past, helping us to envision what is to happen in the upcoming (John and Henry, 1997). In English language the term "monumental" often utilized in reference to somewhat for special authority and bulk, despite in monumental sculpt, but correspondingly to mean something made to memorialize the dead, as a funereal monument or other sample for funereal art.

In another way, a new vision appeared is called "Counter-monumentalism". It was a different viewpoint at the art to reject attendance of an impressive, imposing societal force in public domains. It was developing in objection to monumentalize establishments normally the dictator of state construct memorials in public spaces to legitimize themselves or their ideology and impact the historical recitation of the place. Such Rafael Lozano-Hemmer as an artist mentioned, counter-monument denotes to an achievement, a presentation, that explicitly denies the opinion of a monument improved for an exclusive fact of vision as a sign of force (Fernández, M., 2007). There are some examples of counter-monumentalism, such as *Public Figures* by Do-Ho-Shu (**Figure 17**).

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<sup>1</sup> World Monument Fund. Retrieved 2013-10-23. "Preserving Cultural Heritages". wmf.org.

<sup>2</sup> The Free Dictionary by Farlex. Retrieved 2013-10-23. "Monument - definition of". thefreedictionary.com.



Figure 17| Do-Ho Suh "Public Figures" (1998-1999)

In recent decades, counter-monuments have come into the art scene as a novel, decisive mode of memorial exercise. If it positions itself as a negation of classical monumentality, it has assisted in reinvigorating professional and public attention at commemorative actions and landscapes and has developed its own novel conventions. Counter-monument as a terminology has remained comparatively inaccurate with writers in German and English; they used the term ‘counter-monument’ or “Gegendenkmalin” of various and disturbing ways (Stevens, Franck, and Fazakerley, 2012).

The monument concept has gone through an essential change in the 21st century, experiencing a severe semantic shift has become a site of cultural struggle instead of national unity. Monuments nowadays provoke reverse results of those for which a classical monument is intended. Many contemporary monuments have sought to push people to become part of its memorial commemoration.

The artists in German, struggling through the matter of Holocaust memorizing, have deliberately stimulated a far from any classical form of memorialization. They have created instead what James Young, the scholar in Massachusetts University on Holocaust memorials, called “counter-monuments.”

Young mentioned that these artists have, “*a profound disbelief of monumental forms in bright of their methodical exploitation via the Nazis, and a deep wish to identify their generation from the murderers through memorial monument.*” (Young, 1993).

Artists who create counter-monuments think there would be no overlooking, no touching on, no closure, no relief zone in Holocaust memorialization, no renouncing the duty of holding the painful past. The aim of the counter-monument is not to be aesthetically pleasing or beautiful, because aesthetic pleasure or beauty associated with an occasion such the Holocaust would become another track to incorrect relief and ultimately lie.

The counter-monuments which arise from these buildings are overwhelmingly short-lived instead of enduring. They are intended to interact with publics straight, not to attain comfort but somewhat uneasiness. Several monuments for hearten people to write on them, inviting violation, somewhat sit distinctly on bases or after physical fences. Occasionally they evoke intellect of loss up through undesirable space – the experience of bareness (Young, 1993).

#### **2.4.1 A typology of a counter-monument**

There are some ideas of how exactly monuments are utilized according to recollection and historical clarification. In particular, the complications of “counter-monuments” and turning from classical forward and instructive monuments to further expository monuments and memorials which provoke the viewer’s feeling and ask civilization to reflect onto the past but contemplate their clarification of the past. Counter-monuments exactly challenge the way monuments, and memorials remember in our stead. Their nature is not constant or benign, but they attempt to invite us into their message, or loss; therefore, to cause interpretation or reflection of the past<sup>3</sup>.

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<sup>3</sup> This article was published by monument in history to clarify counter-monument’s interpretation.

James Young in his book, “The Texture of Memory” confirms that “*counter-monuments are in contradiction of the demanding inclination in all art that decreases spectators to passive viewers.*” (1993, p.28). Counter-monuments drive you to face the past of their topics by posing many questions. They do not give us the response in the way classical monuments do, like *The Homeland Calls* in Volgograd, Russia (**Figure.18**). This monument erected for remembering the battle of Stalingrad, says its audience which the fight was a great victory, instead of heartening them to contemplate disapprovingly about the disaster of WWII and the Soviet Union’s conflict with Nazi Germany.



Figure 18 | **The Motherland Calls in Volgograd, Russia.**

Other examples represent concepts against authorities. First, the *Monument in contradiction of Fascism, War, and Ferocity and for Peace and Human Rights*, was demolished in Hamburg, Germany (**Figure.19**). The main idea of this monument was to vanish over time and encourage the contribution of viewers. It is not like classical memorials and monuments related to the war and Nazism through supporting people to examine the past on their own, rather than precisely implying what did you say to sense about the Holocaust and WWII.

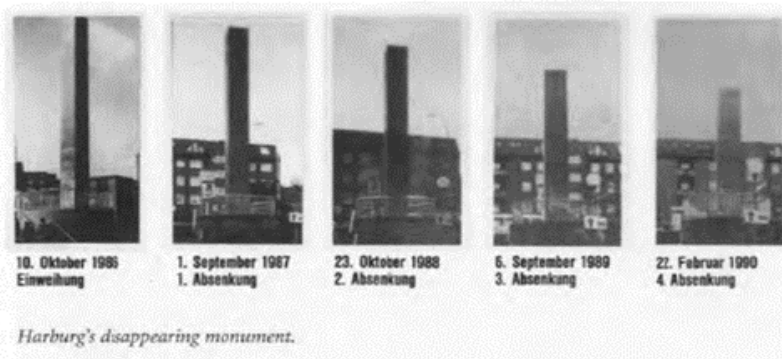


Figure 19 | **Hamburg’s Disappearing Monument**

Another example observes a different kind of counter- memorials in Argentina which address the disaster of the “Dirty War” and the “Vanished.” This sample is *the Mothers of Plaza de Mayo* (**Figure.20**), which is a sequence of graffiti on the land of the plaza<sup>4</sup>. Pictures of the Mother’s headscarves have come to be iconic symbols of the contest for human rights, fairness, and remembrance.



Figure 20 | On the left: **Paintings of the white headscarves worn by the Mothers of the Plaza de Mayo trace their path of protest in the central plaza. (Photo by Jam).**

Figure 21 | On the right: **The Stolpersteine “stumbling stones” installed throughout Europe.**

The third sample which explains the concept of counter-monuments that adapt in context and encourage viewers to replicate on the history they remember, is *the Stolpersteine “stumping stones”* inaugurated throughout Europe (**Figure.21**). The stones aim to memorialize the uncountable people who were murdered throughout the Holocaust. Those simple gold gravels in the land are “counter-monuments” because they appropriate into the landscape and push spectators to interact with them. Rather than huge walls or huge statues, the gravels become a portion of everyday life to revive the memories of the loss (Eric, 2012).

<sup>4</sup> This article was published by monument in history to clarify counter-monument’s interpretation.

## 2.4.2 Paradox of monumentality

In 1930, the Austrian philosophical writer, Robert Musil, acclaimed notably stated, "*The significant thing around the monument doesn't notification them. There is nothing in this world as invisible as a monument*" (Samantha, 2018).

Peter Carrier, a search fellow and editor at Institute of the Georg Eckert for Universal Textbook Research in Braunschweig, he clarifies Musil's fundamental doubt to the visibility of popular monuments during the next three advices. Firstly, he demands that everything that tolerates misses its authority to affect the feel for the viewer, as the familiarity of a statue seen on travels daily renders the statue ordinary. Secondly, at the time the public monuments increasingly when Musil was writing had to compete with media advertisements to get the attention of the public. Thirdly, the monuments daily settings, for example, public squares and street corners, decorated with dynamic feels of rush horses and sword-wielding soldiers freezing in the bang, the heroic men render the history trivial and thus galloping them into the oceanic of forgetfulness (Carrier, 2006).

Pierre Nora, the historian French, his argument about this object talking, "*The lesser remembrance is skilled from the inner, the more it be alive during exterior scaffold and outer signs*" (Nora, 1989). His data can be analyzed in an inverted way, supposing that the more remembrances formalize believed physical structures, the lesser is lived and experienced during personal emotional ranks.

Based on a lot of historians, critics and theorists of art, and a *priori*, triumphalism, grandiosity, high stability, and greed stay forever is what make monuments archaic, pre-modern. Individually, modern historians criticize the disability of memorials for continuing socio-political alterations. They stay freezing in time in the undeniably and emerge witness around that period. In the varied contexts, they miss their intended meaning. The most substantial production theorists for monument, James Young mentioned, either monument or its purpose is endless. "Both a significance and its monument are assembled in particular time and spaces, depending on the aesthetic, historical, and political realities for the moment (Young, 2015)." Young more advances



in his thesis about immobile rigidity and nature of memorials contrasting it with totalitarian rules and their privacy and self-reference. "How other would totalitarian rules commemorate themselves excepting through pure art similar the monument?"

On the contrary, how better to celebrate the drop of totalitarian rules than by commemorating the drop of their memorials? A memorial in contrast to Fascism, thus, could have to be a monument in contrast to itself: in contradiction of the traditionally improving function for monuments, in contrast to their inclination to detach the previous, they would have us ponder and finally, in contrast to the authoritarian trend in great places that decrease spectators to passive spectators (Young, 2015). In Young's search, he has depended completely for the impressive production of the fascist regime in the interwar period and the burning problem for the remembrance of the Jewish victimizes in united Germany. He demands that monuments achieve the purpose of memory for us, making us passive receivers of the visible content.

The time reason is very important regarding the monument's efforts to freeze a moment from the past of the future. A monument may experience dramatic variations of figurative meanings during historical development and a social succession and dynamic political of events. In this situation, it is essential to discuss the domain of transition, where alteration symbolizes the social phenomenon and main cultural. The procedure of the altering for the social context has its results in architectural identity and changing social. The multiple outcomes of the conversion that includes the physical and social evolving constructions are replicated in the procedure of transformation of meaning, ideology changes and the collective memory change of society. Understood the transition as theoretical notion, or faithful phenomenon presents space temporary connection based on contradictory: as memory- oblivion, monument- counter-monument.

Austrian philosopher Robert Musil indicated in his writing on the traditional concept of a public monument, it is an organization devoted to the remembrance of an event or a person, typically taking the shape of a sculptural work inaugurated on a base. There is an ending date for the monument's rendering of remembrance and talking about the

hiddenness of the monument holds that associated to the environment and that contributed to the monument in the first place. For mention Musil's perception, Young detected that the cause for this invisibility is the major rigidity monuments part with wholly other images: as a moment turns flexible memory to stone. This intellect, monuments embody act of ending ever since monument is rarely raised for the living, the active nature of a monument is what is often ignored; active nature of a monument should retain a living memory for future. a leaning also known by Young, suppose a community's monuments the shiny, who maintained it that also often for the finished show of a death mask, reflexively of a present reminiscence, unresponsive to a fashionable matter (Tanovic, 2015).

*“The world about a monument is not ever fixed. The movement life causes monuments to be formed, but then its variations how they are understood and seen. The monuments history themselves is no further closed than the history they commemorate.”*

Kirk Savage

The monument success is that it has turned into a connecting object between the past and the observers; it expands the memory life beyond the experience of those who recollect. In the memory term studies "memorial" is frequently utilized interchangeability through the idea of a "monument," and seldom differences between the two are made, this use accurate in the domain of architecture also since originators every so often interweave ideas. American context for the two words is utilized to describe the setting of remembrance developments demonstrated by Doss, alternating from old-style stone obelisks to other services such as parks, libraries, highways (Tanovic, 2015).

Moreover, there is the designer's notion look like to understand memorials as festive while monuments are usually perceived as places of a deep reflective landscape which may display further opportunities. The aim and content distinction was recognized by the American art philosopher Arthur Danto and critic as he mentioned: "With monuments we honor ourselves, monuments create triumphs and heroes, conquests and victories, continually present share of life, a separated territory where we honor the dead" (Danto, 1988).

*Vietnam Veterans Memorial* (VVM,1982) in Washington D.C. as a monument to failure as a substitute of victory Danto filtered his dispute in a debate around and comprehended the monument as an ethical relationship between the symbolic of *Washington Monument* as a triumph and the *Lincoln Monument* as a sanctuary of subjection. Maybe valid for this frank context, it can't be occupied as an approach because several monuments invitation remembrance, and at the similar time monuments are not essentially non-celebratory silent zones. In VVM was constructed, bitter debates related to the memorial's attendance and meaning noticeable its first years and it has been discussed extensively in an overall body of literature. *The Vietnam Veterans Memorial* consists of two dark granite walls engraved the dead names, cutting to the landscape of the constitutes for the memorial a substantial progress in the idea of an architecture of commemoration. The designer, Maya Lin, search for the embody unpreventable pain of absence as a scar (Tanovic, 2015) (**Figure.22-23**).



Figure 22-23| **Vietnam Veterans Memorial- Geoff Livingston's photos on Flickr.**

The memorial manifests specific of the notions that altered the conception of what a monument must look similar, a problem that continues to be relevant. Lin's memorial encourages contribution on several ranks and accomplishes to stay a reflective and sentimental structure, confirmed by its continuing receiving and publicity. The monument is paradoxical to its context also, for *the Washington Mall*. This concept of incongruity is what artists of counter- monument attempt to execute in their inventive stratagems. Furthermore, employing a color dark as an appearance on lamentation. A scholar James Young who advocated to counter-monuments, most argued active project, or equal the model for the entire after the Holocaust, were generation of artists and architects erected *the Monument against Fascism* (1986) By Jochen and Esther Gerz (E-CR editor, 1986).

*“Thus, the Hamburg-Harburg monument is perhaps the first historical memorial that does not want to be better than the society by which it is erected”*

Walter Grasskamp 1994. Translated by e\_CR editors

This project was the concept of a vanishing monument introduced by Gerz addressed the meaning of a monument generally, but it also displayed the way a mourning procedure can advance. This is essential because it has transported the physical field into psychology and dematerialization. The literal translation of the psychological concept of "working through" and "coming to terms with the past" is perhaps possible to understand into the material form of a disappearing column. In the course of a few years, from 1986 until 1993, the column slowly disappears into the ground. After being introduced to the public and welcoming people to share through writing on the column's metallic surface, each contribution or act of writing on the surface motivated a specially inserted system further into the ground that to sink the column (**Figure.24**). What rested at the end is a memory object, the artifact of the sunken column, visible through a glass window at the lower street level. Finally, it is only us who can stand up against injustice after *the Hamburg monument against Fascism* will be empty (E-CR editor, 1986).

Further than two eras since the drowning of the Gerz column, today, the invitation uniform in countrywide projects that are highly politically colored, for contribution that the project presented looks to be an accepted planning in public monuments and memorials. Such as *Le Mémorial de la Guerre d'Algérie* (2002) in Paris designed by Gerard Collin-Thiébaud. After died 23,000 soldiers for France in North Africa; the Memorial consists of three vertical electronic displays set in three columns on which the following parade: messages recalling the period of the Algerian war on the second column, and the memory of all those who disappeared after the cease-fire. On the third column, visitors can scroll through the name of a soldier using an interactive terminal. The following inscription engraves on the ground: "To the remembrance of the warriors whom died during the Algerian war from France and through the fights in Tunisia and Morocco, and that of wholly the fellows of the supporting forces, killed in Algeria after the ceasefire, many of them have not been identified" (ONAC-VG, 2014) (**Figure. 25**).



Figure 24| On the left: **The Hamburg monument against Fascism in 1986.**

Figure 25| On the right: **The Le Mémorial de la Guerre d'Algérie (2002) in Paris.**

Also, to Gerz, the designer Gerard Collin-Thiébaud used pillars, as a beginning point in his seeking to make a new kind of monument for the third millennium, this most popular iconography of war monuments (Aldrich, 2004).

For this a monument is proposed principally as an optical marker. This depiction connects to what has been perception as a "classical" monument. The meaning of a monument involves an architectural or sculptural installation or a combination thereof, devoted to a person, event or specific act. Consequently, a monument has alike objective and description, but it varies from a memorial on some sides. Different from a memorial, a monument is an architectural creates that is realized by its occupation of place as a compositional device. In the other hand, instead of generating a symbol of what is being memorialized, a monument sculpts place about its theme. In this manner, a monument place is certainly attractive to a visitor on further stages, not only on the level of visual perception. Finally, a counter-monument is frequently engaged with current events or, instead, the actuality of the past in the existing, and in several conditions, monuments agreement with continuing but also future occasions.

## **The Chapter's Findings**

Consequently, I illustrated the memory which participated in creating monuments' representation and how a monument defines urban identity. In this part, we can say not every memory could be represented imaginations, ideas, and conceptions of the former generations by constructing a specific monument. But we need to have a collective memory of remembering the past. This recalling creates a connection between human actions and the history that assists us to describe ourselves in the present. So, the memory inside monuments could play a vital function to re-shape what we think all together in the form of human-made monument construction, which involves our feelings, hurts, and challenges. In order to define urban identity, monuments play a pivotal role to sculpt a new political national identity by establishing them into public spaces. Statues were powerful devices to install a new civic culture through symbolic depictions. Presenting memories could be a way to make people remembering with visiting space to have fun, meeting together and increasing interaction between monuments and visitors to help them compare their past with today.

I explored violence as the scope of monuments in this study by examining different examples concerning violence. There is a strong relationship between violence and the public, such as monuments by confronting hegemonic plans. It could be so hard to protect a particular monument from violent hands without re-contextualizing its story-telling, contents, and meanings to display a new identity of those who suffer and hurt in specific circumstances as visible rhetoric to make people recognize its original ideology. As I mentioned before, I created memory's pool of violence, including all monuments which depict violence in order to classify them into four groups as follows [Heroism-Wars between two Countries-Genocides-Terrorist's attacks]. This classification as the first step to show my study scope to cover what I am going to produce in the coming chapters.

This chapter also presented violence as destructive reaction against classical dictatorial statues and how contemporary solutions contribute to deal with them correctly. Political

and religious apparatus for showing authority could express violent reactions to deconstruct statues or figures. When people want to display their victory or new thing for a vibrant future, they might utilize violent reaction to signify what they accomplished as propaganda of writing their history. Dealing with dictatorial statues could be applied as tool for critical public debate. Some designers know so well how to use history and people's victory far away from colonial and racist power as a symbol. Another one expresses a new model of female heroism rather than male domination. So, the subject and storytelling would be different from popular traditional treatment with dictatorial sensitive topics.

Finally, I presented a new kind of monuments is called "counter-monument" and what are of its representative typologies. Counter-monuments have come into the art scene as a contemporary mode of public art practices. It is considered as a negation of classical monumentality. It assists people to re-invigorate memories at commemorating actions. It has become a site of cultural challenges rather than national identity. This kind of monument has sought to push people to become an active part of its memorial practices. Counter-monuments are short-lived instead of ever-lasting; they interact with observers putting them feel uncomfortable slightly. Some of them promote people to write on them, inviting violence through-provoking viewer's feeling and asking to reflect on the past on their own. They don't give us the response in a similar way classical monument do. By destroying triumphalist, grandiosity, high stability, ever-lasting desire, and figurative meaning, which assists to emerge counter-monument and increase its alternations. This way makes us understand the transition that happens from classical to counter as a theatrical idea, or faithful phenomenon shows temporary space relation based on contradictory between two things. In the next chapter, I will find out the main characteristics of classical and counter-monument which support us to distinguish to which group of characteristics a specific monument fit.



**MAIN CHARACTERISTICS OF CLASSICAL  
AND COUNTER-MONUMENTS**



### **3. MAIN CHARACTERISTICS OF CLASSICAL AND COUNTER-MONUMENTS**

In this chapter, I will describe the scientific methodology that used to find out the architectural characteristics of the monuments. I will also clarify why I have relied on multiple case studies, designs to investigate this chapter's outcomes. I will later present the list of proposed characteristics was accessed through the supporting examples. In addition, I will work on creating the axis of monuments' features, which will serve to divide the attributes of each group according to its primary type with a simplified explanation regarding the meanings and interpretation of the signs of those characteristics. At the end of this chapter, I will make a simple comparison between some samples of monuments that are mostly similar in physical shape and materiality but vary meanings' terms, thoughts, storytelling and reflections which they represent. This will assist us to draw a preliminary image of the characteristics which distinguish classical from counter-monument, whether counter characteristics are an extension of classical typologies or they are entirely different from them.

#### **3.1 Finding out the List of Proposed Monuments' Characteristics**

In this part, I describe the methods I have followed in this thesis to obtain the list of 22 proposed monuments' characteristics by reviewing the selected monuments from [A to U] to identify them as samples pool, and all those examples can be seen in **Appendix (B)**.

In this subject, I use the case study method; specifically, the multiple case studies design. It concentrates on one issue 'finding characteristics' and applies to explore diversity and links between cases. It also supports providing a broad picture of all characteristics by analyzing different monument from [A to U], which I will present

through chapter four. The case study method gives me validated tool for finding monuments' characteristics of a specific monument's group, the information-seeking conduct of any single group. This process enables me to investigate the features under study using replication procedure to handle several separate examples on the relating issue. According to this paradigm, if most of the cases provide me similar characteristics results in the multiple case studies method, there are no complicated and quick rules about how many cases are needed to meet the demands for finding these characteristics by using the replication strategy.

Multiple case studies diagnose to know possible models in the data and investigate them by retreating to the field for further data. The central mission of doing this method is to provide us with data in order to verify the decisions of a case study may be performed in several techniques, including placing visible characteristics within such kinds. This system also presents a rich context for explaining how to extract attributes under study based on monuments collection and interpret during the exact replication point. The power of multiple case studies lies not only to show characteristic behavior within monuments but also to reveal new or different another characteristic can be investigated by the replication process.

The period of the monuments which I have selected starting from the World War II period and beyond, I focused on monuments that seem different and have presented much public criticism or rejection at that time. I looked at what is distinctive or has a history that registered as a remarkable monument which was installed through its context.

Then, I moved on to read about Bogdan Bogdanovic's memorials **(A)**, **(B)**, **(C)**, **(U)**, see them in Appendix **(B)**, and what this architect had brought to make an apparent change in the style of monuments in Yugoslavia. Bogdan adopted an approach to design memorials which encourages people to forget the painful past in order to create a suitable monument that urges the future and embraces hope rather than going back to the wrong time and reminding us of previous destruction and human persecution. That serves me to discover what characteristics have developed at that moment, and I have

been got some features when I examine for instance, '**Abstraction**' and '**Highly Symbolism**' as fundamental properties of those sets of monuments.

I started to write down those characteristics on a paper to try to assemble them into a list to generate later an analytic system which gathers them in order to have a specific source for these typologies to use them as a tool of investigating others through understanding what is similar or different characteristic among various sorts, I will definitely explain this in detail in chapter four.

In this diagram, I worked to take three samples of Bogdan Bogdanovic's memorials (**A**), (**B**), (**C**), to undertake to find out the distinctive architectural characteristics in those cases. After taking new example and observing it, we will investigate a unique proposed feature. This characteristic will return to apply it to the previous three samples in order to check out whether this characteristic exists or not. At the same time, the characteristics that we discovered at the beginning, we will go back to test them on the new another example. This method will encourage us to know the features of each monument when checking the rest of the characteristics on it (**Diagram 3.1 And 3.2**).

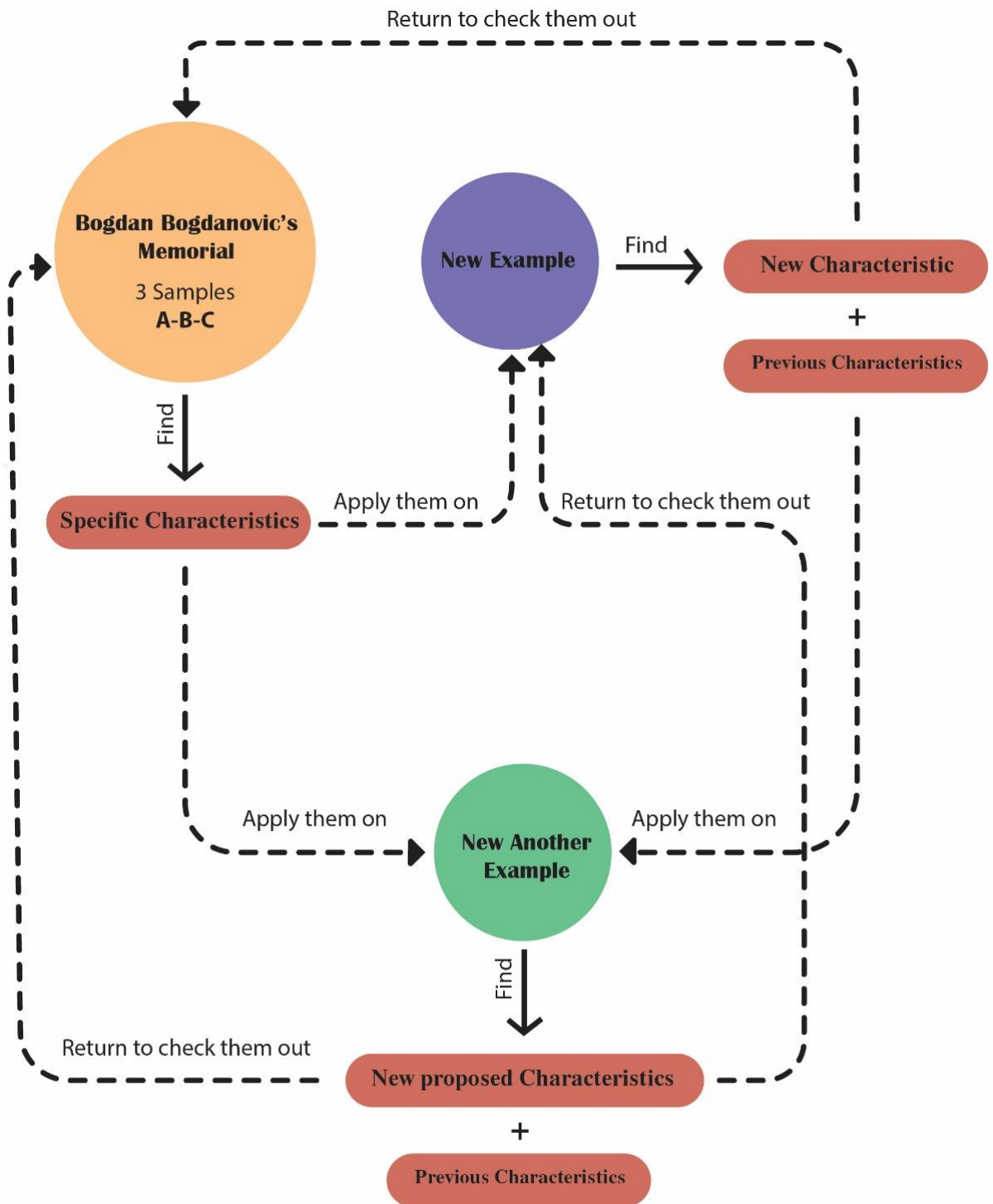


Diagram 3.1: The process that applied to find out the proposed monuments' characteristics

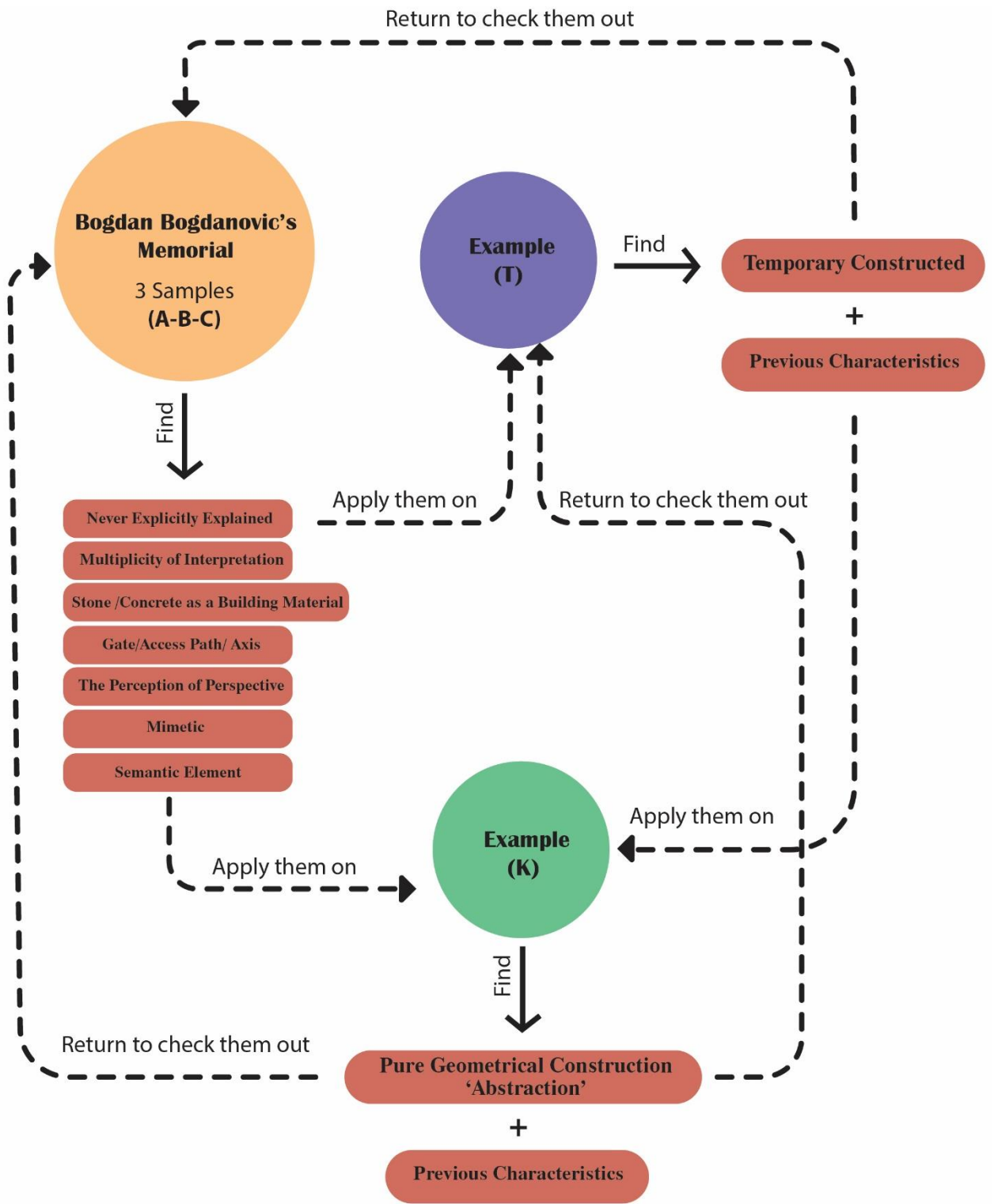


Diagram 3.2: Application of the same process in finding the characteristics of monuments on other examples

After demonstrating how to identify monuments' characteristics, I will provide a list of properties in this part. This list shows what the specific characteristic that is available in each example. Recognizing all characteristics will allow us to study them more accurately and how to group these characteristics based on their type.

1. **Never Explicitly Explained, A Multiplicity of Interpretation:** In monument (A), Bogdan Bogdanovic had never clearly defined nor explained his memorials. The openness of symbols and architectural forms to various interpretations is an essential feature of Bogdanovic works.
2. **The Stone or Concrete as A Building Material:** the monument (A) was initially planned in concrete; however, the Jewish community has requested on the stone to be as a building material, to respect the traditional and religious demands. So, Bogdanovic had to re-project the monument. The experience of building in stone will be the other discovery that will mark his career.
3. **Gate, Access Path to Memorial Space (Axis):** In monuments (A), (B) and (C), we can observe that, three parts are discovered that made the monumental complex: the access ritual paths, monumental slabs and a shrine in the form of 'anti-perspective', as an opening gate to eternity passing through the gate, the path guides to shrine.
4. **The Method of Anagram:** In monuments (U), there is a different application of the principle of Anagrams as a method in the design of the memorial. The architect associated memorial by specific characteristics in pairs; in this example, the relationship was brought, not by chance, the project, which is ' ontological circle' is connected. An entire absence of ornamentation describes the monument.
5. **The Perception of Perspective:** In monument (B), this 16 m deep crater is located six pairs of 'stone wings.' while another six pairs of wings are arranged on the slope of the hole. The wings of the slope are lightly smaller dimensions

so that the perception of perspective is increased. They represent the most important symbolic and semantic elements of the memorial.

6. **Mimetic:** In monument (B), The brave decision of Bogdanovic is that installing this memorial very close to land since the massive scale of this symbol appears to formulate a metaphysical dialogue with elements of the environment (sky, land, wind) and at the same moment, being mimetic, is silently inherent in the landscape exciting a deep reflection about eternity into the visitor's experience.
7. **Semantic Element:** In monument (C), when it comes to Bogdanovic, then the openness of form is read in its precise semantics. We met a vast and vibrant world of symbols, myths, and archetypes, which Bogdanovic directs and regenerates through its memorials.
8. **Pure Geometrical Construction 'Abstraction':** The Memorial (K) to Murdered Jews of Europe created by architect Peter Eisenman is a project that uses the very abstraction and materiality that is essential to the medium of architecture. This concept becomes the device with which to propose questions of architecture's power of representation rather than answer them.
9. **Temporary Constructed:** In monument (T), these sculptures are appearing and disappearing; they are not built to last. They can fall by a touch of someone or even by the wind. They stay with us an uncertain time. When touching them, breaking them into parts, the sculpture provides the power to the observer. Little pieces of timber build these men; they stand together because each piece is precisely in the correct position.
10. **Weakness and Monumentality:** The Monument (R) explores the ability of architecture to be political, by comparing two opposite notions a monument's explicitly political form and the implicit political meaning of architectural objects.

11. **The Notion of Index and Symbolism:** In Monument (K), (C), the index is different from the symbol in couple ways. The index is the direct trace of an effect of one object on another, say a bullet hole is an index of the fact that a bullet has been shot. So, the bullet hole is an index. Also, an index, unlike symbol, it does not require the interpreter to be present. The bullet hole is an index of a shot, whether anyone sees it. Smoke is an index of fire, whether there's someone there to understand and interpret the smoke. The trace of the index is always a material trace. It can be visible or even can be acoustic. For example, the knock on the door is an index of someone at the door. In contrast unlike a symbol, which let's say a statue of a unicorn, which doesn't exist can still be symbolic of unicorns, an index requires a material trace.
12. **The Notion of Duality:** In Monument (H), the perception would be that you only observe the sky. Then you notice a tiny, or narrow sort of strip of a window. Then because of the way the cube is sited in the city, at the edge of the town: the window looks out onto the fields and into these spectacular mountains just outside of Cuneo which in a way is the territory that the partisans were fighting for. Like Loos's mound, Rossi's Monument has a lot of passionate connections. It's a very intense experience of climbing, enclosure and later view.
13. **Inhabited the Unhabitable Distance/ Dialogical Character of Memorial Space:** In Monument (S), the artist's temporary spaces are produced to change the visitor's communication with classical statues or architectural details. The result is two-fold: on the one hand, an 'instant sculpture' seems in a private space: on the other hand: those same piece passes from the public sphere. This new shift from public to private creates a confrontation with the sculpture that includes both: interesting and mysterious. This project involves a living room for the statue of *Christopher Columbus* in New York.
14. **The Inscription of Names:** In Monument (J), The names are appearance in the center of the Monument the 3,000 names of the men, children and women



murdered in the attacks of September 11, 2001 are engraved on bronze barriers close the memorial pools. The project of the wall of the names presents close connection between the audience, the inscription and the water; providing feeling of calm respect between the tourist and the Monument. The names of the inscription are supporting visitors to create paper's reactions. During the night, light reflects up throughout the spaces generated by every name of character.

15. **The Concept of Light and Colors:** In Monument (N), the original architectural knowledge was to devise a sacred place for the negative and in remembrance on the victims. As a group of five young architects working below the name FAM, they preferred 'light applies the moment of the day for each person.'
16. **The Form Created Should Express Emotions:** In Monument (I), the *Vietnam Veterans Memorial* provokes both a painful remembrance of a war which divided nation and contemplative prayer for healing. Anybody who's perceived the wall knows that its most destructive impact lies lots of photos, letters in front of the wall which carries soldiers whose names are graved on the wall as casualties.

### 3.1.1 Definitions and interpretation of monuments' characteristics

After clarifying all the characteristics and how they are found in example, but there is something vague about these characteristics, especially their interpretation. So, in this part, I explain the descriptions of these characteristics in order to show to the reader more clearly, what I mean by each character.

- **Never Explicitly Explained, Multiplicity of Interpretation:** The answers and the meanings of the symbols we should search in ourselves, in our anthropological and cultural past. The openness of symbols and architectural forms to different interpretations (polisemiosis).
- **The Method of Anagram:** A word, phrase, or name formed by rearranging the letters of another, such as cinema, created from iceman.
- **The Perception of Perspective:** They represent the most important symbolic and semantic elements of the memorial.
- **Semantic Element:** Is an element of code that uses words to represent what that element contains clearly
- **Topography:** The arrangement of the natural and artificial physical features of an area.
- **Symbolism:** The use of symbols to represent ideas or qualities.
- **Mimetic:** Relating to, constituting, or habitually practicing mimesis.
- **Utopian Structures:** The representation of an-other society is characterized by a perfect social structure.
- **Dialogic Character of Memorial Space:** The dialogic stance that Seikkula describes has much in common with spiritual practice: As one relinquishes one's efforts to grasp and control the world, one can allow oneself to be held by a reality larger than oneself.
- **Inhabit the Uninhabitable Distance:** If a place is uninhabitable, it is impossible for people to live there, for example, because it is dangerous or unhealthy. However, if a site as memorial, they forced them to live this unusual experience.
- **Inscription:** Words inscribed, as on a monument or in a book.
- **The Notion of Duality:** The dramatic shift from public to private, from weakness to strengthen, from temporary to permanence, from explicitly to implicitly.

- **The Notion of Index:** Was described by Rosalind Krauss as a sign that is caused by its referent, without necessary to resembling it. For instance, a shadow of a body.
- **Weakness and Monumentality:** Discover the band between the manifest symbol of the memorial and the embedded political meaning of daily architectures.
- **Temporary Constructed:** Lasting for only a limited period; not permanent

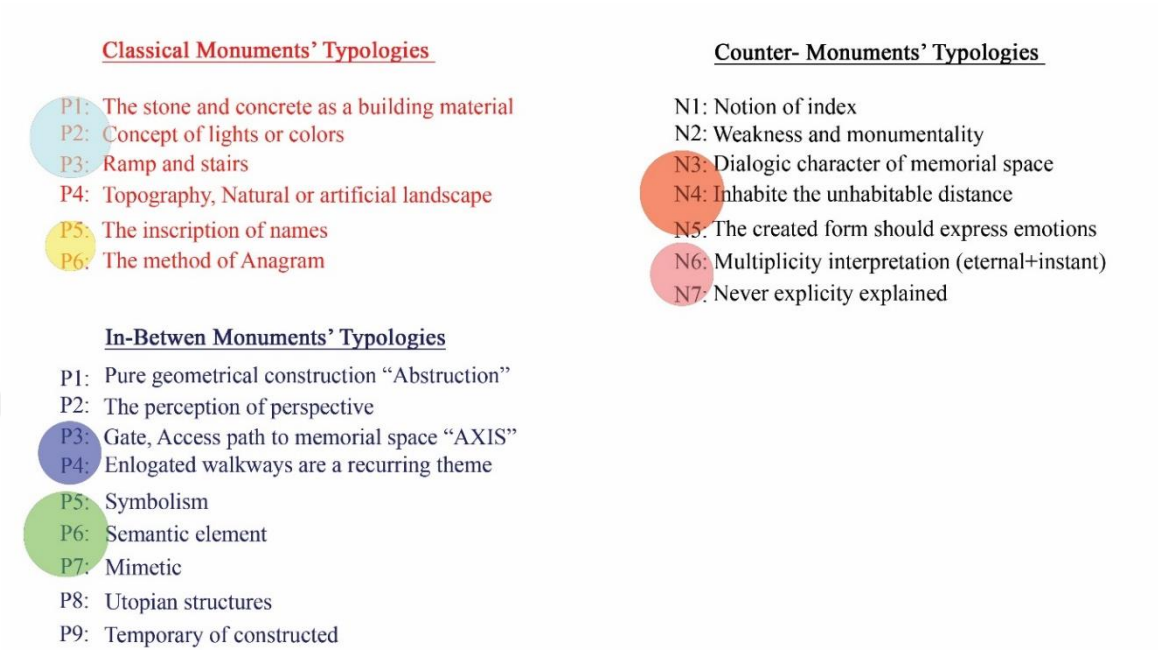
After collecting these characteristics and understanding their meanings, I sought to categorize them into three groups of characteristics including (classical/in-between/counter) properties. I decided to test each feature which I have observed on unique collection of monuments that I wanted to investigate. This step could serve me to recognize if these characteristics belong to classical/ counter or in-between monuments. Also, to what does a particular attribute refers to if it exists in a definite monument. Could we comprehend quickly, to which group of characteristics a particular monument fits through just understanding its properties? Could these features give us a positive impression? Is it possible to be a model of understanding or a guide for architects, artists, or urban planner to follow in order to recognize these characteristics go back to the counter-monument and the other to the classical ones?

### **3.2 The Axis of Characteristics Representation**

The purpose of creating the axis of characteristics is to apply it later as useful tool to analyze the rest of the monuments and try to find out to which specific group these monuments belong to; based on its main characteristics.

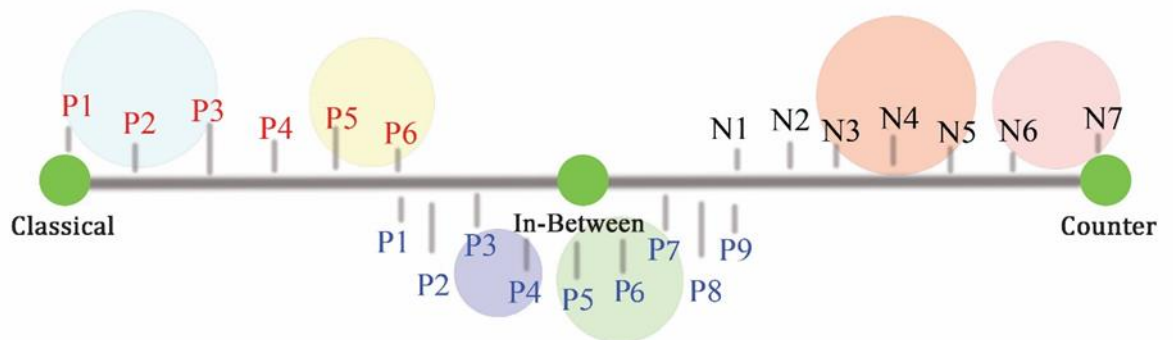
After reviewing each example of monuments from (A) to (U) which I discussed them before, even though I found out these characteristics, they still randomly. I believed to make classification that would be necessary to recognize each group easily. So, I attempted to assemble all characteristics in order to classify them into three categories (classical/counter/in-between) monuments' typologies. I decided to pick the red color to represent the classical characteristics; further, the black color indicates the counter typologies. On the other side, I chose the blue color to denote the in-between monument's characteristics which merge classical and counter-monuments properties. Therefore, I tried to arrange them as close to each other, and then I put different colored

circles to involve these two or three characteristics inside it if they are similar or have got a close relationship between each other in order to make this schedule clear understandable (**Diagram 3.3**).



**Diagram 3.3.: The classification of monuments' typologies into three groups**

After classifying the properties, they are depicted on one axis to represent them sequentially and following their nearby rest of other characteristics. The axis representation starts from P1 and ends with N7. Circles of different sizes and colors were drawn to illustrate the attributes inside them which are similar in qualities and close to each other (**Diagram 3.4**).



**Diagram 3.4: The axis of characteristics representation**

I also made the axis of characteristics representation which shows all typologies of three sorts of monuments (classical/in-between/counter). This axis consists of three divisions, two sections above the line which describe classical monuments' typologies on the left. On the right side, there are counter-monuments' characteristics. Under the axis, we could perceive other in-between monuments' characteristics. Classical attributes start from P1 to P6 expressed in red color. And P1 to P9 in blue color indicates the in-between monuments' typologies. The third part of the axis displays features starts from N1 to N7 in black color (**Diagram 3.5**).

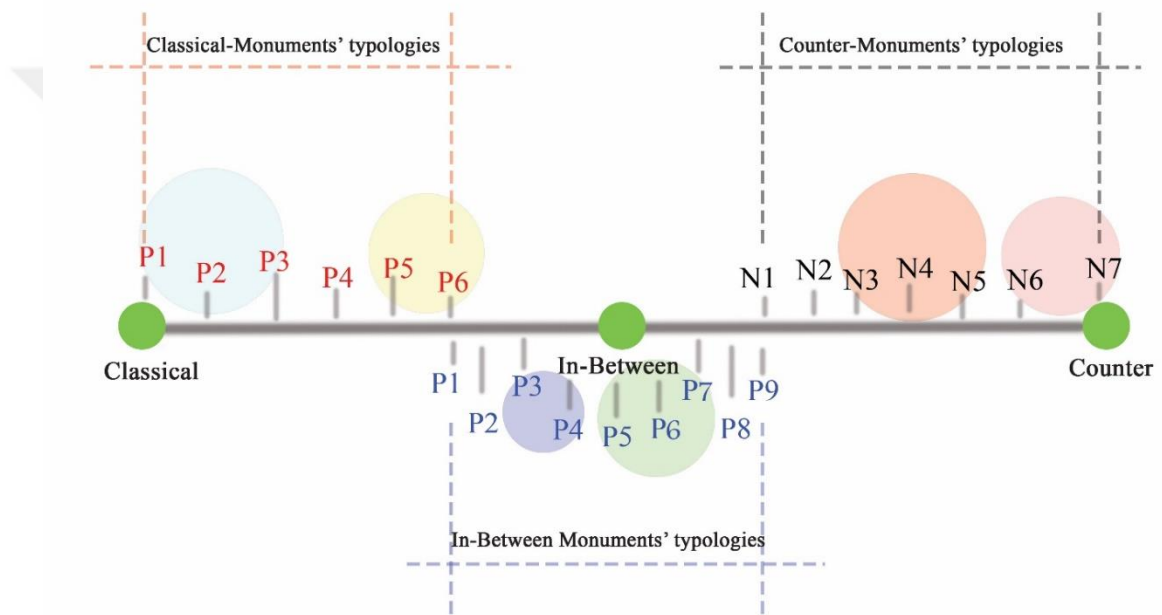


Diagram 3.5: The classical/in-between/ counter-monuments' characteristics axis

### 3.3 General Traits of Monuments Based on the Principle of Comparison

In this part, I explain some of the general categories such as (subject-matter, style, aim, duration, location, material, perception, physical and architectural properties) that are familiar to all monuments, whether classical or counter. Through an uncomplicated comparison between examples of monuments similar in terms of material compositions but contrast in terms of concept's reflection or meanings and contents.



Figure 26| On the left: **The Motherland Calls | statue, Volgograd, Russia**  
 Figure 27| On the right: **Alison Lapper pregnant (2005), fourth plinth, Trafalgar square**

*The Mother Land Calls* monument, it is a substantial Russian statue and a tallest one of a concrete woman around the world; it was built to memorialize the Battle of Stalingrad. Even though the monument works to commemorate the war as the subject-matter, its physical embodiment has taken the form of a woman body. As we note, the body language of this woman with her gestures that proudly stands for victory and shows her strength by lifting the sword up, this is quite different when compared with the monument of *Alison Lapper Pregnant*. Explicitly in the expression of victory but didn't represent the woman and her femininity as a subject. The memorial is also static and enormous, far away from the principles of temporariness. It is made of concrete as a construction material. It doesn't evoke people to raise many questions based on its power representation (**Figure.26**).

On the other hand, *Alison Lapper Pregnant* monument (**Figure.27**) displays on how it shocked the people perception of disability on several occasions. It is made of marble material because historically, marble has been preserved for the representation of hero, gods, and all significant public monuments. However, in this monument, the subject matter is different from the depictions of heroism; the designer wants to focus on the beauty of disabled people as an icon of bodily changes. She insists on creating as a new model of feminine heroism that must face their personal situations and the prejudices of others. This work poses difficult questions trying to create controversy between the

public and the statue to wonder why this disabled woman was put here, what the artist wants to provoke inside us. This monument could also not be ignored by encouraging each observer to contemplate disability, and the artist wants to give disability a suitable platform for discussion.



Figure 28| On the left: **Constantinople, Hippodrome, Obelisk of Theodosius.**



Figure 29| On the right: **Documenta Obelisk for Strangers and Refugees in Kassel.**

*Obelisk of Theodosius* which locates in Istanbul during the Roman period, it was like an amulet that was a charm which saved the city from different disasters as the subject such as war, illness and natural disasters. The obelisk is so evident in expression, and it contains multiple types of animals with creatures reflected by the nature of Hieroglyphics of the Egyptians were drawn by a soothsayer to let people perceive what will happen in the future of Istanbul. The obelisk is fixed on a base containing Greek and Latin inscriptions, stone and granite were used as building materials. Unfortunately, this work doesn't propose many questions because its incomprehensible language, also no one today can read it and understand its meanings easily. So, we don't find people interacting with this monument so much just when they take photos because it doesn't call their emotions and feelings (**Figure.28**).

On the other hand, *Obelisk for Strangers and Refugees* in Kassel, it wrote these words on it, "I was a stranger, and you took me in" in Arabic, Turkish, English, and German. If we note that, this monument is similar in form to the previous obelisk as it was situated

in the same way within the context. The subject matter of the obelisk reflects entirely different; it is more interactive with passers-by; it also demonstrates sympathy to help and stand with refugees and strangers in a country, not their one (**Figure.29**).

I go on clarifying the general qualities of classical and counter-monuments based on the principle of simple comparison which we conducted between two examples in advance. The subject matter of the classical monuments always concerns on past, history, war or supporting to show capitalism as an approach or dictatorial ideology and triumphant heroes. These kinds of statues or monuments describe nationalism, relevant authority and political power. The style is close for being a typical figurative monument or icon. The aim is almost demystified, even though showing its power, it is still uselessness and neglected by people. It is used to be an instrumental of dictatorial bravery ideology. The location of classical monuments is almost installed on a base, stages or the ground. The duration of classical monuments reveals its permanence and durability. On the other hand, it is difficult to change its time. Classical monuments' materials consist of concrete, stone, bronze, granite, boulders as primary constructed materials. It is also used color or light as a minor material to complete the final scene. The physical and architectural properties are more visible in this type of monument than counter-monument; sometimes it could be a base, scaffolding, barricade, tribune, ramp, stair, artificial landscape, pavement, stages and the concept of Anagram used as a supported way of representational method which adds a unique effect of meaning in monument.

The perception of classical monument is explicitly, easy to understand from ordinary people and the monument also offered a hero's body language and natural gesture. Even though it is obvious, is not open to the public; it remains to be neglected with the audience and absent far away from the urban context. People almost describe that classical monument depicts a stupid idea with its enormous scale when It is rising.

The general qualities of the counter-monuments are also derived from the classical monuments' characteristics as we demonstrated when comparing counter-monument against classical monument which bears the same physical and representation properties, but it reflects a reverse concept and meaning in terms of content. On the other side, counter-monument is determined by its main characteristics in previous axis which I constructed previously. The subject matter of this kind encourages to represent



different topics including femininity, motherhood, minorities, disability, and promoting towards hope and vibrant future by using the physicality of classical-monuments. While classical monuments may represent these subjects in further perspective. In some examples, these monuments persist against capitalism in order to deal with violent reactions against sensitive ideological monuments. The style of the counter-monument is almost adopted abstraction as a representational approach, and it almost emerges weird, ephemeral or destructive things.

The aim of the counter-monument is a mystified, not easy to understand; it is explored to be a dialogical character to communicate with audiences through its impression. Counter-monument is exposed to public debates; it supports us to put so many questions to evoke internal social memory with joyful performance. The location of these monuments could be under water, burial or sunken into the ground, and rarely it could hold on air. The duration shows that is easy to change its time regularly. It also seems weak and temporary constructed. The counter-monuments' materials consist of lightweight materials such as wood, timber, and lead. It could be viewers' bodies as a material constructed. Designers employed sound, light, color, or video projections to add another effect to the monument's scene. The physical and architectural properties are too less visible than classical monument because it is so temporary, we can notice that it might be a ruined skeleton or negative thing.

The perception of the counter-monument is never explicitly explained, even though it opens up to public discussion and supports people to question; it is so ambiguous. The form of counter-monument changes our perception that induces a social reaction towards what it is presented. It is such a humanistic with emotional provocation and sometimes depends on viewers as material of performance. It might be an inverted image; additionally, hold many secrets inside its form. At first, it may be visible until it reaches to be hiding gradually and makes us inhabit the unusual space to spend an unbelievable experience.

## **The Chapter's Findings**

I conclude from this chapter; I got 22 architectural characteristics of the monuments after reading 21 cases from (A) to (U) to create an analytical system working with the axis of monuments' characteristics later. I also want to point out the use of comparative monuments which are similar in the physical situation but different from each other in the subject or story-telling, the reflection of ideas and contents. Finally, I found that counter-monument's characters are inherently deriving from the classical monument's typologies. We can't declare that the traits of counter-monuments are completely different and have nothing to do with as far as we can assume that in some monument both characteristics (classical and counter) are available to form a new monument.

In the next chapters, the axis of characteristic representation will be valuable tool applied in the analysis of the remaining examples to discover their properties, which will enable us to form a comprehensive scheme of each monument, which will cooperate in identifying the possibilities available in the counter-monuments based on these characteristics, and to which groups of monuments they belong.



**CONTEMPORANEOUS MONUMENTS  
CHARACTERISTICS ANALYSIS/CASE STUDIES**

## **4. CONTEMPORANEOUS MONUMENTS CHARACTERISTICS ANALYSIS/CASE STUDIES**

After I have formulated the clear list of monuments' characteristics which contains all physical and non-physical attributes via gathering all those by its group [Classical or Counter] I have done all that in the 3rd chapter. During this chapter, I will pick simply three monuments which depict violence as the subject. I will try to apply what I have observed (list of characteristics) to those cases in order to first comprehend their features. Secondly to which specific group these monuments go back after I perform an analysis of all the properties on it. Then I will provide final table of whole monuments' characteristics (from A to U) which covers 22 characteristics I have already discovered to create like a brief systematic analysis to be as a visible guide for everyone who wants to understand the origin of any monument's conception. I will also explore all possibilities I probably get through replacing them in terms of classical (physical) and counter (non-physical) characteristics.

### **4.1 Case Studies**

Here I explain why the speculative list of characteristics 'charts' found in the analysis of other examples was used in this study. It is so difficult to clarify the process of transformation in characteristics without making a practical methodology that reflects what is going on in my mind and displays it in a representative way, where it is complicated to find the difference between the characteristics only through a subjective method used to illustrate the change in readings between the various three examples.

#### 4.1.1 Gift Horse Monument, London

In this example, I am trying to explore its characteristics in detail. First, I want to recognize that do these characteristics truly exist in this monument or not. In appendix (C), I thoroughly described this monument precisely by using some terms, which helped me easily reach to those characteristics through the correct description. These terms are (Subject-Form-Site-Visitor experience- Issues of meaning).

The designer uses an electronic led bow is showing a vibrant ticker tape of London stock process linked round the bronze skeleton of a horse. From this, we conclude that the designer used the characteristic of light and color. This monument is depicted as a skeletal, rider less horse. It was erected on a concrete base that is considered a simple geometrical construction (Abstraction) characteristic. The designer additionally utilizes many ways to illustrate symbolism, semantic element, and mimetic attribute through using an electronic led; it is perceived as a symbol of the ravaging of the British market. Also using the stainless-steel horse as a crucial symbol which goes back to the British and their deep love for horses. This skeletal horse is considered as a wry comment against the equestrian statue of William IV initially proposed for the plinth. Constructing rider less horse on a base gives us unusual feelings similar to the utopian structure and pose some questions inside ourselves. If we first look at this monument, we feel directly of its fragility and light materials which consist it off. It is so easy to break. Therefore, it is considered a weak monument when compare it with grandiosity and explicitly representation of classical statues.

We also observe that it is a temporary constructed according to its qualities and building materials. The notion of index characteristic is found in this monument because it is like the British king real horse's shadow (using only a skeleton horse body). This monument reflects a dialogic character when passersby today seem impressed with *Gift Horse* monument. They described it as a spectacular and surprisingly by its attraction and triggering a public discussion. So, we can say that the memorial which is created should express people's reactions to power systems, market, and history. The designer wants to leave a multiplicity of interpretation of his work to discover by observers, and he would love to leave it open to public critics as an attack

on austerity. It is a proper invitation to produce relations, and he doesn't prefer to give a visitor any directions about which connections are to be formed. He wants to active our critical mindset and exploration of what behind this monument must be done by visitors.

After describing the '*Gift Horse*' monument according to five main topics (subject, site, form, visitor experience, and meaning) in order to understand the *Gift Horse* monument's typical characteristics. Additionally, depending on my analytical system (list of characteristics) which I have presented in chapter three, I decided to find out to which group of monuments this project revolves. So, before this action, I distributed these characteristics within three groups (Classical/in-between/Counter) monuments' typologies, and then I give each character a chromatic gradient begins from light blue to dark color (**Diagram 4.1**). This evaluation is regarded as reasonable tool which supports to unfold any monument.

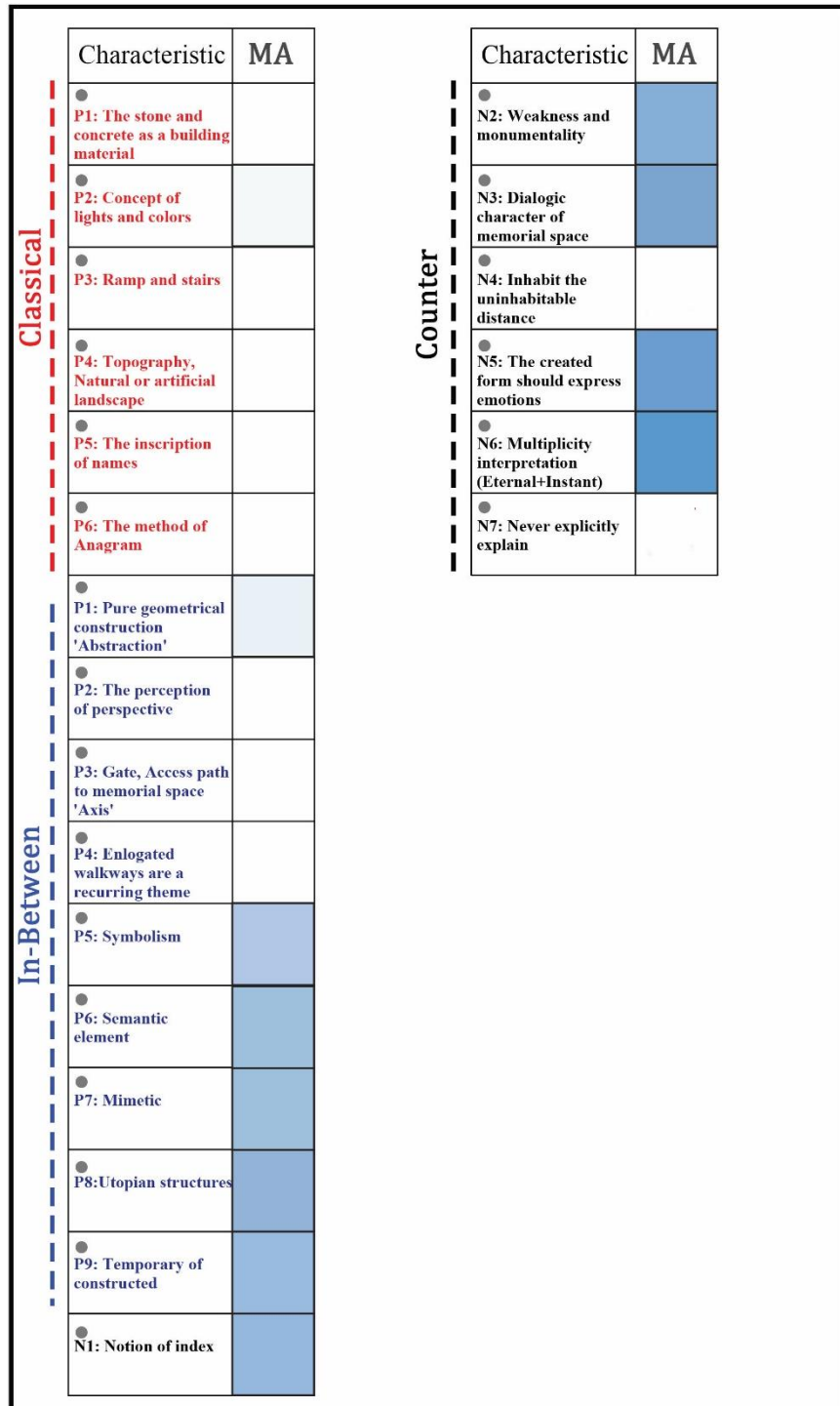
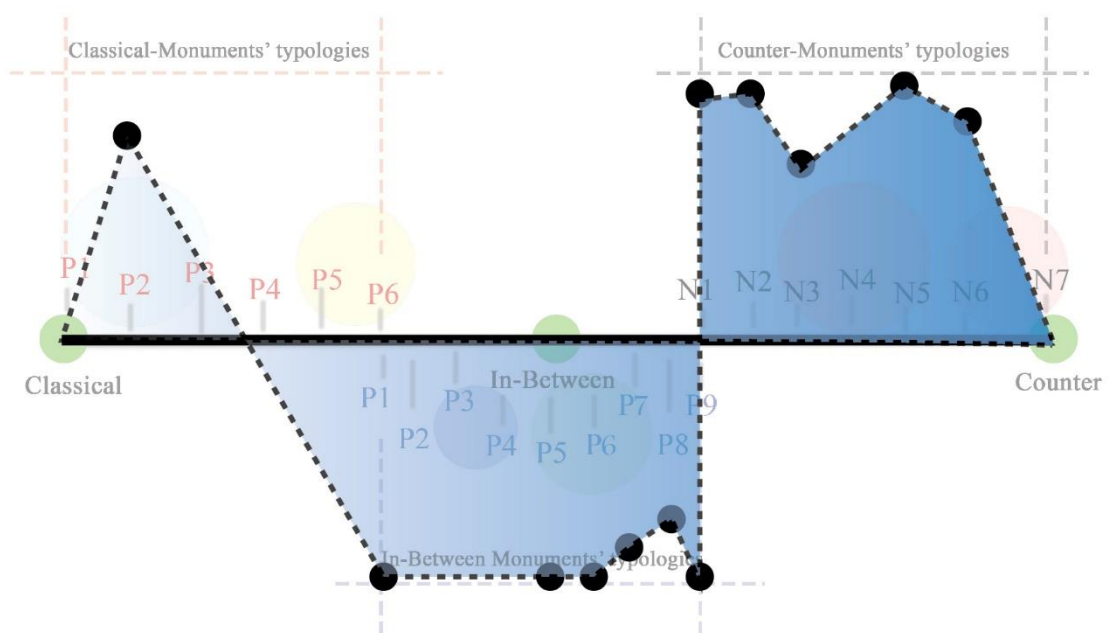


Diagram 4.1: The main characteristics of monument (A) analytical system.

In **(Diagram 4.2)**, you could investigate *Gift Horse* monument's characteristics thoroughly. This axis of characteristics reveals three different fields of typologies. The light white color depicts the classical monument's typologies, and the medium blue color clarifies the in-between monument's typologies. On the other hand, the dark blue color represents the counter-monuments characteristics. Hence, the axis representation of this monument provides us with comprehensive image of more distinct features in this monument. If we look at this axis, we will perceive the most visible characteristics in this monument starting from 'symbolism' (P5) ending with 'weakness' (N2). This axis of characteristics gives us a piece of clear proof that this monument is positioned in between the (counter/ in-between) monument's characteristics. It also illustrates that the characteristics start to grow and extend from the classical characteristics until they begin to form a new counter-monument in a different content and meanings.



Classical, In- Between, Counter- Monuments' Carachteristics Axis

**Diagram 4.2: Monument (A) Characteristic's Axis**



#### **4.1.2 Discovering Columbus Monument, Tatzu Nishi, New York City, 2012.**

In this example, I am going to observe its main characteristics in detail. I want to perceive if these characteristics exist in this specific monument or not. I explained the description of *Discovering Columbus* monument precisely (see that in Appendix (C) by relying on five terms (Subject-Form-Site-Visitor Experience- Issues of meaning), which helped me secure to find out those characteristics. So, I work to connect descriptive contents with my characteristic's findings. Tatzu Nishi uses colors in his project, such as pink-gold wallpaper, and he shows the reason behind selecting this color, he thought that pink is the color which is different from Columbus circle. From this, we conclude that the characteristic of light and color already exists. This new design allows people to live an extraordinary journey when they decide to go up to six flights of stairs to a surreal living room. From this, we can notice that the designer used stairs as characteristic in his work.

Pure geometrical construction characteristic is so evident here. Through using an exterior stair and insert a white window box that has been produced around the *Columbus* statue and constructing an attractive metal scaffolding and elevator. All that would illustrate the concept of abstraction which applies on the monument. The perception of the perspective characteristic in this monument is quite different from every angle of view. This feature can be seen when we are down before going up, so we can't see *Columbus* monument. However, when we go up by climbing stair and perceive the statue inside a geometrical modern living room, this feeling gives us another impression as we can explore the city of New York from a different perspective that's never been available before. The gate, access path to memorial space characteristic exists in this work, and there is a clear gate with a staircase for visitors to climb up if they want to see a memorial space where the *Columbus* monument stands. When we talk about symbolism, semantic element and mimetic characteristic, all of them can be found when *Columbus* statue being in a completely furnished, contemporary living room with chairs, tables, sofa, and television.

Nishi also produced the wallpaper inspired by pictures of American public culture. *Columbus* seems like standing on a large coffee table in a private living room. From this descriptive content, we can achieve that the designer tried to push people to have a strange experience by going up something high to see what is perceived by constructing the utopian structure. Even though, there is a substantial, tall monument of *Discovering Columbus* which stands on a table inside a modern living room. I feel this project is so weak and temporary constructed because it explains the spectrum between two contradictory things weakness and monumentality that appear by the original monument. The designer used the notion of the index in this project by showing the same actual statue but in different perspective like creating a material trace from its real thing.

Once the visitor is pushed go up by climbing a stair to discover the monument, this means making a visitor live an extraordinary experience and creating an intimate dialogue between the observer and the memorial to increase his feeling. All this leads me to the fact that the created form should express emotions towards the new monument. Originally, when we were down at the ground level, we didn't recognize what was there inside the white box. The designer wants to perform a kind of mysterious when he changes public monument and puts it inside a private atmosphere to pose multiplicity questions and interpretations into visitor's mind, especially when he transformed public memorial in a new intimate and domestic private discussion.

In **(Diagram 4.3)**, the primary purpose of this diagram is displaying the main characteristics of the monument (B) in order to generate an analytical system. I follow the same process in all monuments which I will examine; this approach serves us to find out to which field of typologies this monument returns. According to chromatic gradient that shows in this diagram, we can quickly acknowledge that the in-between and counter- monument's typologies apparent more than the classical ones. This analysis is also obtained through its axis characteristics representation.

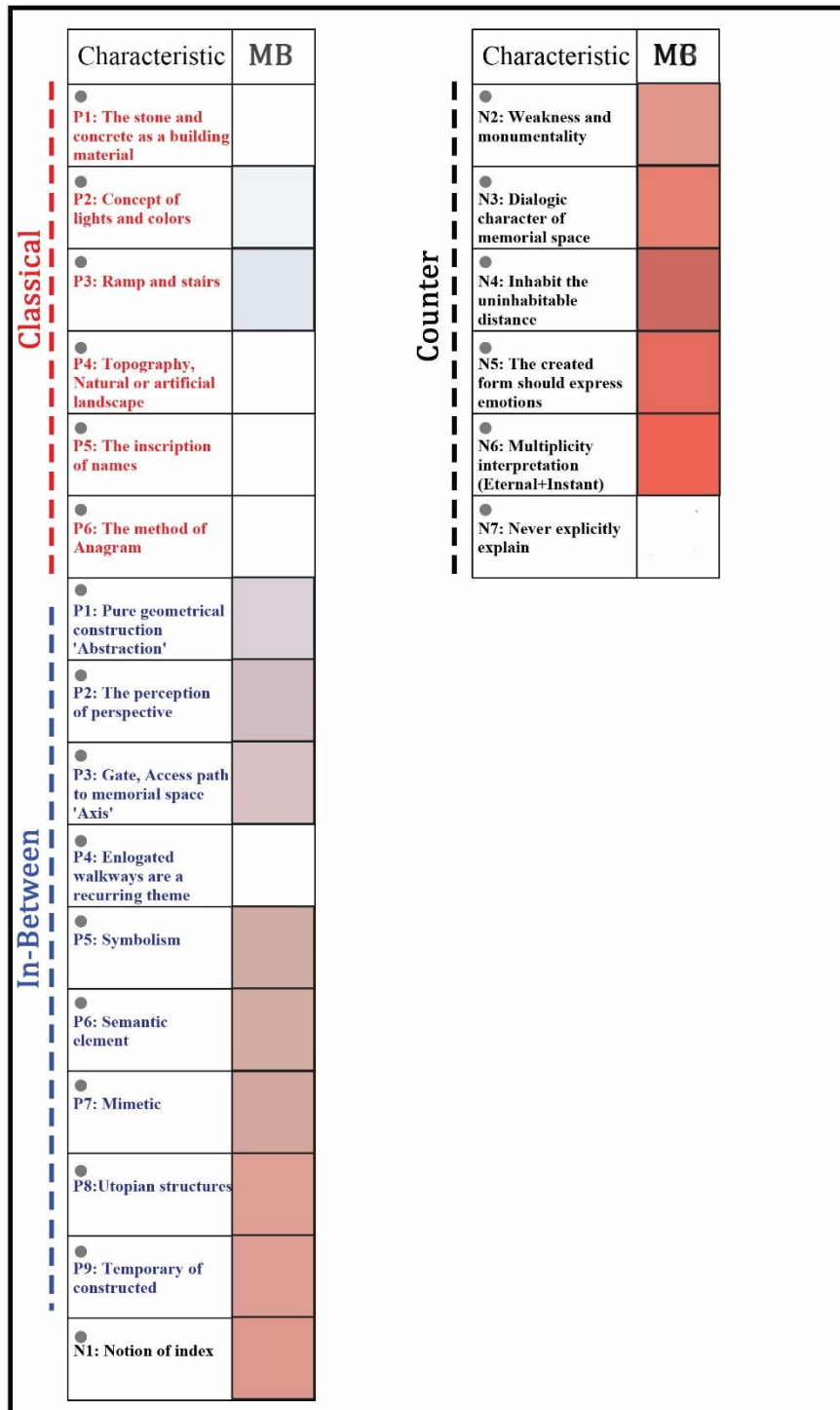
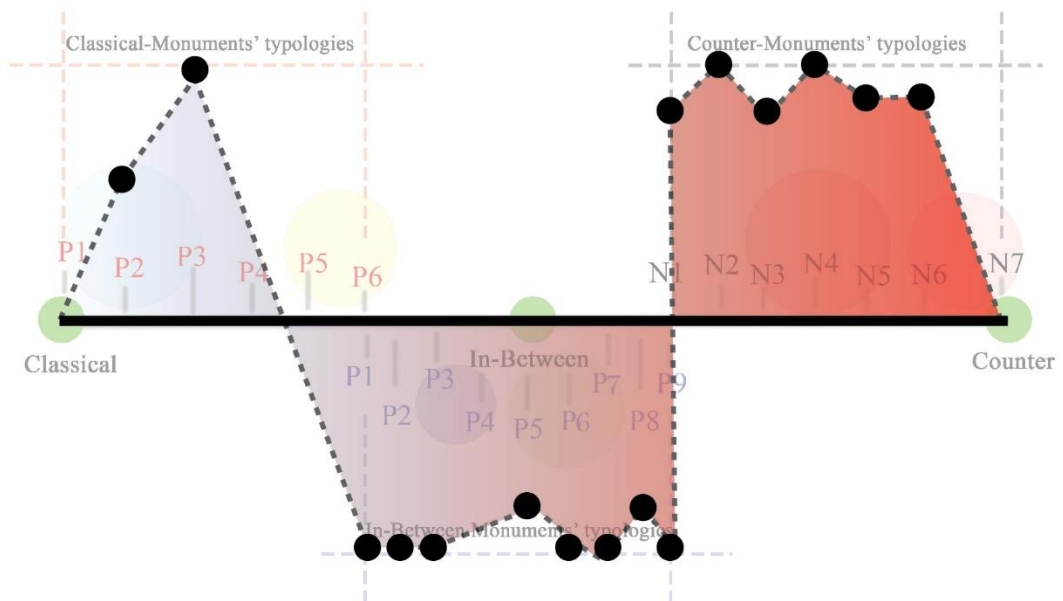


Diagram 4.3: The main characteristics of monument (B) analytical system.

Axis of the monument's (B) characteristic provides us another perspective, and it is like the monument (A) in belonging to the in-between and counter typologies, but it is different from the monument (A). Most of its characteristics are placed in the counter-monuments' typologies first, and then in-between typologies of this monument come later while the classical features are finally resolved (**Diagram 4.4**).



Classical, In- Between, Counter- Monuments' Carachteristics Axis

Diagram 4.4: Monument (B) Characteristic's Axis

### **4.1.3 A Weak Monument, the Estonian Pavilion at the Venice Biennale, Italy, 2018.**

In this case, I am also trying to examine its main characteristic deeply. I want to recognize that do those characteristics which I have already found honestly exist in this monument or not. As I mentioned in Appendix(C), the evident description of a weak monument in terms of (Subject-From-Site-Visitor experience- Issues of meaning). These terms that assist me to discover those characteristics quickly through the correct description. As it showed, the monument here consists of a solid wall separates the church's space into two parts, every day architectural forms and unusual structures behind this wall. This means the designer used the stone and concrete as a constructed building and a simple geometrical construction (Abstraction) characteristic, also he used this feature in his work as a tool of architectural manifestation. At the beginning of the entrance, there are some steps you must climb up to reach to the main exhibition space.

There is a primary gate which leads to memorial space that enters by going up against some steps. Then, you can notice daily life architectural elements and the solid concrete wall. Behind this element placed a collection of destroyed and ignored classical monuments. We can observe the existence of those characteristics semantic element and mimetic in this work, all of that is delivered through displaying the explicit image of the monument like the triumphal column. The semantic void which constructed there leads attention to other less exceptional architectures. You could detect behind the wall an extensive collection of weak monuments. This monument is a temporary been built because it was created by following the transition theory in the space it occupies. This transition between two opposite concepts (weakness and monumentality) gives a sense of temporariness. This project explores architecture's potential to be political by comparing two different notions; it is like a metaphor between monuments and politics and realized any built structure.

Due to the solid concrete wall in front of an altar which seems high and hard to be passed, the characteristic of dialogic of memorial space will increase and pose a question by visitors what is behind this high impervious wall. Plus, other questions

about the pavement and other architectural elements that reflect our daily life. Weak monument reveals the characteristic of inhabiting the uninhabitable distance through inviting visitors to expand their understanding in an extraordinary atmosphere of how, where and why architecture can be regarded as political — and asking viewers to rethink of the significance and potential of neglected architectural forms within our public spaces. The characteristic of the created form should express emotions; this is achieved when a visitor asks himself multiple questions of where does the monument stop, and the pavement begin?

In this stage, that weak monument presents, something new occurs, not like how the monument is traditionally recognized. Weakness is spontaneously a reflection and suggestion, it is full of opposites, a multiplicity of interpretation, and hidden meanings will never explicitly have explained. In other words, everything that the classical notion of a monument is not. It provides completely non-hierarchical structures, where politics is just inherent. It can be the pavement under the monument, the scaffold that allows for climbing the unclimbable, and it can be the gap produced explicit or the destruction which supports the imaginations.

This diagram presents the main properties of the monument (C). The first look at the analysis system which includes my own evaluation, it would support us to investigate that most of this monument's characteristics apply to counter typologies than in-between or classical ones (**Diagram 4.6**). The green color gradient illustrates the transition from classical till counter- characteristics come.

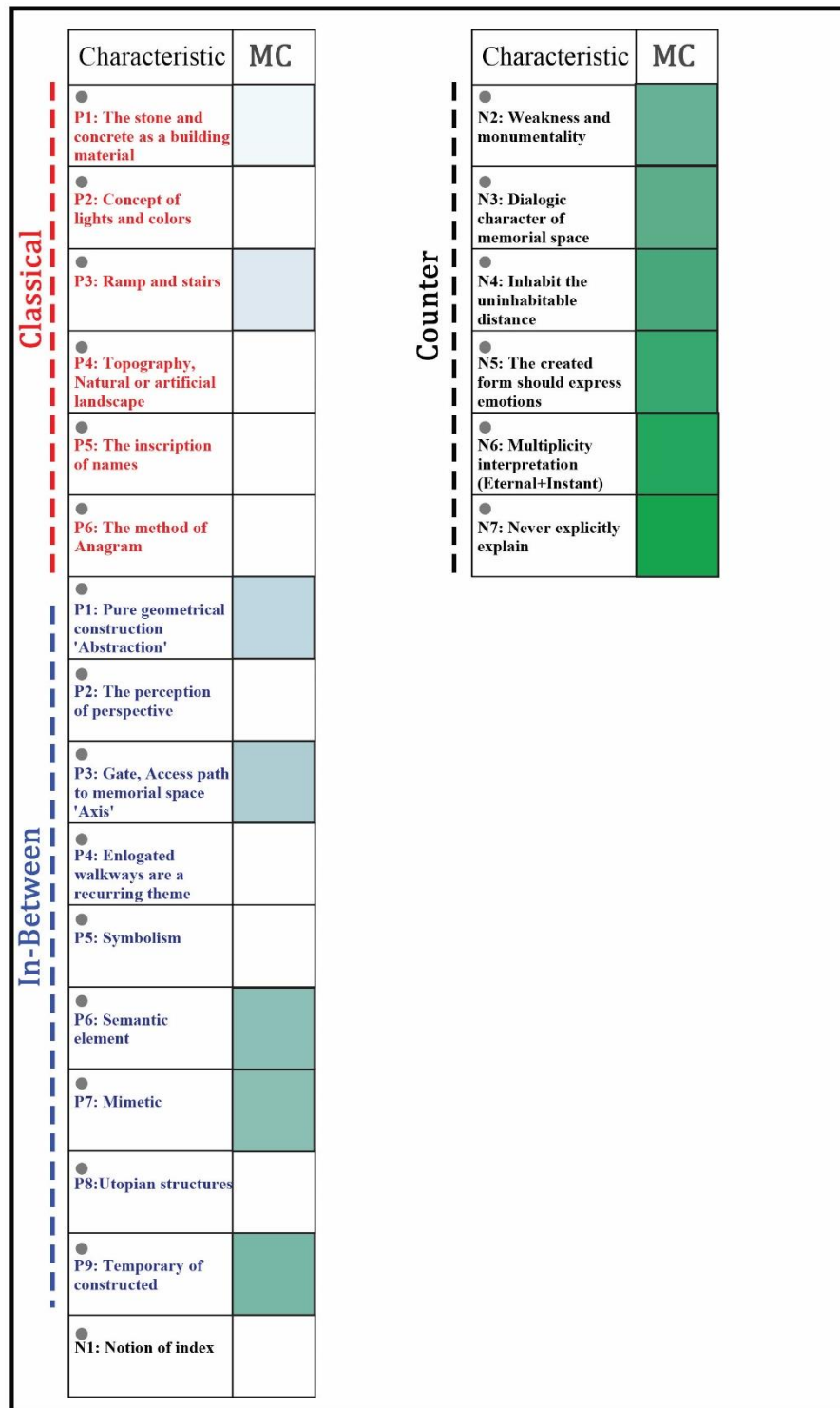
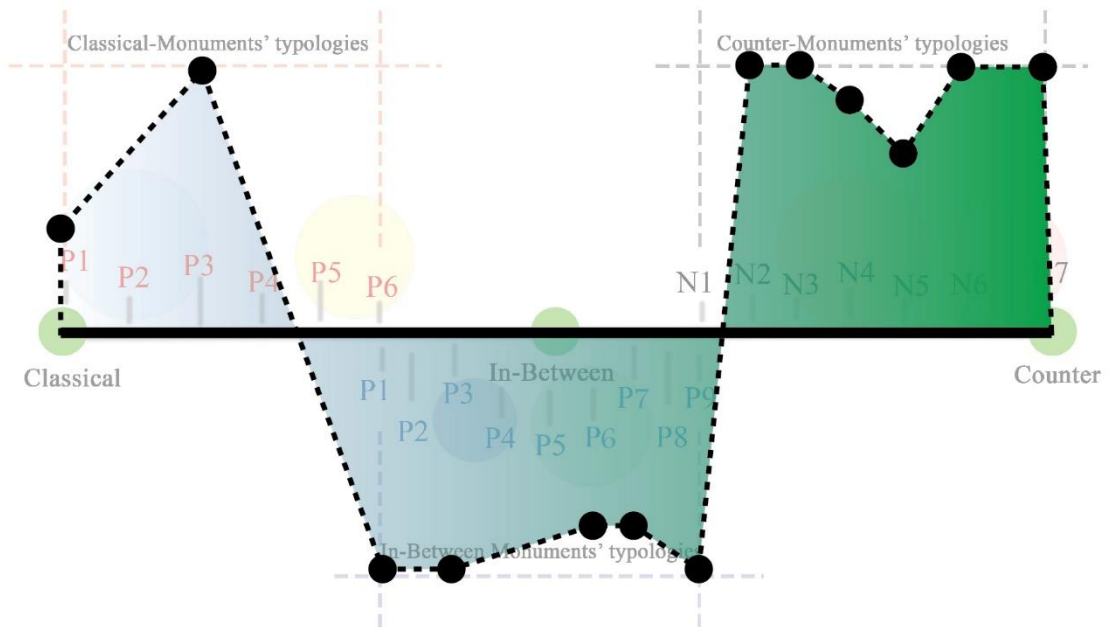


Diagram 4.5: The main characteristics of monument (C) analytical system.

The axis of the monument (C) characteristics presents that most of the counter's typologies are evident in the chart, starting from index character until ending with never explicitly explained character while only one feature doesn't exist. The dark green color illuminates what I expected precisely the counter-monuments typologies. Another gradient, for instance, the medium green color comes later to represent the in-between typologies. As a result, we can conclude that this monument closes to being a (counter /in-between) monument rather than a classical monument (**Diagram 4.6**).



Classical, In- Between, Counter- Monuments' Carachteristics Axis

Diagram 4.6: Monument (C) Characteristic's Axis



## **4.2 Analytical Systematic Possibilities of Monuments' Characteristics**

After employing what I have found (the list of monuments' characteristics) in chapter three to a set of examples which I adopted as case studies in order to comprehend their essential features and to which group of monuments they fit. After realizing it through analysis, instantly, it is the right time to draw a large table which combines all the characteristics of the monuments I have collected from (A) to (U) by applying 22 characteristics to them and investigate to test whether this characteristic exists in a particular monument or not.

Before we start to grasp what we will get by understanding this table of total characteristics, it's essential to understand what this table is? And why do we need it? Then how was it reached? To clarify those questions, I will begin by explaining each part individually to convey precise information to the reader accurately.

This table is the sum of all the architectural characteristics of monuments; it consists of 22 attributes I obtained from (A) to (U). We need this table to provide us with complete view of the areas where classical (physical) characteristics assembled together, and what areas have the most maximum counter (non-physical) aspects of monuments. Additionally, one of the advantages of doing this table is to find out to which specific group those monuments belong. This table of characteristics also enables us to predict the possibilities it offers to us if these characteristics are concentrated in an area without other. And what is the expectation or outcome we will get?

I am also working to demonstrate how come we have the table of characteristics possibilities. Firstly, I place the architectural characteristics beginning from classical to counter-monuments typologies at the head of the table and the monuments from (A to U) on the left side of it. I started to examine the main characteristics of each monument independently in the same way of finding out these characteristics in previous studies. All this I only did to test for the presence of these features, I had no idea before analyzing to which group these monuments go back.

After getting a table which contains all the characteristics of the monuments I analyzed, but there was a problem in the primary table. It couldn't give us a clear result to know that in which type of monuments these characteristics increase or in which kind of

monument these typologies decrease (**Diagram 4.7**). So, I worked to change the order of monuments positions, both by the group after recognizing their characteristics to produce a new table arranged.

The new table (**Diagram 4.8**) has the same characteristics arrangement starting from classical (physical) characteristics ‘the red color represents it’ to counter (non-physical) aspects ‘the black color represents it’ as the previous one. However, there has been a change in the arrangement of the monuments’ locations by each group in relation to classical and counter- monuments. I put traditional characteristics close to classical monuments, and then the counter- monuments were placed underneath them.

As a result, I got a clear reading of the characteristics of how they start to increase and decrease gradually in this table. Classical (physical) properties are reduced when they reach to the bottom close to counter-monuments, while the counter (non-physical) characteristics are continually increasing. We also note the counter typologies decrease as we go up toward classical monuments. So, the result can be obtained from the counter (non-physical) characteristics shown in this table, which prove there is real apparent transformation in architectural characteristics of monuments when they are transformed from classical to counter-monument (**H1**) to give other possibilities and different interpretations of the purpose and multiplicity of meanings which counter-monuments convey to present urban places. Some of these possibilities are appropriations, temporariness, and interaction.



	MU	MT	MS	MR	MQ	MP	MO	MN	MM	ML	MK	MJ	MI	MH	MG	MF	ME	MD	MC	MB	MA	CHARACTERISTICS
	●																●			●	●	The stone as a building material
			●			●			●			●				●	●	●				Concept of Light and colors
							●	●					●	●	●		●	●			●	Ramp or staircase
	●					●	●				●	●	●		●	●	●	●	●			Topography, Natural or artificial landscape
								●				●	●									The inscription of names
	●																					The method of Abagram
	●							●				●	●		●	●	●	●				Plus geometrical construction "Abstraction"
			●			●	●		●		●		●			●	●	●	●			The perception of perspective
	●					●	●	●	●	●						●	●	●	●			Gate, access path to memorial space "Axis"
									●		●					●	●	●	●			Enlabeled walkways are a recurring theme
	●								●		●	●	●		●	●	●	●	●			Symbolism
	●															●	●	●	●			Semantic element
											●	●	●			●	●	●	●			Mimetic
											●					●						Utopian structures
																●						Temporary constructed
											●											Notion of index
																●						Weakness and monumentality
	●													●								The notion of duality
	●								●		●	●	●	●	●	●						Dialogic character of memorial space
	●								●		●	●	●	●	●	●						Inhabite the uninhabitable distance
										●		●	●	●	●	●						The created form should express emotions
											●			●								Never explicitly explained, multiplicity of interpretation

Diagram 4.7: Before Classification, Analytical Systematic Possibilities of Monuments' Characteristics

CLASSICAL													COUNTER														
CLASSICAL	COUNTER																										
		MS	MT	MR	MH	MF	MK	MN	MG	MB	MA	MP	MQ	ML	MM	MO	MI	MU	MJ	MC	MD	ME					
		CHARACTERISTICS																									
		The stone as a building material																									
		Concept of Light and colors																									
		Ramp or staircase																									
		Topography, Natural or artificial landscape																									
		The inscription of names																									
		The method of Anagram																									
		Pure geometrical construction "Abstraction"																									
		The perception of perspective																									
		Cuts, access path to memorial space "Axis"																									
		Elongated walkways are a recurring theme																									
		Symbolism																									
		Semantic element																									
		Mimetic																									
		Utopian structures																									
		Temporary constructed																									
		Notion of index																									
		Weakness and monumentality																									
		The notion of duality																									
		Dialogic character of memorial space																									
		Inhabit the uninhabitable distance																									
		The created form should express emotions																									
		Never explicitly explained, Multiplicity of interpretation																									

Diagram 4.8: After Classification, Analytical Systematic Possibilities of Monuments' Characteristics

### **4.3 Discussion and Findings**

After making a speculative list of characteristics that consists of 22 characteristics for all the monuments, this change should explain why and how 22 features have turned into only three possibilities. The characteristics table gave us a clear reading of the transformation process. If we look at the characteristics of counter-monuments, we will observe that it focuses on the non-physical things that, if available, excite the feelings of viewers by providing possibilities to live that experience. These possibilities are appropriation, temporariness, interaction, and others. In this study, I chose only three possibilities and can also expand them to be more than three depends on the subjective reading of the researcher. On the other hand, if we look at the physical characteristics of classical monuments, we will see them also provide different possibilities to the counter-monuments, including the high monumentality, grandness, and vertical stability, etc.

#### **4.3.1 Appropriation**

Depending on what I got in the previous table of architectural characteristics, thus in this section, I will talk about some of the available probabilities of the whole typologies combined in the counter-monuments; one of these possibilities is appropriations. It means the action of taking something for one's own use, typically without the owner's permission. This is the same thing that happens in its characteristics when the classical monument turns into a counter-monument.

Many famous artists nowadays carry on a legacy of 'stealing' thoughts and forms from other producers such as replicating, scavenging, or remixing. The word 'appropriation' is mainly connected with the 'pictures' period, it could be a way of reading the previously written to create images by the reflection of other pictures. Between the various approaches involved under the term, 'appropriation' is the distortion, simulation, re-photography, and recombination, one of these strategies is possible in designing of the counter-monument based on classical physical forms and it's central to understand the key distinction of transformation between traditional and modern idea of the reproduction. Appropriation is considered central to the analysis of the contemporary

counter-monuments and visualization for alternative futures. In contemporary practice, appropriation is classified into seven sorts are: Agitprop, the situationist legacy, simulation, feminist critique, post-colonialism, post-communism and post-production.

In this time, monuments were sharing one of the most accelerated changes in its characteristics. I discuss here that this monument, employed as it was with difficulties of meanings and suggestions, story-telling, qualities, giving a uniquely revealing understanding of the transformation, and of its place in the table of characteristics. These possibilities, escorting to the changing nature of the counter-monument. This change can also enable us to see visibly the contents of new monument.

It shows stating visible here that this possibility often goes along a continuum, or within a contest, between abstraction and materiality. I employed the word 'abstraction' here not to refer to a non-figurative monument, but rather, in a more general sense, to express the field of meaning, the order of ideas, which we require upon or extract from the material world. In this reason, reproduction is still humankind's significant act of abstraction, and it uses things to communicate meaning. As is no ambiguity already evident, I pay a great deal of awareness to the real nature of counter-monument, by which I mean its presentation of its materials and qualities 'as they are.' As if poured of story and metaphors even at times as if emptied of meanings entirely. In counter-monument, materiality and abstraction of course, always survive together- there can be no physical object without ideas associated.

I should state the example of *Fearless Girl* explicitly here to demonstrate its transformation from the monument which represents the notion of capitalism to something stands to support women facing men control at American company environments.

The *Fearless Girl Statue* acknowledged by many to symbolize female empowerment; it positions facing the *Charging Bull* of New York's financial district. The ponytailed bronze girl standing with hands on hips was installed to show her opposition to capitalism through her natural body language appearance (**Figure. 30**), so the subject matter is changed from honoring the power of money to support women in standing against anything want to minimalize their positions. This representation is performed to encourage other companies to put women on their boards. In this work the physical and

architectural properties are like classical sculpture; it is a permanent not temporary constructed. Its style is close to being figurative, but the meaning is exchanged here to be revealed to public discussion. Finally, it's the right way if we want to deal with classical monuments charged ideologically.



Figure 30 | **Kristen Visbal, Fearless Girl Statue, New York, 2017**

From this, we can conclude that appropriation also transforms memorial space into in ideal atmosphere which makes and preserves memory as it stated our past is not only located in memory, but it must be expressed to become another one.

#### **4.3.2 Temporariness**

The second possibility we can conclude from this study is 'temporariness.' I propose to show here what it essentially means according to my characteristics which have been extracted and its result in the presentation of counter-monument that occupies public space.

Making a memorial space is an interpretation of permanent power; more unchanging durable structures are the result of extra authoritative power. By producing quickly-destroyed objects and friendly private actions, like touching, writing or scratching, people who grieve are required to imitate their work again. Some sciences have revealed that repetition encourages the continuity of memory in people's mind, and thus serves to empower the community. So, we can conclude that the best-sustained characteristics of a culture are not physical objects, but the processes of creating connections to other

individuals and the atmosphere. Counter-monuments don't provoke the triumphalism of classical monuments, but they try to get doubtful material forms that promote the prominence of meanings. The central purpose of counter-monuments is to fill the space of disorder between formal presentation and personal emotions.

Monuments extend to be made and constructed by authorities excited to indicate different meanings to confusing situations and people, designers and artists insist on putting the seeds of skepticism and temporariness in them. Therefore, monuments recently are shown countering the assumptions of their source. Counter-monuments try to become the site of conflicting and combating meanings in temporary ways, like the place of the cultural controversy more than being the site of presenting political purposes.

We look at what the artist Thomas Hirschhorn did about the idea of temporariness in his work *Gramsci Monument* (**Figure.31**). He explains that the notion of temporality in art has been a referential terminology for theatre and its performance, it continues restricted within the actual traditions of protection and rules of ownership which tell visible art like counter-monuments. Hirschhorn reveals that the short timeframe and following removal of his monument connect persistence on a distinct form of commemoration which works under the temporary of experience (the event happens once in a lifetime). Temporariness is necessary, and it must recognize within more extensive theorization intended to change the new form of the monument with a free activity that is surely unrepeatable, different, and adapted to the present. This can be concluded by saying that the idea of his duration is harmonious with an emancipatory kind of monument.



Figure 31 | **Thomas Hirschhorn "Gramsci Monument" in New York**



Another example illustrates the probability of temporality, time in the negative form of *Aschrott Fountain* (**Figure.32**). The debate of presence and absence is evident in how the negative form of fountain regards to time and change at the place. The monument is characterized by a bronze plate describing to observers the difference that the site has experienced. Close to the tablet which follows the timeline of the place. The designer usually questioned when the site would be able to change repeatedly when the fountain can be revealed and positioned right. There was not enough time to pass, which a few generations have to move.



Figure 32 | **Aschrott Fountain [Kassel 1985], Horst Hoheisel**

The designer opposed using conserved pieces from the original fountain because he was afraid that this would be a warning to passersby that the destruction performed in the past had been fixed. It would be a beautiful lie, affirming itself as the part of damage no one remembers much about. The artists also worried about the reconstruction of this fountain would support audiences to ignore what had occurred to the real object. Rather than, the negative form of the fountain urges people to question into the source of the water following underground and displays the different alternations has participated in the past. Therefore, we can note that the temporality between evoking what happened before and posing new questions to look for the sound cause of running water is a potential feature in this counter-monument.

### 4.3.3 Interaction

It is through the previous table that the importance of these characteristics is presented visible other potentialities in the public domain and is being additionally strengthened by the dialogical character of the memorial space of counter-monuments. These characteristics not only provoke but also permit to negotiate inner meanings and adventure of the past through multiplicity of interpretations which are associated with our emotions and emotional reactions — all of the responses habitually caused by the idea or the shape as well as the counter-monumental installation. Counter-monuments become a friendly element of the urban circumstances, which grants the observer's high degree of being open and assists him to have a fantastic trip over. Counter-monuments are not only providing the artists the artistic freedom of choosing their proper characteristics for a new design, but also supplying us the privilege of interpretation and understanding it as collectively.

As mentioned previously, counter-monument is a strange metaphorical incentive. It indicates new signification, share it with an old-fashioned and pre-existent one. Plus depending on new articulations, pre or deconstruct metaphorical implications of the collective consciousness of our anti-memory. According to counter-monuments natural multiplicity, they would be so relevant to imitate the commemoration event, which is so hard to serve like Holocaust's form of commemoration. The kind of counter-monuments is often challenging to be understood in the first eyesight because they try to link the collective memory of abuse with individual experiences. Counter-monument works to encourage the visitor to 'join in' and find the ambiguous meanings of an idea such as humanity, the vibrant future for the next generations, hope, disabled people and the community. It urges the recipient to play a game with the identity, history and collective consciousness of a place. Counter-monument supports visitors to produce his own version of past which leads him to a hiding truth as to visualize concepts which otherwise seem elusive to depict such as absence or loss.

Counter-monuments don't offer transgression between those various narratives themselves, but they demand visitors to undertake a discursive practice. Sometimes, it is achieved in the form of a walk, not just as a walk- through installation but as an act of

crossing space to present the rise feeling to the essential relations of people with space.

Interaction characteristic can also be illustrated by the example of the *Hamburg monument against fascism*. This monument attracts the citizens of Hamburg as well as visitors and encourages them to engrave their names on this tall lead column. It will progressively be sunk into the ground. One time, it will have vanished entirely leaving the site of the monument will be unoccupied. This reaction can be interpreted as natural people emotions to rising against prejudice.

The monument welcomes its own violation because the plaque was demanding communication from passersby to write their names onto the sides of the column. Their scratches were meant to fight fascism. About once a year, this column dissolved entirely in 1993. Currently, only its headstone stays apparent. Thus, the headstone represented absence is expected to put the burden of memory and challenges against inequality on people who remind it, instead of putting it on the monument itself. Beyond stating the weakness of monuments, this monument tells people a little bit about what accurately to remember or how to remind it. The most distinctive part of the plaque fundamentally asks on observers to stay attentive and shows them that it is merely we who can oppose prejudice. The quality of un-didactic is perhaps the essential characteristic of *the Monument against fascism*.

The monument itself presents no effort to characterize the past or request to understand a specific ideal, but it awards people who select to interact with it the chance to produce a public responsibility. The monument clearly insists to prevent didacticism, like deciding how to stand against inequity is given to the person.

Artists of counter-monuments are always looking for the most meaningful space of memory between the memorial and the observer far away from the space beneath the ground or over it. They wanted to achieve the place of the monument in the people's mind, heart and morality. For this reason, the banality of the monument's location supports dialogue with the space of memory through both literally and figuratively placing it on with people who confront it throughout their daily habits.

The designer of this monument pursued to produce a public exchange with the memorial as a public dialogical forum. Thus, this monument was created to claim public signatures in order to be completed and ready to communicate with people. This monument also encouraged discussion and negotiation which carries on long after the monument has lowered into the ground. The existence of recipients was an essential factor of the monument itself because it was dissolved just as it became revealed in signing the inscription of those who selected a mark upon it.

### **The Chapter's Findings**

In this chapter, I have obtained the comparative analytical model of monuments' characteristics (**Diagram 4.8**). It is a table that covers all the architectural typologies of 21 monuments were revealed throughout this study. This table also displays the hypothesis (**H1**) which was proposed earlier, 'there is real apparent transformation in architectural characteristics of monuments when they are transformed from classical to counter-monument.' I can conclude from that the hypothesis is approved since the results I have acquired are identical with it. The possibilities have been presented from the table of typologies for counter-monuments are appropriation, temporariness, interaction, and other possibilities which the future researchers can discover from the table of characteristics.



## CONCLUSION

## 5. CONCLUSIONS

In general, memory is effectively shared to create a monument's representation, but not all kinds of memory can do this role by establishing a memorial. A collective memory comes to play this role successfully by connecting between the past and human activities to define ourselves in the present. Monuments are powerful tool to build a new political identity when we established them into public spaces. Representing internal memories by monument could be a way to encourage people to recall their past when they visit an area to have fun or to be more interactive to each other and with a memorial where they go to see.

As the scope of this research associated with violence, we noted that there is a secure connection between violence and monuments into public spaces. It is so hard to preserve a specific monument from violent reactions without following some actions to correct that impression. It is achieved through re-contextualizing monument's content and meaning reflections. As I stated earlier, I presented monuments' pool, which embody violence as the subject matter. As a result, this pool was categorized into four groups as follows [Heroism-Wars between two Countries-Genocides-Terrorist's attacks]. This monuments' pool provides a clear image of all monuments' type which depicts violence.

Besides reviewing violence as the subject, violence was introduced as a deconstructive attitude towards classical dictatorial statues. As Hannah Arendt stated, "Half of politics is image-making, the other half is the art of making people believe the image."; the contemporary solutions came to resolve this issue by dealing with history and people's victory far from violent responses. It is explained by a designer who expresses a new model of female heroism as a symbol of the disability and weakness instead of male

control in his monument. So, he transforms the main subject and its reflection from traditional dealing with dictatorial sensitive charge topics.

A contemporary kind of monuments comes to show into public space is called “counter-monument,” it is considered as an opposition of classical monumentality. It helps people to revive memories through memorializing particular actions, and it has appeared like a site of cultural struggles rather than presented a national identity. This type of monuments urges the audience to become a valuable part of its memorial performances. Counter-monuments are temporary rather than ever-lasting; they interact with people putting them feel somewhat sensitive. Some of them encourage people to make an action on them, attracting violence by extracting an individual’s feelings and demanding to reflect it on the past. They sought not to provide us the response in a similar way classical monument do. Through destructing figurative meaning, grandness, high stability, and permanent desire, which helps to appear counter-monuments and rise its suggestions. This way assists us in understanding the transformation which happens in architectural typologies from classical to counter as a theatrical concept, or authentic phenomenon displays temporary space relationship by debating between two ideas.

The comparative research methodology was applied in this study, 22 architectural characteristics were obtained after reading 21 cases from (A) to (U) (**Appendix. B**) to produce an analytical system employing with the axis of monument's features (**Diagram 3.5**) to generate analytical systematic possibilities of monuments' Characteristics as well as, I have made a comparison between two monuments that are related in the physical appearance, but they are different in the reflection of ideas and meaning.

It was concluded, counter-monument's typologies are fundamentally growing from the classical monument's characteristics. I can't say that counter typologies are entirely different and has nothing to do with as far as I can suppose that in some monument both (classical/counter) characteristics are existing to shape a monument. For instance, the *Vietnam Veterans Memorial* in Washington, D.C. is considered as an in-between monument according to my findings. The subject matter of this monument is historical which memorializes Vietnam’s war, so it is a classical monument in its subject matter.

however, if we look at other characteristics of it, our perception would be changed, the monument urges people to seek totally for social victims who died during the war. So, it is regarded as a counter-monument based on its characteristics.

When I began to analyze multiple cases of monuments, I set a question to myself what makes them counter-monument is that any monument at each group has been the origin of persisted debate over how it must recall the past, interact with passersby through motivating them to pose many difficult questions.

In this study, I have got the comparative analytical model of monuments' characteristics (**Diagram 4.8**). It is a table which contains all the architectural typologies of 21 monuments from (A) to (U) (**Appendix. B**) were discovered through this research. This table also shows the hypothesis which was suggested previously, 'there is a real apparent transformation in architectural characteristics of monuments when they are transformed from classical to counter-monument.' (**H1**) This means the hypothesis was accepted and answered the study question due to the results I have got is identical to it. The possibilities have been inferred from the table of total characteristics for counter-monuments are appropriation, temporariness, and interaction. The presence of counter-monuments and their typologies uncovers new possibilities for confronting dominant stories and encouraging opening public memory to incorporate the perspectives of marginalized groups such as disability, feminism, and childhood subjects through using the same classical physicality.

One of these possibilities is 'appropriation' and it is the action of stealing something like thoughts or forms to create another without the owner's approval. This way is similar that happens in the monument's characteristics when the classical turns into counter-monument. It is considered one of the possibilities which capable in designing the counter-monument relying on classical physical forms and it is essential to recognize the difference of transformation between traditional and contemporary concepts of the reproduction for alternative futures. The appropriation is escorting the altering nature of counter-monument to perceive clearly the subjects of a new monument. In counter-monument, physicality and abstraction continuously stay



together because it can be no tangible piece without meanings linked. From this, I conclude that 'appropriation' also transforms memorial space in a perfect environment that saves memory as it mentioned our past to be performed to develop another one.

The second possibility that I can conclude from this study is 'temporariness.' The best-sustained characteristics of a culture are not permanent physical objects, however the procedures of making influences on other people and the environment. Counter-monument attempt to grow uncertain material forms which encourage the importance of meanings, as well as, filling the space of chaos between official presentation and private feelings. Counter-monument tries to turn out to be the site of contradictory meanings in temporary ways, as the place of cultural debate more than being the place of showing national identity. As a result, the idea of temporariness is so harmonic with an emancipatory character of the monument.

The last possibility concluded from this study is 'interaction.' Counter-monuments and its characteristics not just evoke but also allow us to discuss inner meanings of the past by posing multiplicity of interpretations that are combined with our feelings. Counter-monuments often become a welcoming element of the urban environment, which provides the viewer with a great opportunity of being vulnerable and supply her/ him with freedom of explanation and understanding a proposed monument.

Counter-monument is usually struggling to be perceived in the first sight since they attempt to connect the collective memory of violence with observer's experience. It works to inspire people toward 'participate in' and discover the foggy meanings of humanity, disability and lively future for the next generations. It sought to urge the viewer to play a game with the history and collective memory by walking through space or writing on an object to imagine ideas that otherwise appear challenging to show such as absence or loss.

I can also conclude that counter-monument was just an abstract and slightly weaken the construction of a monument. It also proved to reveal the counter-memory against itself. So, I can say that based on investigation results: all counter-monumental practices demonstrate that 'there is a discussion which has to be involved with.' Counter-monuments pursue to challenge or face traditional implications with meanings including purpose, subject matter, duration, style, and form, as well as relationships of

authoritativeness. Finally, the purpose of counter-monuments is not to present another tombstone. They are implicit not to console but to facing passers to demand interaction, to compel self-reversal and to let observer experience the ordinary space they constructed around themselves. Monuments would be remembered in the past, then are intended for the future and are planned to be active in the actual present.

I don't want to propose that for classical monument to be counter-monument that it must necessarily have all these characteristics which I have explored, nor the characteristics must seem in a specific order. However, I find it worth observing that at each monument's site; the characteristics apparently appeared in the same place (although they surely overlay one another). Again, we can assume that the counter-monuments 'characteristics are not entirely isolated from the classical typologies, but, emerge from them and develop later as a result of their demand to re-shape a new memorial representation in terms of content and narratives. Therefore, the classical and counter-monuments 'characteristics don't show like the contrast between two numbers like 0 and 1, but they attempt to overlap between them, particularly in the structural physical properties.

Consequently, the difference between these two kinds of characteristics is not similar to the binary system which only contains two colors, white or black, but rather quite similar to the color gradient without giving a deterministic and sharp judgment that this characteristic only belongs to this type of monument exclusively.

I think I accomplished a lot of with my analytical comparative models. And perhaps it would have been just as a powerful to do this as a deconstruction of each monument rather than a comparative model. When I said 'deconstructing each monument' it is to take a part of monument in detail. As Alois Riegl states, "monuments can be made to be monuments, they have to be recognized by society as monuments" same would be for counter-monuments, I guess. As a future case, you should probably take 4 or 5 examples from 4 or 5 categories and write about each one in deep details so that people get the specific stories. Future studies of counter-monuments should also explore each of these characteristics in relation to one another, in order to discover if specific

typologies are more effective in achieving the primary target of counter-monument representation.

In this part, I also suggest how we could construct a new memorial for Mosul's Ferry tragedy. Before few months, a ferry filled with people was sunk into *Tigris River* in Mosul (north of Iraq). More than 280 persons died there, because of our government and ferry owner's neglect. So, there is a piece of news to construct a new memorial for memorializing this loss, which reflects families' pain and shows the government's corruption.

In the coming days, a memorial to the ferry's martyrs wants to be erected in the city of Mosul. My suggestion is that how to get real people reactions for constructing a new memorial and how could it be according to their own reflections? What do they want to remember precisely in a new monument, is it necessary to remember sunken people, ferry, government's corruption, greed, neglecting as an alternative face of terror? Which kinds of characteristics of three groups of (Classical/in-between/counter) features we can follow or adopt if we suppose to construct a memorial for people who fell dead there? So, we conclude from this; further analysis is required to uncover how could the patterns and meanings of counter-monuments help appropriate audiences and curiosities in the present.

A future study may be studied later and is not covered in this research. The next researcher can focus on what the correlation between these monuments' characteristics and the violent emotional reactions of people towards monuments is? Is it possible that these characteristics will be tool for the destruction of a memorial if a specific feature is available without others? How can we make a monument acceptable to people if it will exist in a provocative context? That would be beneficial to understand people's public violent feelings versus any monument which evokes them undesirably.

There is a project focuses on this issue, the project's solution on how to deal with destroying the dictatorial monument, it is named *Decoding Dictatorial Statues*; a project was devised by Korean graphic design researcher Ted Hyunhak Yoon, is a

collection of texts and images presenting the visual rhetoric of statues in the public sphere (Yoon, T. Hyunhak. 2019). He asked a question, how can we decode sculptures and their languages, their materiality, and subject hood, their role as media icons and their voice in political debates? In this project, he wishes to focus on the visual rhetoric of the statues itself, not just inviting us to examine what history gets up on a base. This project presents a practical solution on how to deal with classical dictatorial monuments in our city. Furthermore, analyzing them to find out what is beyond a visual discourse to be a solution to perceive remaining of these monuments rather than going to choose destruction as a way to deal with them.

Another solution I presented in the project of Alicia Framis '*The Walking monument*'. Few visitors will ever have talked about the National Monument when they return home after their tour to Amsterdam, but some will have discussed *The Walking Monument*. Apparently neither as a monument nor as a work of art, but as an event to enjoy and experience with enough shock to remember. Furthermore, it does exist in the discussion on the temporary position, as ephemeral art projects can be taken out of the traditional art context which promotes social cooperation rather than relying on individualism to reveal social identity when the project was taken people as a constructed material to represent its meanings. Therefore, this project gave another vision in the creation of new monument.

Future researchers might thoroughly analyze a wide range of samples of contemporary counter-monuments which depict violence under various cultural and historical situations. Examination of their particular characteristics could reveal the different demands and anticipation which form a counter- monument as a critical response for what happened earlier. Little attention has been provided to these typologies; this prompted us not to have a complete understanding of finding new articulations to represent the counter-monument.

If I refer to the futuristic counter-monument how it will be, they will have to be created according to the specified circumstances that adapted with their essential characteristics. The designers of these futuristic counter-memorial may also have to shape the

storytelling differently, given the unexpected situation of possibilities. These potentialities may be like temporariness or interaction and appropriation; definitely, counter-monuments are exclusive in the way they activate collective memory together with a sense of anonymous.



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Columbus

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architecture biennale. This article was published by a daily architecture  
magazine, entitled 'Designboom'



# CURRICULUM VITAE

## Personal Information

Name Surname : Ahmed Muhi Hussein Nidawi  
Place and Date of Birth : Baghdad- Iraq/15-02-1992

## Education

Undergraduate Education : Bachelor of Science: Architectural Engineering -  
Baghdad University, Baghdad, Iraq-2015  
Graduate Education : Master of Science: Architecture and Urban Studies-  
Kadir-Has University, Istanbul, Turkey-2019  
Foreign Language Skills : Arabic (Native speaker)- English (B2) - Turkish (A2)

## Work Experience

Summer Internship - July 2013

Al-Nahrin University, Baghdad

Took part in studying the plans, sections, and facades of the new overall design of the University, designed by the architecture office (Mimar) in the United Arab Emirates.

3D Model Designer - November 2013

Orascom Construction, Baghdad

- I have developed architectural design skills while working with a team of architects on the Baiji Oil Refinery renovation project.

Architect – From October 2015 to June 2016

Amaer Architecture Office, Baghdad

- In charge of interior and exterior design of different residential and commercial projects.

Architect - From June 2016 to October 2016

Engineering Department of the Council of Representatives, Baghdad

- I was serving as an architect with a team of engineers to re-design the minister office's interior space in the Iraqi Parliament building.

3D Visualizer – From October 2017 to February 2018

Banner Group, Istanbul

- I was working as a visualizer to produce images for elementary school design in Mosul and working on the future IALD building by using Photoshop and 3dmax programs.

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## APPENDIX A

APPENDIX A: Images of monuments which represent violence as a subject matter

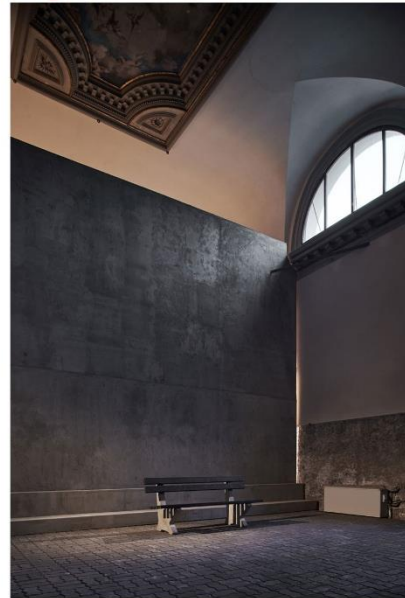
### A) Heroism



White nationalists carrying torches on Friday night surrounded counter-demonstrators on the grounds of the University of Virginia in Charlottesville



Discovering Columbus Monument, Tatzu Nishi, New York City, 2012.



A Weak Monument, The Estonian Pavilion at the Venice Biennale,

**Violence as the subject matter of Classical&In -between& Counter-monuments**

**A) Heroism**



**Hungarians stand over the toppled statue of Joseph Stalin on Oct. 23, 1956**



**Gift Horse- Skeleton Monument, Hans Haacke, London, 2014**

**Violence as the subject matter of Classical&In-between&Counter-monuments**

**A) Heroism**



**Saddam Hussein statue falling in Baghdad in April 2003**



**Young men in Ethiopia dismantle the statue of the Russian Bolshevik revolutionary leader Vladimir Lenin in Addis Ababa on May 23, 1991, two days after the exiled departure of Ethiopia's pro-Communist strongman Mengistu Haile Mariam**

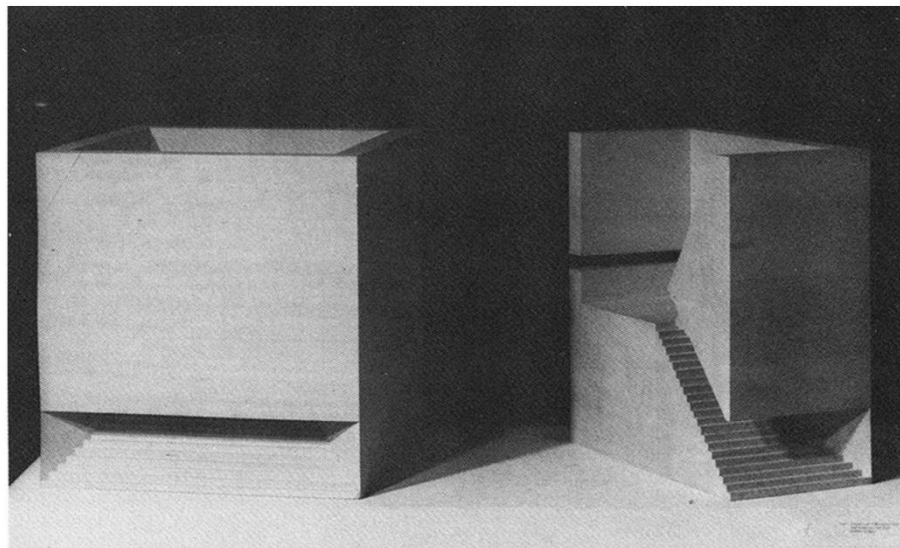
**Violence as the subject matter of Classical&In -between& Counter-monuments**

**A) Heroism**



**Elmgreen & Dragset's Powerless Structures, Fourth plinth, Trafalgar Square, London, 2012**

**B) Wars Between Countries**



**Original Drawings, Aldo Rossi Monument of the Resistance in Cuneo, 1962 (unbuilt)**



**Violence as the subject matter of Classical&In -between&  
Counter-monuments**

**B) Wars Between Countries**



**Maya Lin, Vietnam Veterans Memorial, 1982, granite, National Mall, Washington, D.C.**



**Martyr Monument, Ismail Fatah Al Turk, Saman Assad, Baghdad-Iraq, 1983**

**Violence as the subject matter of Classical&In -between&  
Counter-monuments**

**B) Wars Between Countries**



**Monument of the Unknown Soldier in Baghdad, Iraq, built by Italian architect, Marcello D'Olivo, based on a concept by Iraqi sculptor, Khaled al-Rahal, and constructed between 1979 and 1982**



**mémorial international de notre dame de lorette, built by Philippe Prost in France, 2017**

**Violence as the subject matter of Classical&In -between&  
Counter-monuments**

**B) Wars Between Countries**



**Soviet War Memorial in Treptower Park, built by Yakov Belopolsky, Berlin ,1949**



**The World War II Memorial, built by Friedrich St. Florian in Washington, DC, 2004**

**Violence as the subject matter of Classical&In -between&  
Counter-monuments**

**B) Wars Between Countries**



**The Victory Arch, Mohammed Ghani Hikmat, Khaled al-Rahal, Baghdad-Iraq, 1989**

**C) Genocides**



**Memorial to the Murdered Jews of Europe, Peter Eisenman, Berlin-Germany, 2005**

**Violence as the subject matter of Classical&In -between&  
Counter-monuments**

**C) Genocides**



**The Steilneset Memorial, built by Louise Bourgeois, Peter Zumthor in Vardo, Norway, 2011**



**Jasenovac concentration camp memorial, Bogdan Bogdanović, Croatia, 1966**

**Violence as the subject matter of Classical&In -between&  
Counter-monuments**

**C) Genocides**



**Armenian genocide memorial, built ny Arthur Tarkhanyan in Yerevan, Armenia, 1967**



**Slobodište memorial park, built by bogdan bogdanovic in Serbia, 1965**

**Violence as the subject matter of Classical&In -between&  
Counter-monuments**

**C) Genocides**



**Kazerne Dossin Holocaust Memorial, built by awg architects in Mechelen, Belgium, 2012**



**Berlin Monument to Gay Victims of Nazi Persecution Vandalized, built by Elmgreen & Dragset in Berlin, 2008**

**Violence as the subject matter of Classical&In-between& Counter-monuments**

**C) Genocides**



**Judenplatz Holocaust Memorial designed by the British artist Rachel Whitread for Austria,**

**D) Terrorist's Attacks**



**The National September 11 Memorial & Museum, Daniel Libeskind, Michael Arad, Peter Walker, New York-USA, 2011**



**Violence as the subject matter of Classical&In -between&  
Counter-monuments**

**D) Terrorist's Attacks**



**September 11 Memorials - Architecture of Remembrance, Tributes for Victims of the 9/11 Terrorist Attacks in New York, US**



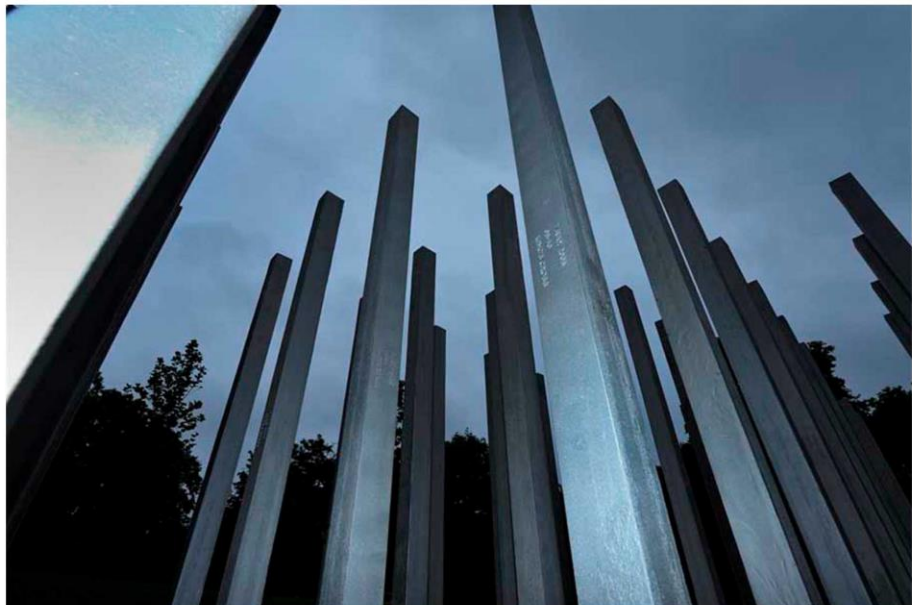
**Sousse and Bardo Memorial, built by George King Architects in Cannon Hill Park, Birmingham, England, United Kingdom, 2019**

**Violence as the subject matter of Classical&In -between&  
Counter-monuments**

**D) Terrorist's Attacks**



**15 July Martyr's Bridge Memorial in Istanbul, Turkey, 2017**



**Memorial to the victims of the London terrorist attack, The UK department for culture, London-UK, 2005**

**Violence as the subject matter of Classical&In -between& Counter-monuments**

**D) Terrorist's Attacks**

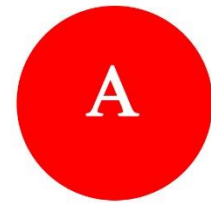
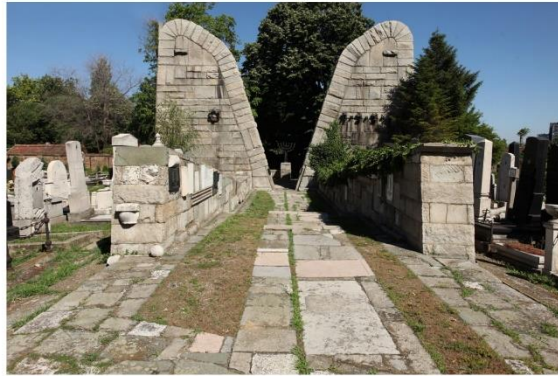


**Atocha Monument Madrid 11 March Mem Subject, it designed by Estudio FAM in Madrid , Spain, 2004**

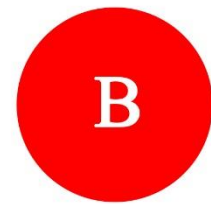


**Flowers and candles are placed at the Christmas market at Breitscheid square in Berlin, Germany, December 30, 2016, following an attack by a truck which ploughed through a crowd at the market**

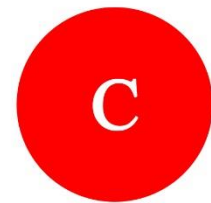
**APPENDIX B:** Images of monuments which assist to find out characteristics



**A:** Monument to Jewish victims of Fascist in Sephardic cemetery in Belgrade, 1951-1952



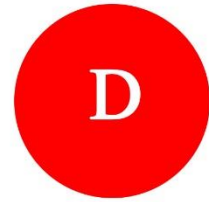
**B:** Memorial Park Slobodiste, Serbia, 1960-1965



**C:** Memorial Park Jasenovac, Croatia, 1959-1966



**D: Unknown soldier Memorial, Baghdad, Iraq**



**E: Anitkabir Memorial, Ankara, Turkey**

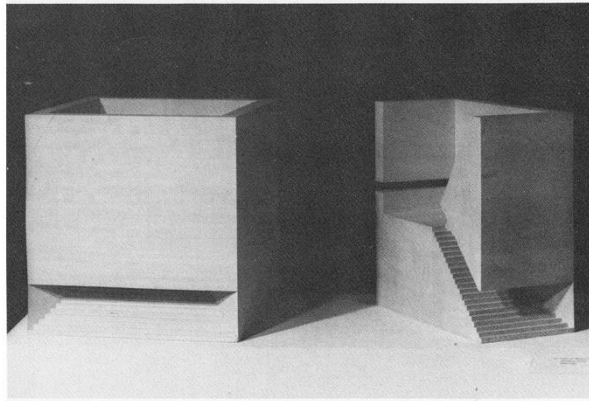


**F: Steilneset Memorial in Vardo**

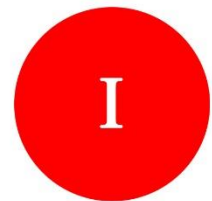




**G: International Memorial "the ring of memory" at Notre-dame de lorette**



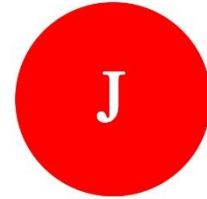
**H: The cuneo monument, Italy, By Aldo Rossi**



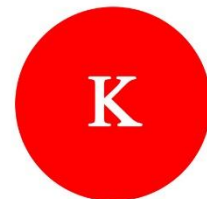
**I: Vietnam War Memorial Washington Dc**



**J: National September 11 Memorial Museum**



**K: Holocaust Memorial, Berlin, Germany**



**L: Holocaust memorial museums in Drancy and Mechelen**





P: Martyr's Monument, Baghdad, Iraq



Q: Liberation square, Baghdad, Iraq



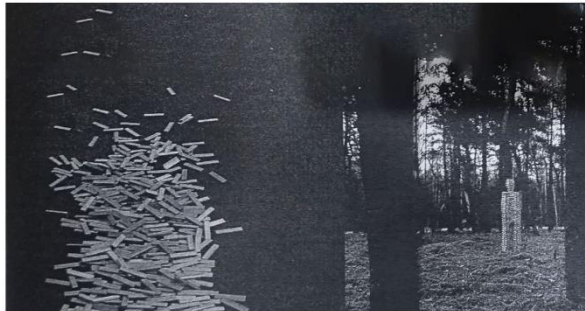
R: Weak monument, Estonian exhibition in Venice biennale, 2018







S: Discovering Columbus monument by Tatzu Nishi, New York city



T: Memory awoken by monuments and sculptures by Matleena Laine, Sarajevo



U: Memorial park Popa, Vrnjacka Banja, Serbia

## APPENDIX C: The description of three monuments as case studies

This appendix defines the explicit description of three different monuments that help us to know the characteristics of each monument by addressing the description of each monument through five terminologies selected to show all the physical and non-physical characteristics of this monument. All these terminologies support us in the analysis of monuments to comprehend the process of transformation in those characteristics is illustrated in chapter four.

### 1. Gift Horse Monument, London

#### Subject

Since 1965 Hans Haacke (German, born 1936) based in New York trying to make a new art movement called Institutional Critique which examines the uncomfortable and draws attention to often hidden relationships between art, power, money, politics, and market. Haacke made gift Horse monument as a commission for London's Fourth Plinth project (2014), that invites contemporary artists to fill the empty space in Trafalgar Square. The base for the futuristic public monument was left unoccupied because of a lack of funding. since 1999 it has a prominent temporary installation by artists. The blue cockerel has left Trafalgar Square's Fourth Plinth to be represented by a skinny pony (**Figure.C.1-2**). Gift Horse is a skeletal, rider less horse and a "wry comment" against the equestrian statue of William IV firstly proposed for the plinth (Batterspy, 2015). Haacke indicates an electronic LED bow is presenting a live ticker tape of the developed London stock prices connected round the bronze skeleton of a horse. It is being perceived as a symbol of the ravaging of the market (Weaver, 2015).



Figure C.1| **Hahn/Cock, a large cockerel by artist Katharina Fritsch, was installed in 2013.**

Figure C.2| **The sculpture "Gift Horse", which portrays a skeletal horse by German-born artist Hans Haacke, stands above Trafalgar Square after it was unveiled as the new commission for the Fourth Plinth, in London.**

## **Form**

“Gift Horse” (2014), horse: bronze with black patina and wax finish stainless steel fasteners and supports, bow: 5mm flexible LED display stainless steel armature polycarbonate face, 15 feet 3 inches’ x 14 feet 1-inch x 5 feet 5 inches. It is attracting wide public attention not because it is a horse of enormous size but because it is a skeletal contemporary sculpture of a horse (Goldstein, 2015).

Haacke got his inspiration from an inscription by the British equine artist George Stubbs (1724–1806) to produce a unique bronze horse skeleton that is more than 15- feet tall, twice the size of a real horse and weighs 4,000 pounds. In its initial display, Gift Horse was across the square from a statue of King George IV (1762–1830) sitting bareback, complementing the scale of George IV’s equestrian statue while confronting its notions. There is a large pretty bow; it reminds us of a ribbon tied to a present, clearly adorns the horse's right leg. Using LED lights embedded in the bow as a continuously attempt to show the market prices of the country's leading stock exchange to connect art and finance.

Why would the artist decorate a dead horse from the 18th century with livestock quotes from the 21st century? Haacke’s awareness of the historical background of Trafalgar Square mixed with his imagination in applying art as a platform to illustrate on established institutions could answer this question. The Square’s name celebrates the 1805 Battle of Trafalgar, the thrilling British naval triumph over France through the Napoleonic Wars (Hood, 2005).

There is a big column on top which occupies a sculpture of Lord Nelson, England's greatest naval hero, who was killed at Trafalgar — surrounding this column four large stone pedestals, which the British named the Fourth Plinths. Three of the four plinths display equestrian statues of military heroes. The Fourth Plinth was intended to display

a statue of king George IV on horseback. Then the British government decided to use this plinth as a public platform for showing a contemporary sculpture. Going back to the anatomical work of George Stubbs, as well as, the historical association between the British and their deep love for horses. This connection proposes the question as to why Haacke would create the skeleton a horse rather than the real horse. Haacke wants to remind the British of the precariousness of their empire and their poor economic situation 150 years ago that left the Fourth Plinth unoccupied. Then, Haacke has arrived at rescue- not with a statue of a real horse, but with the bare bones of King George's horse (Goldstein, 2015).

There is a political bite by using Gift Horse, the tickertape on the skeleton's leg is a warrant that warns people, money is the power behind the good and the bad in the world and the growing income inequality. Gift Horse is like a provocative tool which is almost surely an illusion to the Greeks' Trojan Horse that pointed to the saying "beware of Greeks bearing gifts." So, is Haacke telling us to be careful of agents bearing hot tips? (Goldstein). Haacke has always been interested in systems, and how they work, then he explored that political and social networks are part of that, they can't be escaped.

### **Site**

What's this public sculpture? A fatal artistic beating against capitalism, right here in the heart of the British capital in Trafalgar Square, the site of many massed political demonstration in British history. And, well, British capitalism itself? The most openly political sculpt on Trafalgar Square's fourth plinth since it was offered to contemporary art has been shown in London. Is it time for a revolution? Brands, systems and some massed crowds! It's all going to complain! (Charkesworth, 2015).

### **Visitor Experience**

London's city mayor, Boris Johnson, focused on the anti-capitalist sculpture at its unveiling day. Johnson, who unveiled the work, looked to pre-empt objection of the work, saying:

*“There will be those who say that this undeniably underfed beast ... is a symbol of the excessive pursuit of austerity and the [chancellor] George-Osborne-diet approach to life. But I say absolutely not,”* Johnson said

But the mayor added his own criticism of “this skinny quadruped” after some had shown surprise that he had not refused it before it was given an 18-month task on the plinth. He mentioned, in those tubular structure’s visitor will see expressed the dynamic infrastructure – the tube that necessity runs under the surface of any great city. The tubular structures that have got such a fantastic investment thanks to our consultant and playing a significant part in the highest economic recovery this city have ever seen (Weaver, 2015).

Ekow Eshun, the culture critic and chair of the Fourth Plinth Commissioning Group, who explained his opinion on Gift Horse sculpture *“was a very contemporary comment on the connections between power, money, and history which go to the heart of what London is as a city.”* He also said *“It’s a memento mori, it’s a reference to art history and to the fact that money is the hidden dynamic that fuels our city for good and bad. It’s a beautiful and poetic piece”* (Batterspy, 2015).

After the statue unveiling, Haacke declared the work that was partially relied on engravings by the 18th-century artist George Stubbs was a comment on the assumed “invisible hand” profits of the market defined by Stubb’s contemporary Adam Smith. Smith believed that people seeking their own interests could help society more than if they immediately tried to support it (**Figure.C.3**). Haacke told the Guardians newspaper, it’s a great chance to think about whether the invisible hand of the market does encounter welfare or there’s a misunderstanding, or it is entirely wrong (2015). He also explained the mayor’s interpretation was so strange, but he didn’t want to show how ordinary people saw this work.

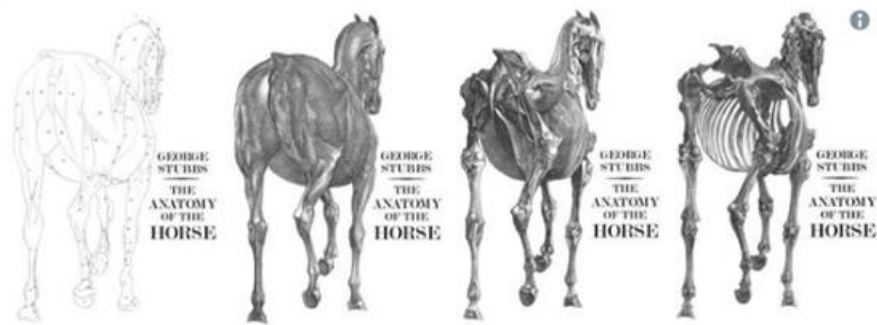


Figure C.3| 4 covers for Stubbs's breathtaking *The Anatomy of the Horse*, inspiration for new fourth plinth sculpture, *Pallas Athens*.

Tate boss Sir Nicholas Serota might have stated that it is “clearly about the fragility of power systems and the state and the financial systems.” But others (perhaps used to laughing at previous sculptures Hahn/Cock, Katharina Fritzch’s large shiny blue cockerel which remained on the Fourth Plinth before it) aren’t planned to take anything so seriously (Batterspy, 2015).

Passersby today seem impressed with Gift Horse monument, some of their describing it as remarkable and surprisingly. They love what sets up every year on the Fourth Plinth in Trafalgar Square. Its offerings have been attractive, funny and intriguing. Haack is pleased if his work triggers a public discussion. Of course, he would prefer it to be more or less along the lines which he aligns himself. If there are no reactions, that would be disappointing. Next installation we will see David Shrigley's enormous thumbs up. It's called Really Good, that is just suggesting for the complainers to disagree, at least we recognize that sculpture expected to be funny (2015) (Figure.C.4).



Figure C.4| David Shrigley with a maquette of his sculpture 'Really Good' which has been chosen to stand on Trafalgar Square's Fourth Plinth in 2016.

### Issues of meaning

As Haacke showed, the title of Gift house sculpture that means that something is off, he knows a little about British politics is that austerity that is the formal programme, so, the designer heard Johnson's question, the London's mayor, he was directly shocked. A few responses have blamed "Gift Horse" for being too didactic, even though Haacke frequently avoids questions about its meaning. He defines that to have a ticker on a skeleton structure .... [pauses] it's hard to recognize that as a festival of the stock exchange (**Figure.C.5-6**) (Morgan,2015). During the unveiling, both Johnson and Haacke escaped from inquiries about the work's meaning; Johnson sharply conscious of the sculpture's import during a time of harsh market austerity, and Haacke wants to leave the interpretation of his work to discover by viewers (2015).



Figure C.5-6| Hans Haacke, "Gift Horse, Proposal for Fourth Plinth, Trafalgar Square, London (2014).

Haacke would like to leave his work open to discussion as an attack on austerity. It is an invitation to make relations, but he doesn't want to give a visitor any directions about which connections are to be created. He is sure there will be a diversity of responses, as is typical of public art. He was a very fine artist who has consistently revealed those things that need to be expose to us. The fourth plinth had primarily been prepared to present a statue of William IV on a horse but was never finished due to the shortage of funds (Weaver).

The exciting point is that Haacke's Gift Horse is definitely the contradiction. It's the visual connection of what most of us recall all the time anyway; that we may be controlled by the hope of capitalist finance and the magic of business, but all that stuff is merely a dangerous illusion. The old caution against "looking a gift horse in the mouth"—meaning that a horse's value can't be evaluated only by checking its teeth, but as political statements go, it isn't precisely the communist manifesto (Charlesworth).

## **2. Discovering Columbus Monument, Tatzu Nishi, New York city, 2012.**

### **Subject**

Tatzu Nishi (b.1960, Nagoya, Japan) is known globally for his temporary works of art that change our experience of statues, common monuments, and other architectural details by enclosing them in temporary rooms since 1997 by applying the approach of reverse. Nishi profoundly changes the perception we have of monuments and the space that surrounds them. He gets them closer and makes them more accessible in a new, intimate and domestic dimension (Castiglioni, 2012). His works present the special public access to aspects of our urban environment and at the same time entirely change our understanding. For his initial public project in the United States, Nishi has decided to focus on the famous statue of Christopher Columbus (2012).

The marble statue, which up rises to more than 75 feet on a granite column, was created by the Italian sculpture, Gaetano Russo. It was uncovered in 1892 to celebrate the 400th anniversary of Columbus's first journey to the Americas. Even though, its visible public location, the statue itself is little perceived, noticeable just as a form opposite the sky or at a distance from the surrounding building (Designboom magazine).



Nishi's public project re-images the huge 13-foot-tall sculpture of Columbus being in a completely furnished, modern living room with chairs, tables, sofa, rug, and flat- screen television (**Figure.C.7**).

This decor displays the artist's representation of contemporary New York style. He also produced the wallpaper inspired by pictures of Americans public culture. Discovering Columbus presents both a different perspective on a historical monument and a surreal experience of the sculpture in a new circumstance. This new design allows us to take a journey up six flights of stairs to a fictional living room, Tatzu Nishi encourages us to discover for ourselves where the fiction may start (Desginboom magazine).



Figure C.7| **Discovering Columbus,2012. Credit: Tom Powel.**

### **Form**

Atop the monument is an enormous marble statue of explorer Christopher Columbus, who scans the city from his pillar some 75 feet above the street (**Figure.C.8**). He erects on a granite column emphasizing bronze ships' prows and anchors that point to his extraordinary journey with the Niña, the Pinta, and the Santa Maria. Supporting the column is a base decorated with bas relief plaques describing Columbus's journey in addition to an American hairless eagle, and a symbolic figure titled the "Genius of Discovery" (2012).



Figure C.8| **Discovering Columbus, 2012. Credit: Nicholas Baume, Jesse Hamerman**

The city's apparent statue of Christopher Columbus seems like standing on a large coffee table in an upscale New York domestic living room with killer views. Nishi has gained a nifty bit of Surrealist displacement without relocating the sculpture an inch (Smith, 2012) (**Figure.C.9**).



Figure C.9| **Robert Smith writes that "Mr. Nishi has achieved a nifty bit of Surrealist displacement without moving the sculpture an inch".**

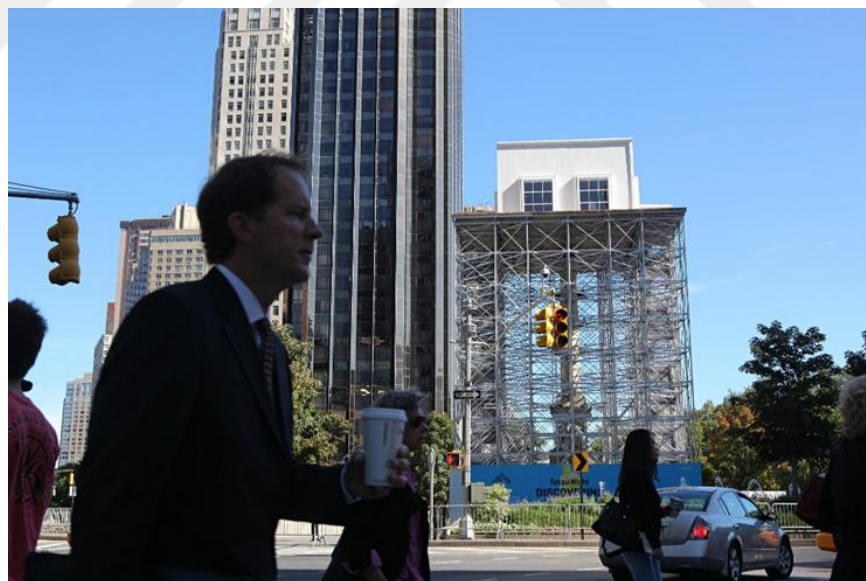
### Site

The statue is situated in the middle of Columbus Circle at the crossings of Eighth Avenue, Broadway, Central Park South (West 59 Street), and Central Park West. It is the main point from which all official distances from New York City are marked.

In 2005 Columbus Circle was developed to make it a more peaceful purpose for visitors. The roadways were modified, and the pedestrian walkways and crosswalks improved. A new granite plaza was placed with uniquely designed seats and rimmed with periodically planting beds, to create an oasis in the center of the circle. The interior fountain was lifted, allowing seating at the bottom of the monument, and was reinstalled with perimeter fountains which decrease the sounds of this busy crossroads (2012).

### **Visitor experience**

To observe the work "Discovering Columbus," visitors demand to get a free timed ticket with sign a statement, climb six flights of stairs and insert the white windowed box which has been created around the statue. The structure from the outside looks like the pristine outtake from home. An elaborate network of construction attractive metal scaffolding supports the structure above. An elevator is also possible to transport visitors to Columbus' figure quickly (**Figure.C.10**). After all, how often are we allowed to get up close and intimate with a 13-foot statue with Christopher Columbus?



**Figure C.10| Tatzu Nish's installation elaborates the network of construction scaffolding from outside.**

Once inside, visitors will face Columbus's figure, wearing the typical floppy beret and high Renaissance appearance, in a large interior bigger than many New York apartments over 800 square feet with 16 -foot ceilings (**Figure.C.11**). It is supplied with wood floors and other room's pieces of equipment. Journals and books are scattered on

the table near the statue. Guests hang out on the sofa as though they were watching the game at a friend's house. All interior items of furniture are bathed in natural light through four large windows facing in three room's directions (Smith, 2012).

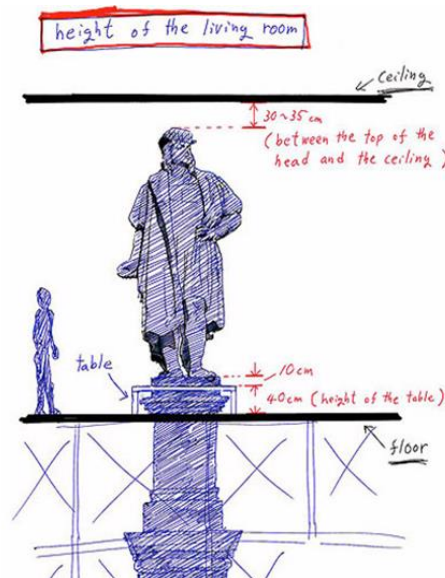


Figure C.11| A conceptual drawing by Tatzu Nishi.

Figure C.12| Artist Amy Jenkins stands beside Christopher Columbus: “Strangers sharing this experience suddenly started chatting to one another, asking, can you take my picture with Columbus?” (Photo © Amy Jenkins).

The sculpture, previously noticeable only from distant, is front and center, and it towers. Nishi's installation is provided to make visitor sit down and imagine Columbus and his legacy, along with the tendency of public art to dissolve into the background, while feeling a reasonable duplicate of someone's home.

A visitor may notice that the statue's gaze, up close, is slightly penetrating, possibly to defeat its high roost, or visitor can think the weather and pollution have diminished the marble to something that similar to cast concrete. Or he may enjoy the scenes of Central Park and experiencing the city from the same height as the Italian explorer or pick up to read a newspaper as if waiting in a doctor's office.

Robert Smith declared that in his article "At his penthouse, Tête-à-Tête with Columbus." He expected a bit more Surrealist bang for his six-flights Climb, something more like a painting by Magritte, but this impression was just lightly present. While the

domesticated Columbus statue is not as shocking as he thought it would be. Smith said that " It didn't seem all that out of place, or at least not nearly as odd or intrusive as some of Mr. Nishi's other efforts" (Smith, 2012).

Nicholas Baume, public art fund director, and chief curator said that Columbus is a permanent icon of exploration and discovery and the influence of Columbus circle is proof to his historical and cultural importance. Baume also continued to explain, when Nishi first visited the city, He became interested in this statue. He recognized that despite its central location, the sculpture is hardly visible as a lonely figure hiding in plain sight. So, Nishi felt it was necessary to give Columbus an apartment of his own. His new residence is open to inviting all of New York City, by raising up people's eyes, you can perceive things with a different perspective. That's the important point of it (Designboom magazine).

Nishi's installation works on many levels. Firstly, it takes a visitor to review Columbus, as both a monument and a historical character. Nishi's flying space also provides visitors a possibility to see what Columbus has seen for the prior 120 years. It's an opportunity to see New York from a different perspective that's never been available before. As Amy Jenkins states, the views are magnificent (Jenkins).

*"The common industrial exterior conceals an interior where the magic happens. From the anticipation of the people in line and the expanding street views, as you climb the scaffolding, to the surprising warmth of a room with inviting chairs and Columbus' stare, I felt like I was being invited to an Alice-in-Wonderland party. Was I tiny under Columbus or was I towering large above the city people below? Strangers sharing this experience suddenly started chatting to one another, asking, can you take my picture with Columbus? While others lounged about reading magazines left on the chairs. A convivial feeling hung in the air. I had a hard time returning to street level because the intimate, transformative experience was exactly what I love about art, but so rarely find"* (Figure.C.12).

### **Issues of Meaning**

In Nishi's works, you must go inside the attached wrapping and become part of this transformation. It also gives a slightly new perspective if hardly unforeseeable fusion of some popular art notions, between them site-specificity, found-object recycling, architecture re-creation, and interactive art.

Typical of such projects are self-referential touches, same the cute pink-gold wallpaper in this project, and the reason artist chose pink is, he thought that pink is the color that is most different from Columbus Circle (**Figure.C.13-14**). It highlights recurring images of American cultural symbols or monuments, like Elvis Presley, the Empire State Building, Marilyn Monroe, a hot dog and, somewhat more subversively, Martin Luther King Jr. and Malcolm X (Jenkins).



Figure C.13| **The wallpaper coating the interior of the temporary space depicts famous American figures.**

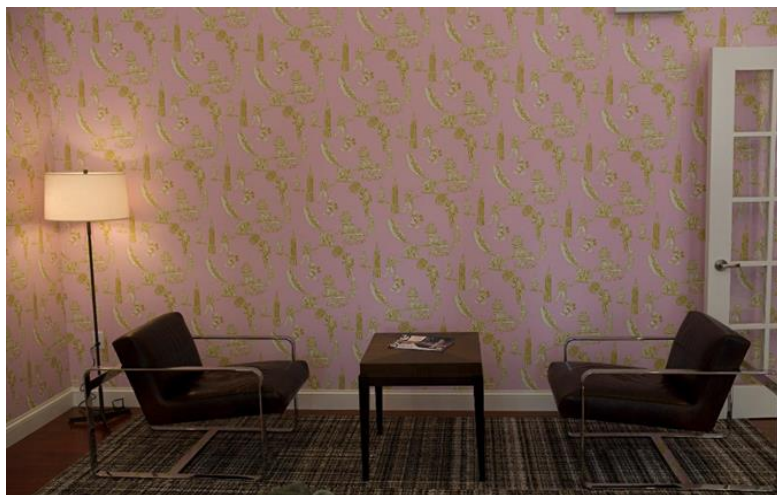


Figure C.14| **Bloomindale’s provided most of the interior decorations, which provide “a reasonable facsimile of someone’s home.” Ozier Muhammad/The New York Times.**

Nishi’s recontextualizing idea is an approach that moves well, giving each locale a lens with which to explore its neglected public landmarks, their forms, and symbolism, in exotic private surroundings. But this approach is also extremely dependent on those

landmarks. The selection of the Columbus sculpture is, on paper, the right one in terms of place and historical importance. But the statue itself that doesn't indeed rise to the occasion.

When you may go to see Columbus, you may end up your experience staying for watching beautiful views. Additionally, Memorable is a slightly worrying experience of what might be called radical privatization. In a time when the public domain is more controlled and privatized, the idea that public monuments could be combined into private spaces accessible only to the rich and powerful don't seem so far-fetched.

### **3. A Weak Monument, The Estonian Pavilion at the Venice Biennale, Italy, 2018.**

#### **Subject**

Following an extensive competition, the Estonian Architecture Center has announced "Weak Monument" as the main theme of the Estonian Pavilion at the 2018 Venice Architecture Biennale. The team designers Laura Linsi, Roland Reema, and Tadeáš Říha will produce a design that shows the "architecture environment as a layered and historically connected system," concentrating on projects from the current and more distant history (Ad Editorial team, 2017).

The head of the Estonian Architecture Center, Triin Ojari states that the successful proposal deals with an essential idea of architecture theory- the concept of 'weak architecture.' It is inspired by the Estonian architect Leonhard Lapin's 1970s notion project 'Anti-international Monument.' [...] This is a project," He also continues, which is looking to represent the legacy of Modernist architecture and its importance nowadays (Ad Editorial team).

*"weakness, creative ambivalence, and incompleteness in products should not be something to be ashamed of but would rather be a strength. Why not also a strength for Estonian architecture today and tomorrow."*

Says Triin Ojari

The project 'Weak Monument' examines the spectrum between the explicit image of the monument and the implicit politics of daily architectures: from the triumphal column to the pavement beneath it, through all that is in-between. The title of the pavilion is an oxymoron, a rhetorical tool that gives fresh perspectives on how to understand politics in any built form (Metalocus, Otero, & Olmo,2018).

The Estonian Pavilion at the 16th Venice International Architecture Biennale explores architecture's potential to be political, by comparing two different notions- weakness and monumentality. The project is a metaphor between monuments and politics and realize this and any built structure. Monuments stay on the margin of the architectural discipline while directly representing some of its various inner qualities, such as connection to the site, delimitation of public domain and ability for representation. Monuments express power explicitly and simply, but not everywhere. In Estonia, the concept of a monument looks like a strange invader. Its presence is limited, its tradition missing, and its form provoked through a visible cultural displacement. Marked, displanted and skewed, half destroyed and ignored; monuments stand in their absent surroundings as weird memorials brought from different lands. The statue on the square never declared the significant position we know from Western Europe. This semantic void lead attention to other, less exceptional architectures. Seldom a set of stairs denotes a common agency; sometimes a pavement displays symbolic. Instead of meanings engraved in marble and bronze, the implicit charge can be shown. If weaker then more relevant, for what is only implicit cannot be openly questioned. The Estonian cultural specificity has been more accordant with a broader present distrust of the monument as a symbol of oppressive power (Metalocus, Otero, & Olmo).

### **Form**

Overlapping suburban paving covers the former church's colored marbles, while a monument-like solid wall separates the exhibition space in two parts (**Figure. C.15**). Every day and unusual structures are made to occupy the same baroque interior. A scene is composed, that encourages the visitor to move onto, and through it (2018).





Figure C.15| Behind the wall. Weak Monument. Estonian Pavilion at the 16th Biennale in Venice 2018. Photograph by Tonu Tunnel.

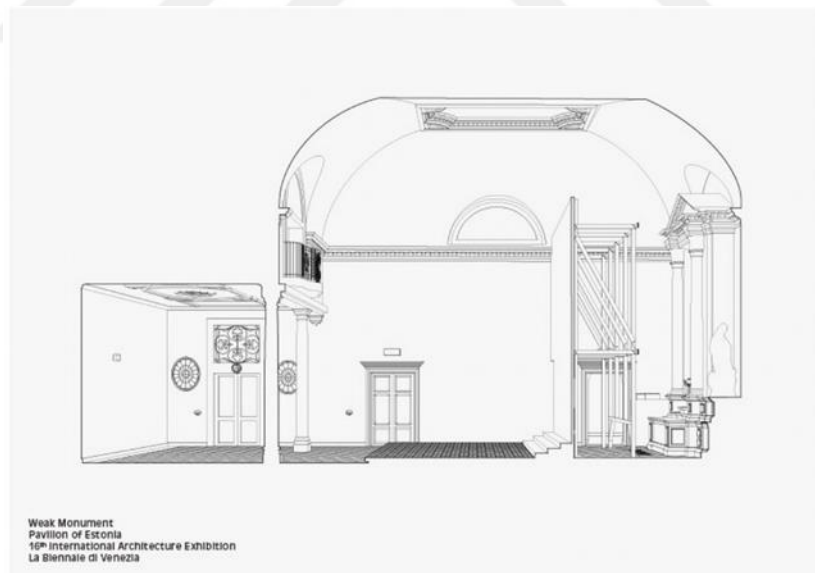


Figure C.16| A perspective section drawing of the Weak Monument installation, showing the construction of the installation within the baroque church.

The solid concrete wall in front of an altar that initially seems high and impervious can be passed (Figure.C.17), it is also being able to interact with this interstitial space.

Behind it, its physical structure and abundance of materials reveal. In this transitional space, an extensive collection of weak monuments is detected. Estonian and European examples are displayed through existing and recently selected photographs, through drawings and models, and in the catalog (**Figure.C.16**).



Figure C.17| **Entrance. A visitor seated on a bench within the installation of Weak Monument, during the opening of the Venice Architecture Biennale in May 2018. Photo by Tonu Tunnel.**

Weak Monument is a scenography- a monument attempts to examine the space it occupies. The room with a “monumental yet decadent spatial symmetry and hierarchy”, only meters away from the altar, there are two walls cutting the nave into two: one standing vertically, covered in concrete, and the other placed horizontally, explained as pavement in the form of a plinth, accommodating an everyday public seat (Taylor, James, 2018).

## Site

The Exhibition locates at the corner of Via Garibaldi, between the Biennale venues of Giardini and Arsenale, the Pavilion of Estonia – Weak Monument will change the rooms of the former baroque church of Santa Maria Ausiliatrice (Fondamenta San Gioacchino) that suggest traces of a monumental yet decadent spatial arrangement and hierarchy. The curatorial team identified all architectural elements — from triumphal columns to the pavement beneath — and created an interruption to the church (2018).

## Visitor Experience

*“Where does the monument stop, and the pavement begin? Sometimes maintenance or neglect may overstep the boundary. Sometimes the difference is diminished by a protest, sometimes by a demolition. Sometimes it is the history, the location or the material that blurs the exceptional and the everyday. In those moments that we present, something new occurs, not precisely aligned to how the monument is traditionally understood (Ines, 2018), says curator Tadeáš Řiha.*

Weak Monument attracts visitors to expand their understanding of how, where and why architecture can be perceived as political. According to the Weak Monument working method, it offers a diverse selection of architecture in paintings and personal photographs, drawings, and film stills, from associated European archives and small Estonian museum (**Figure.C.17**). Even though, far from conventional architecture method, all the cases are shown as architectural projects. The book, entitled “Weak Monument – Architectures Beyond the Plinth” includes five powerful parts: **The Ruin, The Gap, The Scaffold, The Base and The Shelter** – asking readers to rethink of the significance and potential of apparently ignored architectural forms within our public spaces (Ines).



Figure C.18-19| **Behind the wall. Weak Monument, the Estonian Pavilion at the 16th Biennale Architecture in Venice 2018.**

Behind the scenographic facade, there is a transitional space as the curators describe it. The paved concrete floor shifts from block paving to ply, making a connected wooden surface. It's prevented only by the marble dais of the altar, as well as, the baroque face, color, and iconography of the church are at once spatially reduced and metaphorically increased (**Figure.C.18-19**).

### **Issues of meaning**

Across millennia, monuments have provided shape to the only real public ground we experience. They avoid definition, expressing with apparently infinite variety the mixture of cultural ideas that organize civilization. Being with the stubborn of spatial gestures, they are easy to understand. We usually read from them relied on our own experiences- exchange, fear, triumph, commemoration, or remembrance. Whatever the context and during history, the monument has confirmed the ability to both recall and demand which no longer exists or that might be in time to appear (Taylor, James, 2018).

The evolution of the monument- its typological insecurity, nebulosity, and spatial diversity- is the focus of a Weak Monument. The curators claim that any faith in the monument's potential to continue is expired. While its signification is still generally recognized, for good or bad, they are anyway "acted against." In the village of Torma in eastern Estonia, there is a statue of a kneeling warrior was placed to face the East. When the East came a few years later, the monument was directed to face the West, who then began to change it again followed by the East, once more, made it met the West, before blasting it to pieces. The curators assume "monuments dance" (Taylor, James).

Weakness is instantly a reflection and a suggestion. It is full of opposites, multiplicity, and hidden meanings. In other words, everything that the traditional notion of a monument is not. It offers surely non-hierarchical structures, where politics is just inherent. It can be the pavement under the monument, the scaffold that permits for climbing the earlier unclimbable; it can be the gap created explicit or the destruction that encourages the imagination (Metalocus, Otero, & Olmo).

From here we can examine the role of a monument in the historical, contemporary and future communities. The purpose of the pavilion is to compare two different concepts. The monument is being an architectural device, that uses memory through form and tries to stop time. Weakness, instead, implies flexibility to improve and adapt. The proposal explores new characters and opportunities for the practice of architecture between these two poles (Welch, 2019). As Francis Bacon addressed over 400 years ago in Essex's Device (1595), “the monuments of wit survive the monuments of power,” this year’s Estonian Pavilion deserves to survive the crossing freaks of the past (Taylor, James).

