

Shoah *Recollections*

Contemporary Commemorative Architectural Representation of the Holocaust in Israel

Candidate **Lior Israel**

Tutors **Architect Anders Rubing** and **Visual Artist Eva Kun**

Project Description

Background

My project begins before I was born with the death of my mother's father, a holocaust survivor. Its more recent phase was launched with my mother's mother who passed away in September 2018, nearing 90 years of age. She as well was a holocaust survivor, yet with a completely different story than that of my grandfather. Although my grandmother was always rather reluctant to reminiscence and share her own and her husband's testimonies from the holocaust, her death marked for my family not only the loss of a beloved grandmother, but also a loss of direct and tangible connection to the holocaust. My grandmother's personal memory in its purest form is lost forever.

My thesis deals with the tension between *personal* and *collective* memories in relation to the holocaust, and how each affects its commemoration; in particular, how these memories are represented in architectural commemoration of the holocaust in Israel today.

My principal claim is that within the Israeli society, where holocaust commemoration has always been ever so present, its public manifestation has regularly

been linked to, and affected by, the living-personal-memories and testimonies of the victims. Nowadays, however, we are nearing the inevitable moment in time in which the very last holocaust survivor passes away. Alongside this human loss, perhaps a greater loss will be sustained to the complete disappearance of personal memory from this monumental historic event. For the first time since the end of the second world war, our memory of the holocaust will be solely shaped by top-down narrated collective memory, without any possibility whatsoever to offer any organic, supplementary or counter personal memories, that were compiled bottom-up.

One can therefore contemplate on the dramatic metamorphosis of memory within only a mere lifetime of a person; while in 1945, right at the end of the war, the holocaust was mostly portrayed by many, unarranged small stories of individuals - whereas some 80 years later, its memory is constructed so often by politicized agents of memory.

My firm belief is that within the way we remember the holocaust, and in particular the way it is remembered

within the Israeli society, this heavy-weight swift in memory balance from the *“possibly-personal”* to the *“inevitably-collective”* should contextualize a new discourse in the field of holocaust commemoration and how it is presented in the public sphere.

With the final loss of the personal memory of the events, I suspect the instrumental collective memory of the holocaust will be hijacked in all directions as to reconfirm and justify current behaviour and actions. Some may even be completely detached and unrelated to the true memory of the holocaust. It is, in fact, vital to note that with the advanced age of most holocaust survivors and the natural occurrence where they become less involved in our contemporary lives and lifestyle, I believe the process described has already begun.

Where & Why

My memorial is built in Tel Aviv, Israel, in the north-western end of the Independence Park. It is located on the edge of a cliff overlooking the sea. The exact site was eventually chosen due to its ad hoc, under-planned, *daily functional use* as a route connecting the seafront promenade and the higher cliff.

In the planning of my memorial, I used this daily function as an *anchor* and a *trigger* for the design. The simple and “daily” function ends up working side by side, yet in sheer contrast, to the “sacred” essence of a holocaust memorial. Consequently, this action combines the “mundane” and the “holy” in a non-

traditional manner for a commemorative memorial. This gesture therefore challenges the concepts of what and how remembrance of the holocaust in Israel may become.

It is important to stress out that the combination of “daily” and “sacred” into the commemorative building is a *key design factor*, rather than an afterthought and by-effect of asserting a commemorative trait onto an object or space of daily use; such as putting a commemorative plaque on a bench. The different order of actions and their rearranged hierarchy generate a dramatically different meaning.

Expanding the Canvas of Memory Representation

My intention, despite of it being completely experimental in its real-world likelihood, was to plan an Israeli holocaust commemorative site that would not reproduce or reinterpret the same approaches and gestures that previous memorials in the country have. I wish not to impose memory that reflects the genocide, but rather, bring forwards fractions of memories of the victims and their lives.

In its essence, public architectural commemoration is a specifically complex and expensive representation of memory. This “right” for commemoration is typically reserved to the stronger powers in the social structure - id est, formal authorities such as a municipality or the state. As such, the memory put on pedestal adheres to the consensus of a top-down narrative, affected by collective memory. This way of commemoration

leaves little to no room for any public, yet personal, expression of memory.

A relevant question may be asked as for what the importance and role of specific and personal memories in the public sphere are. Since I am uncertain of my ethical answer and the deep moral value of this action, I will leave my answer in the strictly functional and technical fields.

Firstly, whether I like it or not, attributing greater importance to “the individual” and “the personal” is a key trait of the contemporary zeitgeist; at the same time, since it is a relatively young construct that is no more than a couple of decades old, we will only understand its full scope and affects in hindsight.

Secondly, our modern-day means of expression - for example, our immediate access to cameras and our ability to easily reproduce and print images - allow and call for a greater emphasis on “the individual” and “the personal”; whereas previously any public display of private memories and personal family history was merely impossible or vastly expensive, technology has made it both accessible and cheap to convey such personal commemoration to the public domain.

The Project

The design of the memorial consists of both tangible objects such as building materials, flora and physical spatial elements - in combination with intangible elements such as light, shade, colour, smell and

ambience. The effort is made to produce a coherent phenomenological experience which is unlike other holocaust memorial sites in the country: A place and space where the cultural aspects are derived from the sensory perspective.

Conclusions & Summary

As stated, the core of my intention is to open up the discourse. I *do not* attempt to rectify past and present expressions and *do not* claim there is anything wrong with the existing memorials. However, I do want to offer another voice for expression or outlook on what memory of the holocaust can be made of. At the same time, my memorial suggestion is *not* by any means a final answer, but instead, a mere example for concretization of an idea. It attempts to offer a wider canvas of representation for different memories, originating from different sources, that would in turn enhance and fill-in the missing pieces that the top-down narrated collective ethos cannot provide.

Architectural representation of any memory is undoubtedly a challenging task, if not a rather difficult one. By offering my experimental and unconventional design for a holocaust memorial, I find that the biggest difficulty I faced time and time again was to escape from the norms, conventions and architectural gestures I am familiar with - many of which are without a doubt examples of good architectural practice. My biggest self-criticism for my design is that perhaps I did not go far enough. Perhaps I did not experiment with the truly unthinkable and the

outrageous.

However, I do believe my architectural suggestion is successful in being unlike existing holocaust memorials in terms of the vast range of experiences it allows and the strong nondetachable connection between the “mundane” and the “sacred”. In addition to that, unlike existing holocaust memorials, the public participation in my architectural suggestion truly turns this holocaust memorial into what it can become.

Without the personal memories of the deceased holocaust victims and survivors, brought onstage by bottom-up, self-proclaimed agents of memory - id est, the family members and friends - what would make this specific array of walls and light a holocaust memorial?

And at the end of the day, this holocaust memorial is all about commemorating people and their lives, rather than remembering the atrocities inflicted to them against their will.

Master's Thesis in Architecture



Booklet I

Part I · *Program*

Part II · *Anthropology Essay*

Shoah *Recollections*

Contemporary Commemorative Architectural Representation
of the Holocaust in Israel

Candidate **Lior Israel**

Tutors **Arch. Anders Rubing** and **Ms. Eva Kun**

Please note this booklet contains two parts

Part I · starting page 4

Program

Part II · starting page 78

Anthropology Essay

Forming Collective Memories

Part I · *Program*

Part II · *Anthropology Essay*

Shoah *Recollections*

“It is obvious that the war which Hitler and his accomplices waged was a war not only against Jewish men, women, and children, but also against Jewish religion, Jewish culture and Jewish tradition – therefore Jewish memory.”

Eliezer “Elie” Wiesel (1928-2016)

Table of Contents

1 • Introduction	8
Credo and Intentions	
2 • Case Study	22
The Armenian Genocide	
3 • Precedence	30
Ha’Shoah - The Holocaust	
4 • Insights	42
Expressions of Thoughts	
5 • The Project’s Location	50
Where and Why	
6 • Design Approaches	56
Initial Design Concepts	
7 • Expected Outcome	64
and Modus Operandi	
8 • Glossary	68
Term Definitions	
9 • Predicted Schedule and Curriculum Vitae	72

1 · Introduction
Credo and Intentions

Jewish Tradition

The Commandment to Remember

I have always believed that the first step in remembering and commemorating the holocaust is closely affiliated with the Jewish *mitzvah* (see *Glossary*), id est the “divine commandment” of “*Thou shalt not forget*”.

Arguably the best example for commemorating this mitzvah is implemented in the Jewish rituals, traditions and practices of telling the story of Exodus.

Once a year, every year, every single Jewish child, woman and man, get together for the festive feast of Passover-eve and for the reading of the *Haggadah* (see *Glossary*) - the Jewish script which accounts for the story of Exodus. A memory that has been kept alive for over 3000 years and has been passed-on from generation to generation.

The Passover Haggadah contains the scriptural commandment for each Jewish person to “*Tell to your son*” the Jewish People’s liberation story from slavery in Egypt, until reaching the promised land in the Land of Israel. The text reads:

“And thou shalt tell thy son in that day, saying: It is because of that which the Lord did for me when I came forth out of Egypt.” Ex. 13:8

The meaning of this verse is that every Jewish generation should consider itself highly privileged for its own liberation, and consider it as if the accounts of Exodus had happened to each and every one of us individually.

Examination of this very concept with modern-day historical context of the holocaust, leads me to the thought that the ritual must remain essentially the same. The Jewish obligatory tradition of telling the nation’s history, the collective shared past, and passing on forward the memory from one generation to another, must also apply to the testimonies and memories of the holocaust - just as it did with the story of Exodus.

In other words, every Jewish generation should feel the sentiments, sorrow and grief of the holocaust as if it had happened to itself. The ethos of survival as

individuals and as a nation is a duty that belongs to each and every one of us.

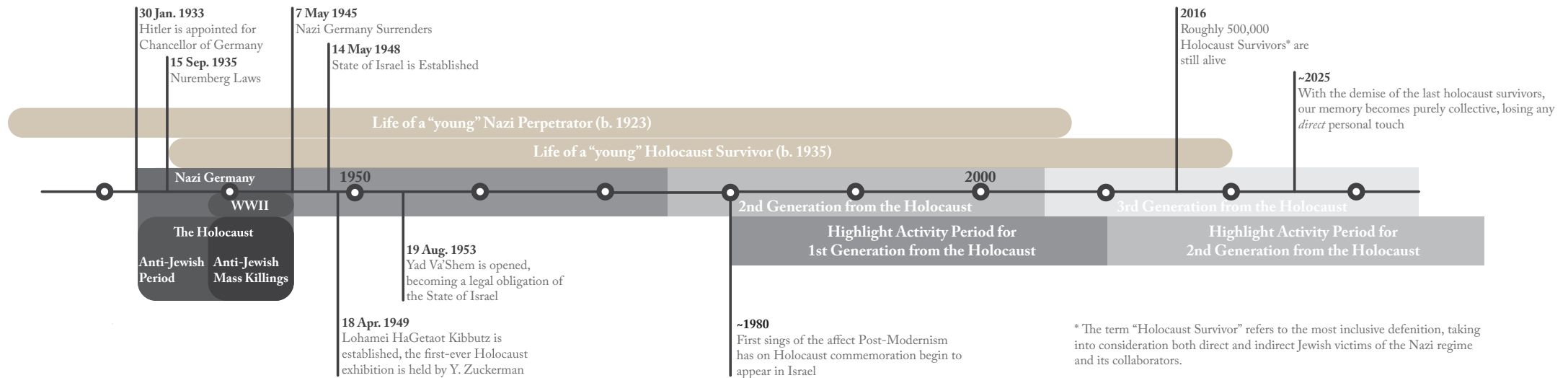
It is our honored *moral obligation* - not only to the survivors and to ourselves, but first and foremost to all the millions who did not survive to tell their own story, and just as much, to all future generations.



The *Haggadah* of Passover carries on the story of Exodus from generation to generation. It is a Jewish commandment to remember these events and to tell them to one’s offsprings year by year. Should a similar custom be adopted as for the memory of the holocaust?

Timeline of Memory

Analysis of nine decades from the end of the Second World War, in correspondence to each generation's affiliation for personal and collective memory.



Shoah Recollections Background and Context

The personal story behind this project begins before I was born, with the loss of my mother's father, a holocaust survivor. His wife, my grandmother, a holocaust survivor on her own, with a completely different story than that of my grandfather's - passed away on September 2018. She was nearly 90, and was in a progressive state of dementia. Her death meant for me and my family more than just the loss of a beloved grandmother - it maked the end of our first-hand contact to the holocaust.

My grandmother was never very collaborative on sharing her own and her husband's full memories and traumas from the holocaust. Their stories remain, to large extent, a mystery to me - a puzzle of thousand pieces, full of many gaps and parts left unknown. Parts I know I will never be able to recover.

Growing up in Israel, especially during every *Holocaust Day of Remembrance*, we, the school children, were given the privilage to have a direct contact with

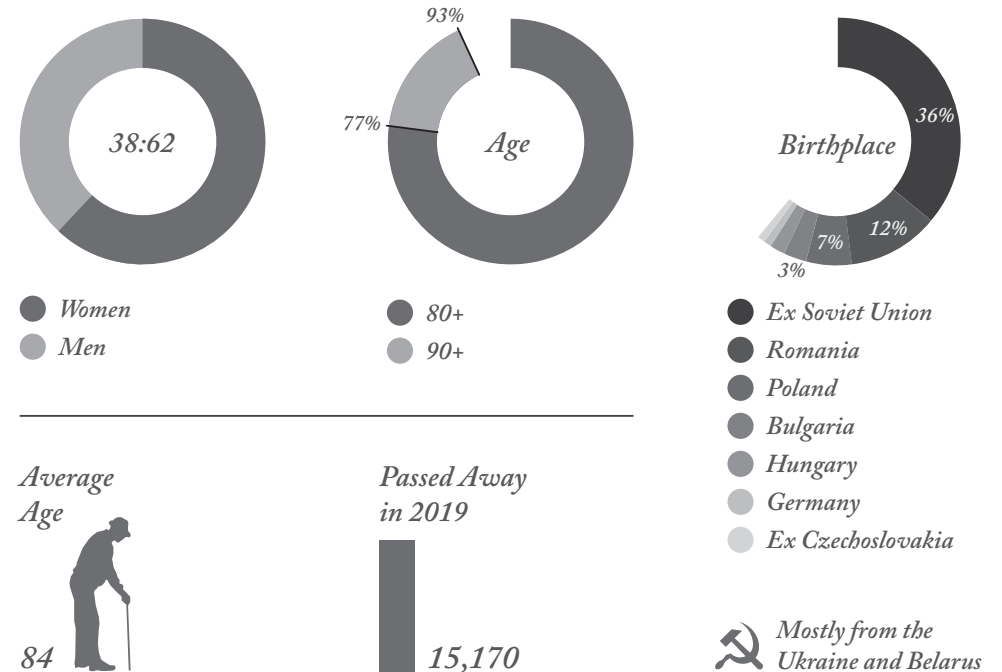
holocaust survivors; we met them, set around them and heard their personal stories and testimonies - each according to his/her own ability to share and tell. Many of the survivors found that sharing their stories was a heart-breaking, exhausting task. Yet, they always highlighted the importance of their testimony being passed on to us - the future generation - as they hoped and asked that we will carry on their personal memories.

Analysis of Personal Memory versus Collective Memory

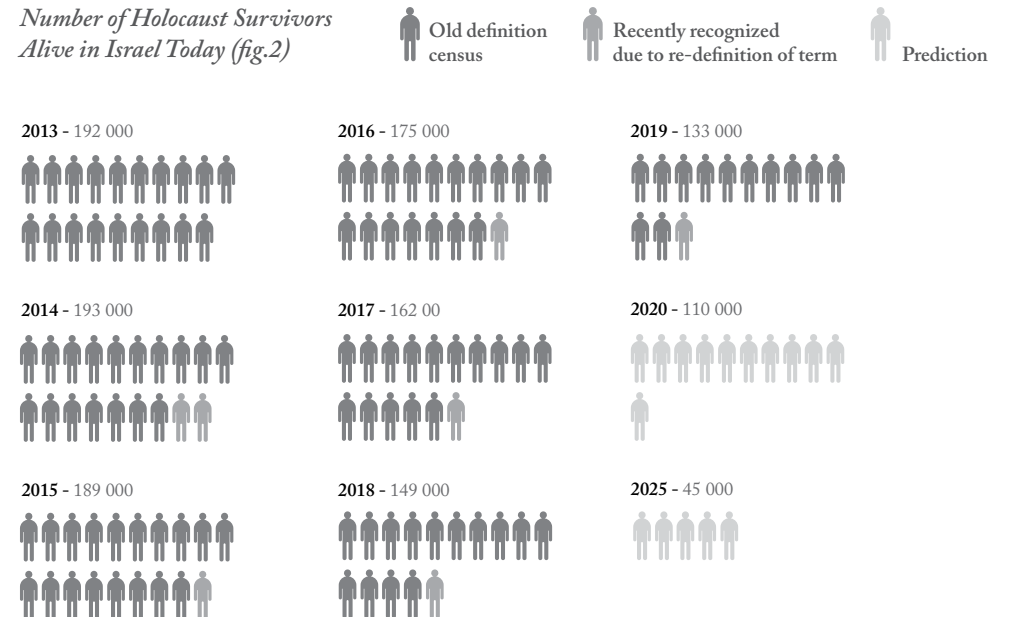
We are now on the break of the *first* of *two* crucial moments in time, in relation to how the holocaust is to be remembered. These moments, each in its own manner, will mark the point of no-return in the process of changing the memory of the holocaust: from a *Personal Memory* for many, to a completely non-personal, top-down narrated *Collective Memory*.

For additional reading, kindly be referred to my anthropology essay on Part II of this booklet:

Holocaust Survivors in Israel



Number of Holocaust Survivors Alive in Israel Today (fig.2)



Forming Collective Memories - Commemoration in Israel; An essay that further explains the differences between Personal Memory and Collective Memory.

In order to better explain the concept below, I created the *Timeline of Memory* on page 12.

Phase I

This phase is the most relevant for my work. In reference to a 30-year length for a generation (see *Glossary*), we are nowadays facing the highlight period of *3rd Generation Survivors* from the holocaust. During the period of this generation, both the last remaining *Nazi Perpetrator*, and later, the last *Holocaust Survivor*, will pass away. This moment will mark the end of any possibility to encounter a direct contact with someone who was actually there. Who was actually a player in this giant historic event.

Phase II

This phase is important for the analytical understanding and therefore worth mentioning. Although it is *non-relevant* to my work. This phase is expected to take place during the 5th or 6th generation from the holocaust,

when all the last individuals of the *3rd Generation from the Holocaust* are going to pass away. The last individuals who had a true direct contact to someone who experienced the holocaust with their own flesh and blood, will be gone. This moment will seal the completion of the transformation of holocaust memory from a possibly personal to purely, solely collective memory.

Another piece of information shown in the *Timeline of Memory* is the "Highlight Activity Period" for each generation - the meaning behind this concept tries to summarize the most important mass of creation for each generation.

It is clear that an individual has to acquire a certain amount of knowledge and abilities before it is able to start producing and intervening with the world - I therefore defined this "learning period" as the first 35 years of one's lifetime, leaving him/her approximately another 30 years to produce the highlight of their creation. All in all, this is done mostly during the following generation's first 30-year period. This analytic concept is especially true and prevalent when reflected



Uri Chanoch (1928 in Kovno, Lithuania - 2015 in Kfar Shmariyahu, Israel) a dear personal acquaintance; A survivor of the Kovno ghetto and of Dachau Concentration Camp, a relentless fighter on behalf of the rights of holocaust survivors from Lithuania and the rest of Europe. Passed away at the age of 87 on September 1st, 2015. May his soul rest in peace.

into the accounts and boundaries of the profession of architecture. Although minor exceptions do occur, one may begin his/her highlight creation period only a little earlier or let it last a little longer than a mere 30 years.

It is important to note that according to this analysis, it is now the time of the *2nd Generation from The Holocaust* to have its highlight creation period. Meaning, it is the duty of *my generation* to reflect, discuss and represent the importance of *our epoch*, as explained in **Phase I** above.

Creation in Context and Project Description

Having explained the background for the project, it is now time to further discuss the context in which is it to be created. As *Collective Memory* is not bound for restriction of space and time, it is obvious that the center of gravity for commemoration of the holocaust inevitably takes place in **Israel** - despite the country being physically distant from the places of occurrence of the atrocities, and being 8 decades remote in terms of time. It was the people, the holocaust survivors, that brought

their memories with them to Israel, the Land of the Jewish People, and now, as the survivors pass away, their memories become the duty, the historical weight to carry on forwards for the following generations.

A common understanding is that both *art* and *architecture* are always in reflection to their *zeitgeist* - a mirror image that represents the society, time and place in which they are created - it is therefore understood that a dramatic changing point in time, as explained above, must have its consequences and effect on how we commemorate and represent the memory of the holocaust. This statement is true anywhere, and is especially relevant in Israel - where holocaust commemoration is so prevalent.

My project will try to investigate, explore and suggest within this exact metaphoric crossroad; *Contemporary Commemorative Architectural Representation of the Holocaust in Israel*.

In doing so, I wish to raise the flag of the following **Thesis Questions**; which are my personal dilemmas of the project:



Commemorative Holocaust Architecture in Israel, 1950s; Ohel Yizkor (Jerusalem, 1957 / *Top*) and Ghetto Fighters' House (Kibbutz Lohamei HaGetaot, 1959 / *Bottom*)

I. As we are nearing the death of the last remaining players of this monumental historic event, both perpetrators and victims - *How and in what manner should these key facts transform and/or effect the artistic and architectural representation of the holocaust in Israel?*

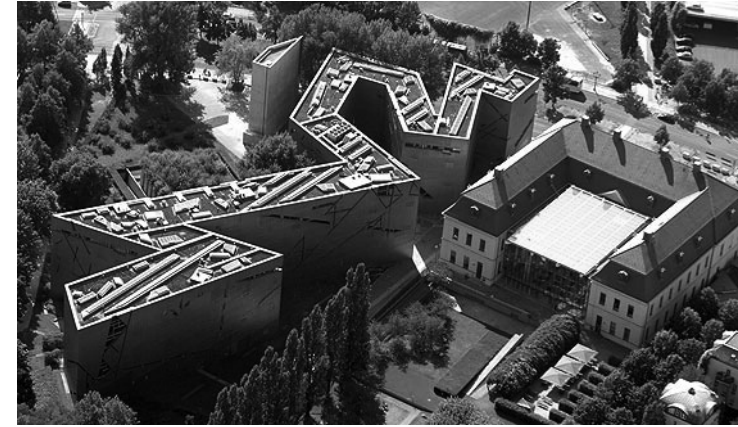
II. When the memory of the holocaust finally loses any possibility for immediate and direct human connection to this historic event - *How do we adjust our methods of commemorating accordingly - do they require an update or a newer approach?*

III. *Must we use contemporary means, unavailable to previous generations, in order to retain, preserve and maintain a dimension of a somewhat personal aspect of holocaust memory? Does it, in fact, make any difference within the much greater sea of collective memory?*

Alongside the questions above, a cardinal point worth mentioning is my attempt to *challenge* the “more traditional” approach of commemorating the holocaust in Israel - an approach that often emphasizes and marks the memory of destruction and the atrocities inflicted on the victims.

As much as this intention is understood, justified and vital, I still believe it is now the opportunity to expend the sheet of commemoration to address what could not have been said before.

As our memory turns from personal to collective, and as views that deny and minimize the Holocaust become more frequent, outspoken and loud - our primal task would be to fight back not only using the proofs for the acts and deeds of the Nazis and their collaborators, but also via further strengthening the somewhat-lost personal memories of the victims.



The Jewish Museum Berlin, planned by *Daniel Libeskind*, opened its gates in 2001. It is a museum which intends to commemorate two-thousand years of German-Jewish history. I personally view this case an interesting, somewhat peculiar, “*role reversal*” between today’s Germans and the Jews in Israel. One may claim that it is the role and duty of the perpetrators, the German nation, to remember its own dark past as the only path towards their own brighter, democratic future. Therefore - a museum such as Yad Va’Shem should have been located in Berlin, rather than Jerusalem. On the other hand, it is the role of the Jewish people to commemorate and remember its own rich history which was almost erased, not just the tragedy of the Holocaust - therefore, a museum such as The Jewish Museum Berlin should have been located in Jerusalem, rather than Berlin. A theoretic explanation to this “*role reversal*” may be found with the “*ease*” of memory - it is probably easier for all sides to let the other remember its own memorial duty

2 • Case Study

The Armenian Genocide

The Armenian Genocide

Medz Yeghern - "The Great Crime"

Known as the first grand scale genocide of the 20th century, lasting between April 1915 and in various degrees, well into 1923. During that time, the Ottoman Empire's government (the predecessor of our time's Republic of Turkey) systematically exterminated and displaced its minority Armenian civilian population. An estimated 800,000 to 1,500,000 victims were murdered, while other hundred of thousands were ethnically cleansed and turned into stateless homeless refugees. By 1923 virtually the entire Armenian population of Anatolian Turkey had disappeared.

The Ottoman Empire, ruled by the Turks, had previously conquered lands extending across West Asia, North Africa and Southeast Europe. The Sultans (Mehmed V, Mehmed VI and Albulmecid II) practiced Islam as martial law of the Empire. The Armenians, as other small Christian minority within the controlled land, lived as second class citizens subject to legal restrictions which denied

them normal safeguards. Neither their lives, nor their property, were guaranteed security. As non-Muslims they were obligated to pay discriminatory taxes and denied participation in government.

The genocide took place during and after WWI, and implemented in two phases:

I. The systematic and planned killing of the able-bodied men through massacres and forced labour.

II. The militarily forced ethnic cleansing through deportation of women, children and elderly by death marches towards the Syrian deserts. The deportees were deprived of water, food and often the subject of mass rapes, robbery and massacres.

Most perpetrators of those implicated in war crimes evaded justice and many joined the new Nationalist Turkish movement led by Mustafa Kemal Ataturk.



Image shows Armenian deportees sleeping in the street in 1915 in the Syrian province of the Ottoman empire. These are mostly women who had lost their families



An image of a starving Armenian orphan taken by John Elder. More than 150,000 Armenian children were left parentless by the end of 1918

These atrocities intentionally inflicted lead to the near elimination of the Armenian population in Turkey. The surviving refugees spread around the world and eventually settled in some two dozen countries on all continents of the globe. Triumphant in its total annihilation of the Armenians and relieved of any obligations to the victims and survivors, the Turkish Republic adopted a policy of dismissing the charge of genocide and denying that the deportations and atrocities had constituted part of a deliberate plan to exterminate the Armenians. When the Red Army sovietized what remained of Russian Armenia in 1920, the Armenians had been compressed into an area amounting to no more than 10% of the territories of their historic homeland.

The Armenians annually commemorate the genocide on April 24 at the site of memorials raised by the survivors in all their communities around the world.

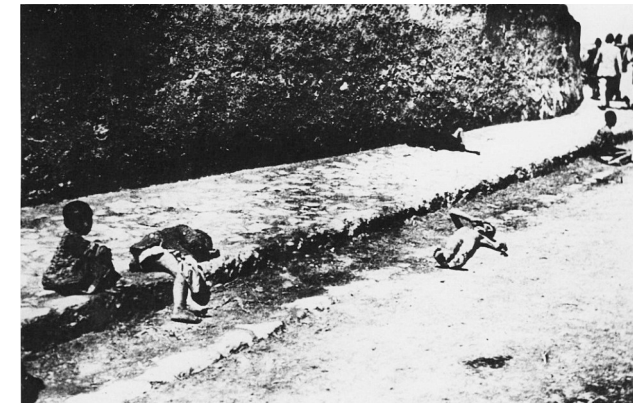
As of 2015, only the modest number of 29 national states have recognized these events as a genocide. The governments of Turkey and Azerbaijan are left to

be only ones that outright deny the the historical facts of the Armenian Genocide.

Many scholars consider the Armenian genocide to be the precedence and 'example' that paved the way to "*die Endlösung der Judenfrage*" - **The Final Solution to the Jewish question** - the Nazi euphemism to the systematically exterminate the Jewish population, known as The Shoah, or The Holocaust.



Orphans of the massacre resting. Hundreds of thousands of Armenians were forced from their homes in Anatolia and herded towards the wastelands of Syria



'Abandoned and murdered small children of the (Armenian) deportees' by Wegner. Taken in 1915 or 1916

Images courtesy of the Armenian National Institute - Yerevan

Tsitsernakaberd

The Armenian Genocide Memorial Complex

Completed in 1967, The Memorial Complex in Yerevan, commemorating the Armenian genocide, is dedicated to the memory of the 1,500,000 Armenians who perished in the first genocide of the 20th century, at the call of the Ottoman government. The Genocide Monument has since become a pilgrimage site and an integral part of Yerevan's architectural history. Situated on a hill, overlooking the city and dominating the landscape, it attempts to come into harmony with its surroundings. The austere outlines convey the spirit of the nation survived by a ruthless campaign for its extermination.

The complex occupies 4,500 square meters of territory and consists of three main buildings:

I. The Memorial Wall

II. The Sanctuary of Eternity; Memorial Hall & Eternal Flame

III. The Memorial Column : "The Reborn Armenia"

Before reaching the central part of the monument, visitors first observe the 100-meter long basalt Memorial Wall with destructed communities names of engraved in marble. The names include the Armenian populations that were massacred by the Turks during the Genocide. Since 1996, the last portion of the Memorial Wall houses glass casings that contain soil taken from the tombs of political and intellectual figures who raised their protest against the Genocide.

As part of the monument, an arrow-shaped stela of granite, the 44-meter high obelisk, symbolizes the survival and spiritual rebirth of the Armenian people. Partly split vertically by a deep crevice, this slit is a simile for the tragic and violent dispersion of the Armenian people, and at the same time, wishes to express their unity.



The leading path towards the memorial, showing the dark, stately stela and the twelve, tilted slabs circle, representing the twelve lost provinces in present day Turkey



The eternal flame at the center of the twelve slabs 'shrine', the obelisk is seen in the background

3 · Precedence

Ha'Shoah - The Holocaust

The Holocaust Ha'Shoah - "The Great Catastrophe"

Shoah, a *"great catastrophe"* or a *"great destruction"*, meaning "Holocaust" in Hebrew - was the systematic, bureaucratic, state-sponsored and governed persecution and extinction of around six million Jews by the Nazi regime and its collaborators.

NSDAP, the National Socialist German Workers' Party, came to power in Germany after allegedly, yet highly disputed and controversial "democratic" elections in January of 1933. It argued that "pure blooded Aryan Germans" were racially superior to other "races", of which, that of the Jewish People deemed "the most dangerous and inferior of all" and was an alien threat to the German society.

During the timespan of the Holocaust, German authorities targeted several other minority groups due to their perceived "racial inferiority": Roma people ("Gypsies"), the disabled, and some of the Slavic peoples. Other groups were persecuted on political,

ideological, and behavioral grounds. Among them Communists, Socialists, Jehova's Witnessnes and homosexuals. However, the uniqueness, distinction and extent of the dogmatic Nazi obsession with Jewish persecution and annihilation can be explained by the following factors:

- **Totality:** *The view of Judaism as the un-cured, utter "cosmic" evil.*
- **Ultimate:** *The annihilation of every single Jew.*
- **Universal:** *The annihilation of any Jew, any where.*
- **Timeless:** *The annihilation of any Jew, for the rest of times.*

Side by side with the industrial, "production-line" mass killing scope of the Nazi extinction of the Jewish people - these reasons distinguish the Holocaust from other historical genocides, all being equally horrifying and unjust in their nature, yet, placing it in a mere historical category of its own.



Both images on this page are two of the most symbolic visual representations of the Holocaust: The main building and railway entrance to the Birkenau ("Auschwitz II") Extermination Camp (top), and the electrified barbed wire fence surrounding the same camp (bottom)



As Adolf Hitler was appointed Chancellor of Germany in 1933, *less than 1%* of the population of Germany was of Jewish heritage. At the same time, the Jewish population of Europe stood at over 9 million. Most European Jews lived in countries occupied and influenced by Nazi Germany during WWII. By 1945 the Germans and their collaborators murdered nearly two thirds of all European Jews as part of the “*Final Solution*”, the Nazi policy and euphemism to annihilate the Jews.

Although the Jewish people, which the Nazis deemed a priority danger to Germany, were the primary victims of Nazi racism, other victims included more than 200,000 Roma people (“Gypsies”), and at least 200,000 mentally or physically disabled patients, mainly Germans, living in institutional settings, who were murdered in the so-called “T4 Euthanasia Program”.

Already during the early phases of the Nazi government, concentration camps - Dachau being the first to be built in March 1933 - were created in order to remote from society both imagined and real political and ideological opponents. Anyone

who could ‘harm’ the hegemonic existence of the regime. Increasing numbers of prisoners and forced labourers inhabited the camps in the years before the outbreak of the war in 1939. The Nazi authorities incarcerated Jews, Roma, homosexuals, and other victims of ethnic- and racial-hatred in these camps. These groups were locked down alongside communists, socialists, trade unionists, and other religious dissidents and individuals whom the regime viewed as a threat. Many of these individuals died as a result of this incarceration and harsh maltreatment.

On September 15th, 1935, the racist anti-Jewish Nuremberg Laws (“*Nürnberger Gesetze*”) became an official law of the German state, defining who *may* and *may not* be a German national. Basic rights were deprived from anyone excluded from being part of the Nazi state, in particular, the Jews. Strict bans were forced on any sort of outlawed “interacial” relations. The laws are commonly viewed as a major milestone in paving the way to the later, outright deadly stages of the Holocaust.



Beginning 1939 in Poland, Jews in Nazi Europe were forced to wear the “Yellow Badge”, a Star of David with the script Jew in a local languages. Used as a “Badge of Shame”



The mass-killing pit of Babi Yar in Kiev, the Ukraine - where over 33,000 Jews were massacred within two days in September 1941, by the Nazis and their Ukrainian collaborator. Over 100,000 other Jews and Communists were massacred in the same place by the end of the war

Beginning October 1939, under the false reasoning of wartime necessities, but with the true purpose of concentrating and monitoring the Jewish population, as well as facilitating later arranged mass deportations, the Germans and their collaborators created Jewish ghettos, transit camps, and forced-labour camps.

Starting June 1941, following the German invasion to the Soviet Union, *Einsatzgruppen* - the special mobile killing squads - and later, also militarized SS-battalions, moved behind the front lines to carry out mass-murder operations aimed mostly against the local Jewish populations. More than a million non-fighting Jewish children, women and men were executed by German SS and police units, supported by military forces of the Wehrmacht, the Waffen-SS, and local collaborators.

Despite being experimental in its initial phase of operation, the first camp built with the sole intention of mass-production of death, was the Chelmno extermination camp (*"Vernichtungslager Kulmhof"*) beginning operation on December 8th, 1941, roughly a month before

the Wannsee Conference took place.

The Wannsee Conference, held on January 20th, 1942, marked the formal decision and masterplan of the Nazi leadership to "solve" the "Jewish Question" with the "Final Solution" (*"Die Endlösung der Judenfrage"*) - in other words, *the complete and full annihilation of the Jewish people*. Following this date, the Nazis rapidly increased their extinction of Jews and urged the construction of extermination camps - "death camps" with the sole intention to looting and murdering human beings.

The following is a list of the six major death camps (in alphabetic order) that were built by the Nazis in Poland, and the *minimal recorded number* of executed Jews that took place within them:

Auschwitz-Birkenau - 1,100,000
Belzec - 434,500
Chelmno - 152,000
Majdanek - 78,000
Sobibor - 200,000
Treblinka - 870,000



The platform in Birkenau (Auschwitz II) - Selections parted men, women and children upon arrival at the camp. Most were sent directly to death in gas chambers



Mass graves at Birkenau (Auschwitz II) before cremation. Similar sights were prevalent in other Extermination Camps, Concentration Camps and places of massacre

Between the years 1941 and 1944, the German authorities deported and displaced millions of Jews from Germany, its allies and Nazi occupied territories. Most were sent to either ghettos and/or extermination camps, where they were often gassed to death. During this period of time, around 3,500,000 Jews were killed - murdered, executed, gassed or died of other causes - in the extermination camps alone.

In the final months of the war, as the end of the Nazi regime was inevitable, special SS units were occupied in destroying any evidence for the existence of the death camps, erasing and destroying signs or clues, and brutally moving camp inmates by trains or on forced marches, referred to as "*death marches*", in an attempt to prevent the allied forces from liberating the prisoners and discovering the scope of the Nazi atrocities.

As the allied forces moved across Europe in a series of offensives against Germany, they eventually began to encounter and liberate concentration camp prisoners, as well as prisoners en-route by forced marches from one camp to

another. The marches continued until May 7th, 1945, the day the German armed forces surrendered unconditionally to the allies.



American soldiers revealing a pile of corpses found in the newly liberated Buchenwald Concentration Camp in April 1945



Starving prisoners in Mauthausen Concentration Camp, seen upon liberation in May, 1945

Yad Va'Shem

Israel's Memorial to the victims of the Holocaust

Yad Va'Shem in Jerusalem is an institute dedicated to commemorating, documenting and researching the murder of six million Jews by the Germans and their collaborators, as well as the numerous Jewish communities destroyed during the Shoah, and the survivors of the atrocities - so that they will all have an eternal remembrance.

The Museum complex provides information and creates an experiential encounter with Holocaust history. The displays – including personal artifacts, authentic photographs, original artwork and survivor video testimonies – emphasize the unique human stories of the Jewish population in Europe during those terrible years.

The Central Database of Shoah Victims' Names is an ongoing endeavor to recover and memorialize the names and life-stories of all the individual Holocaust victims. To date some 3,100,000 Jews are commemorated

in the database, which was uploaded to the Internet in November 2004. Yad Va'Shem is currently engaged in an urgent campaign to recover the missing names and biographical information from the generation that first-hand witnessed and survived the events.

Memorials and Monuments situated around the campus stand in tribute to the Jewish victims, communities, partisans, anti-nazi soldiers and ghetto fighters and their painful experiences during the Shoah.

Yad Va'Shem conducts commemorative ceremonies throughout the year, including the official State of Israel's Holocaust Remembrance Day Memorial Ceremonies, as well as services commemorating individual communities and significant events from the period.



Aerial overview of the campus of Yad Va'Shem in Jerusalem



Interior of Hall of Remembrance at Yad Va'Shem, the central commemoration hall of the institute

4 • Insights

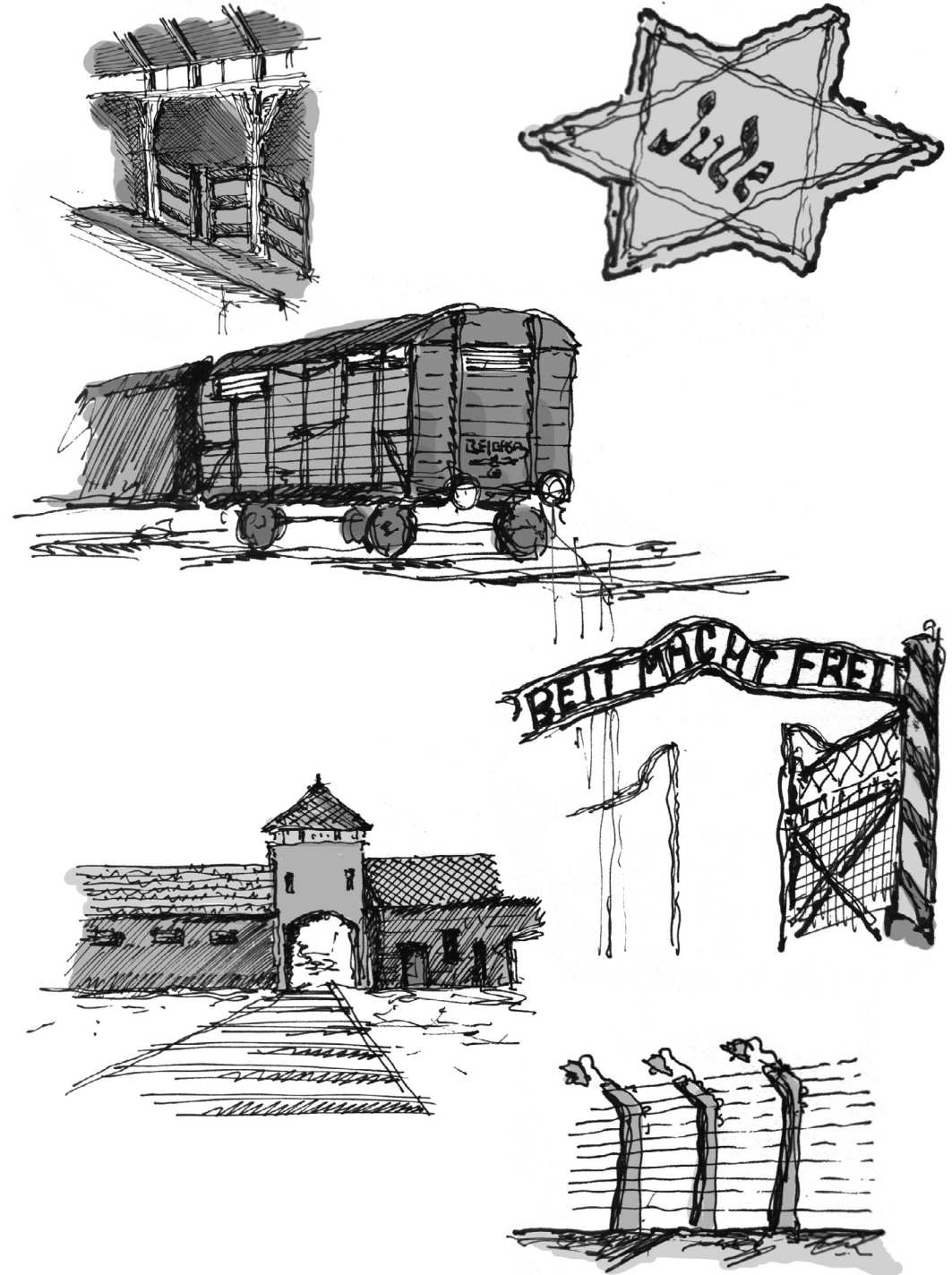
Expressions of Thoughts

Fragments of Memory

Personal memory

Consists of hundreds of small fractions of memory; sights, smells and feelings of love, fear happiness, sadness and distress. Set in the daily lives of *agents of memory* that remember what cannot be passed on in a true-to-the-source manner, as they are so individual and subjective in nature. A request to pass on the true essence of a personal memory would be as far fetched as to asking to recreate an event with a 1:1 detailing and context - it is simply impossible.





Collective memory

In the vast majority of examples, it is based on sights and events, maybe even feelings, that the *agent of memory* never experienced. We all act as vessels of tailored and processed memory that belongs to someone else, or may in fact belong to no one at all. Yet, these memories are eventually moulded and formed into personal memories that turn out to become a part of our own personal existence - as if they were our's to begin with.

The sketches were drawn solely out of memory.

Semiosis of Art and Architecture - *Objective Vs. Subjective?*

The hardships and traumas of the Holocaust are deeply embedded into my psychological structure. I would imagine the same is more or less true for so many other Jews in Israel.

This post-traumatic outlook on life tends to remove many daily images from within their immediate context and habitat, and align them with an idea they were never meant to represent. The tendency to view the world through “*holocaust glasses*” is often clearly out-of-context and even anachronistic. Nonetheless, as we are dealing with subjective emotions derived from imposed *collective memories*, these associations *cannot* be deemed incorrect.

A different point of view

The following images are examples to the differences of **information processing mechanism* between “you” and I. While “you” most probably see the images in the *left column* as for what they are, I cannot help but immediately associating them with the images on the *right column*. This means that while one sees something as neutral or harmless, I might immediately sense it as a macabre manifestation of ideas.

01. Main sculpture column at Vigeland Park, Oslo
Vs. Column of piling bodies in a mass grave
02. Sculpture of Swiss sculptor Alberto Giacometti
Vs. Muselmann in a konzentrationslager
03. Shop display of an outdoors decorative lamp
Vs. Electrified-fence lamp at Auschwitz-Birkenau
04. Image taken from Warner Bros. movie intro,
showing studios in Burbank, California Vs. Inmate
barracks in Auschwitz-Birkenau

*I have never visited any Nazi
concentration/death camp*



01



02



03



04



5 · The Project's Location

Where and Why

Location Options Dilemmas, Pros and Cons

It is time to start my quest after a place for my project. The dilemma is *not* whether or not my project should be located in Israel - this question has long been answered. The dilemma is *where in Israel* I think it is most suitable to locate and concretize my ideas.

The quandary varies around three possible spots:

Spot A - Jerusalem

Spot B - Tel Aviv

Spot C - Ghetto Fighters' Kibbutz

Jerusalem

At first sight, this is the obvious place for the project - in the capital city of Israel. Symbolically Jerusalem marks the formal and official voice of the state. It is the religious heart of the country, it is ancient and old-fashioned and at the same time, modern and contemporary. It is home to all the representative institutes of the country. Therefore, it appears to be the only natural choice to locate my project in.

On second thought, no. It is not.

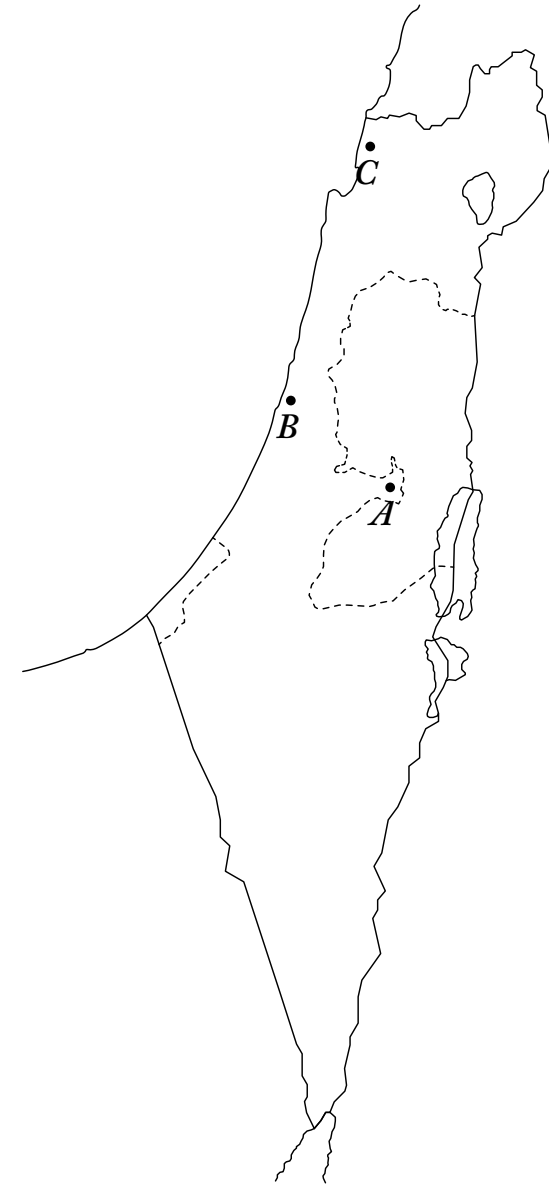
Placing my project in Jerusalem, anywhere in the city, will, by definition, put the memorial in contrast and/or competition with the highly respectful institute of Yad Va'Shem. An action I wish not pursue.

I am fully aware of the fact there are many forms of memory and alternative ways to remember. I wish to expand the canvas of representation. Yet, it is not due to dissatisfaction with the existing ways it has been done until now. My wish to expand the canvas is to offer *more to the existing*, rather than to contrast it.

I claim that commemoration is *not* a zero-sum game. Placing my project in Jerusalem, however, seem to suggest just that.

Tel Aviv

Tel Aviv is the secular, vibrant, economic and cultural heart of Israel. In many senses, it symbolizes all the faces of Israel that Jerusalem does not: the diversity and open mindedness, the willingness to accept change and to embrace it.



As such, it may become a very interesting place to test out my ideas and intentions. In a way, I could also imagine that it would be easier to convey a nontraditional message about holocaust remembrance there, than elsewhere in the country.

In addition to that, Tel Aviv has a unique and contemporary relevance to Jewish history and the memory of pre-holocaust diaspora Jewry - *Beit Hatfutsot*, the Museum of the Jewish People inside the campus of Tel Aviv University.

I assume that Tel Aviv should become my favourable spot for placing my project. It appears to be the right place, at the right time. A city that actually needs and could benefit from a new holocaust commemorative project, built for the here and now.

Ghetto Fighters' Kibbutz

I brought up the kibbutz as an optional spot for the project. It may have all the right characteristics to justify my project; The place was established by holocaust survivors who are nowadays passing away, its existence commemorates the holocaust and offers an "alternative"

to the state operated institute of Yad VaShem in Jerusalem. The Kibbutz's surroundings are tranquil, modest and almost ask for a modern-day intervention.

At the same time, for the majority of the population of Israel, the kibbutz is simply *out of sight, out of mind* - which may explain its existing situation. When most Israelis want to remember the holocaust, they head towards the capital. Many Tel Avivians, and in fact, some 60% of the Jewish population of the country that lives around Tel Aviv, may benefit from my project when it becomes an integral part of day to day life - as a matter of fact, this may even be the rational cause of the memorial. However, if built in the kibbutz, my fear is that the project might be forgotten and in any way, lose a giant portion of its relevance.

At the same time, this option still remains on to the table.



House of the Diaspora, situated within the campus of Tel Aviv University (top) is not the answer to my quest; However, The Ghetto Fighters' Kibbutz (bottom) remains only optional for my project's location.

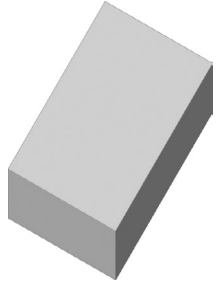


6 · Design Approaches
Initial Design Concepts

Thoughts about Space

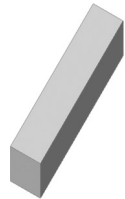
Can we predict the outcome?

Basic spatial forms typically apply to commemoration halls or museums. Expressed in this part of the program, and in relation to the predicted creation of the initial conceptual model(s), I wish to classify and analyse what this project may become.



The Monolith

Large, heavy, unified and dominant. May consist of a single space or divided inside to a series of chambers. Example: *Ohel Yizkor, Jerusalem.*



The Linear

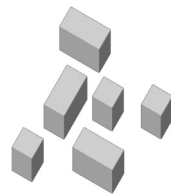
Well oriented and easily read,

leads from point A to B while not allowing to miss anything in between. Simple and pure. Example: *New Museum at Yad Va'Shem, Jerusalem.*



The Broken Axis

A variation of the linear, this typology also leads from A to B while not allowing to miss anything in between, but creates a less intuitive overall view and tries to complicate a simple idea. Example: *The Jewish Museum, Berlin.*



The Scattered

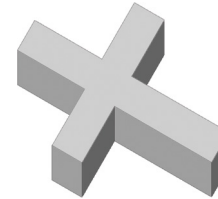
Creates a whole that is stronger and larger than all of its individual elements on their own. Creates a highly complexity, non-intuitive walk-through. Allows great

exterior spaces. Example: *The Israel Museum, Jerusalem.*



The Circular

Very whole and complete, powerful, closed and non-flexible. One of the most classic architectural forms. Could appear as both the complementary and contradicting to the Monolith. Example: *The Pantheon, Rome.*



The Cross

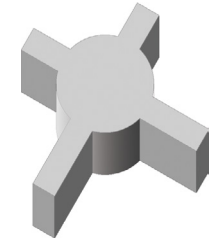
A variation of the Linear, allows contradiction and a greater amount of expression while sticking into the simple, easily-read form.



The Ring/Doughnut

A hybrid of the circular and the

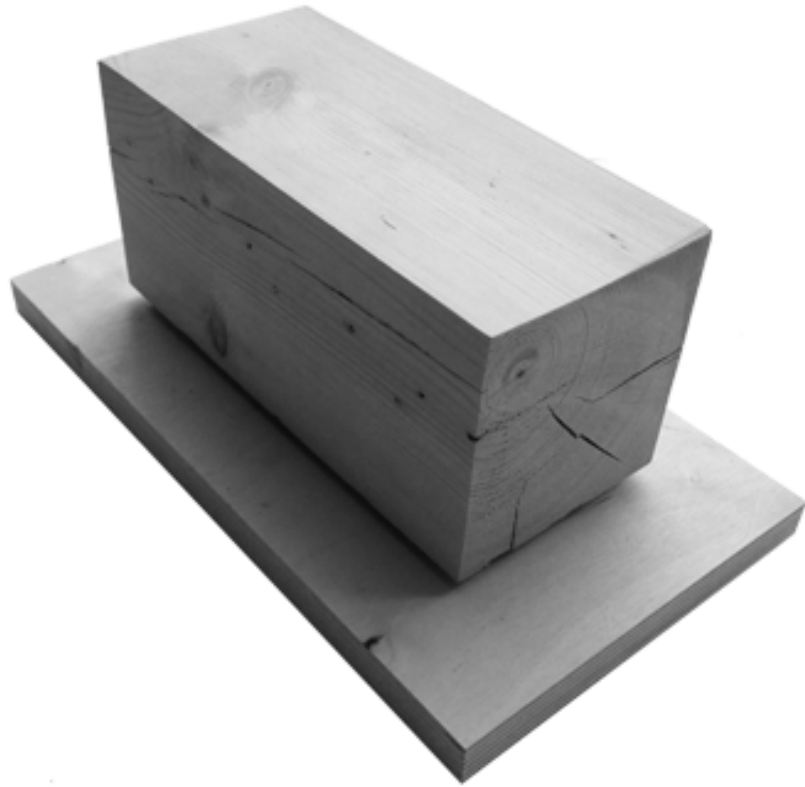
linear. Creating a shape that is both complete, endless, without a clear start and end, and at the same time, not limitless, easily read and very intuitive. Example: *Hirshhorn Museum, Washington DC.*



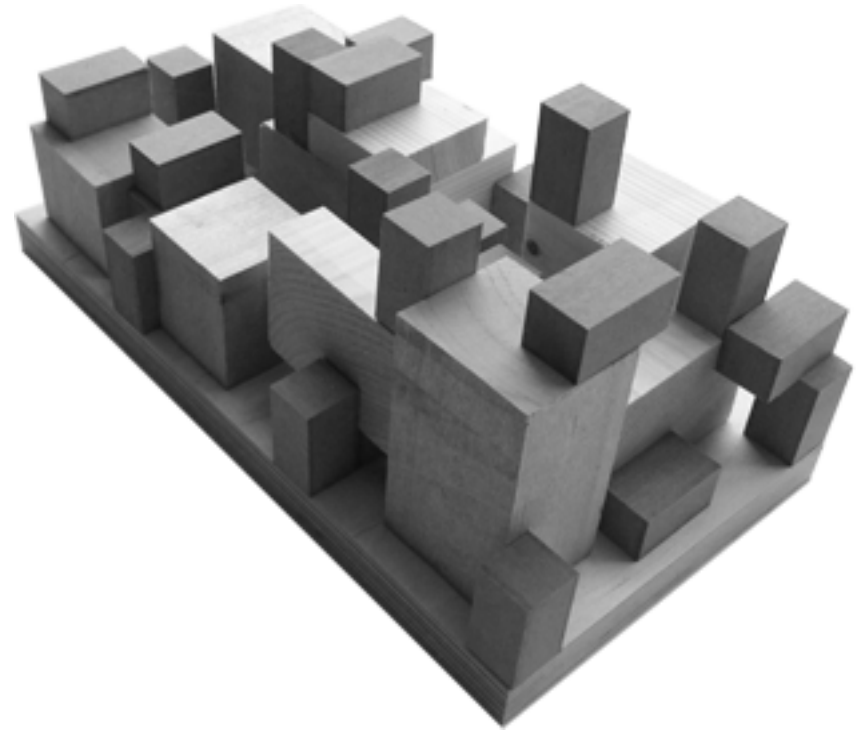
Circle with Wings

Another hybrid of the circular and the linear, but with a different layout than the doughnut. Trying to assemble together a form which is both central and that allows easily read wings or linear wings. Example: *Glyptothek Der Moderne, Munich.*

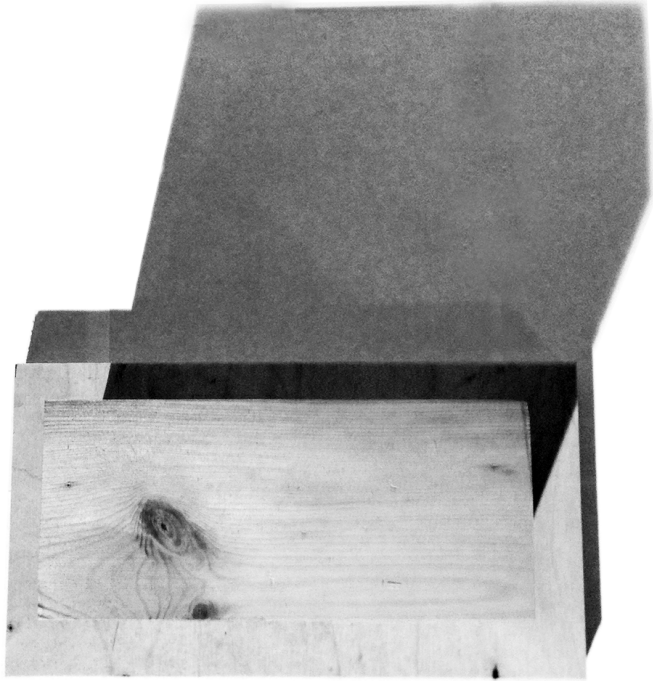
Conceptual Model(s)
Spatial Commemorative Approaches



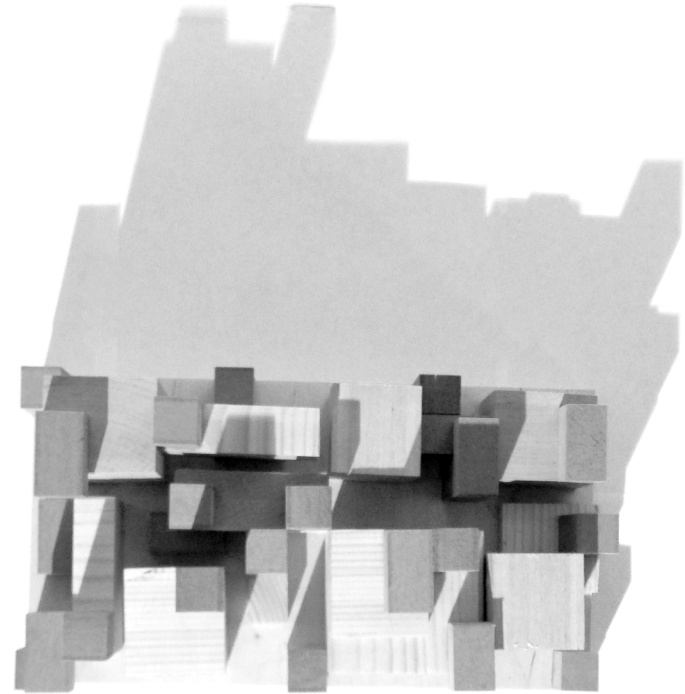
Collective Memory



Personal Memory

**Keywords:**

Large
Heavy
Unified
Monochrome
Dark
Densed
Representative
Top-Down

**Keywords:**

Small
Light
Split
Colourful
Fair
Sparse
Informal
Bottom-Up

7 · Expected Outcome and Modus Operandi

Expected Outcome

The likely result of a 6-month effort

My diploma work exists within the gap between *the conceptual* and *the tangible*; it is somewhere between the knowledge of what holocaust commemorative architectural representation is in Israel, and what it may become.

My work should consist of two main volumes that in combination complete the entire picture -

(a) an intense background study of the society in Israel and its current approach towards commemoration of the holocaust.

(b) either a single or a multiple architectural attempt(s) at planning a commemorative holocaust memorial in Israel.

It is important to note that due to the nature of architecture that is summed in putting matter to soil, I firmly believe that the final outcome for this thesis should strive to reach a well-formed concrete suggestion, not just a theoretic idea.

My goal is thus to be able to offer some kind of physical intervention; whether it is a building, a memorial,

or any other architectural space, alongside my preliminary study. I am yet to know whether a final result will end up in a series of physical experiments or perhaps a more solid, single suggestion as a deep realization to my investigations.

How will I do it?

- A field trip to Israel to examine possible sites for planning, gather material and hopefully hold conversations with knowledgeable individuals who could articulate my context for planning.

- Research for the theoretic background of the work. Including this project program, an essay in anthropology, interviews with scholars and learnings from existing memorials.

- Creating a thorough study about my planning site/s; including a vast documentation of its current and historical situation, background of its characteristics and modelling.

- Investigating possible design approaches through sketches,

models and illustrations.

- Engaging with the site and offering an architectural proposal to meet my intentions and ideas, backed by my prior studies.

Summary

The completed work will be the end result of both theoretical and practical studies that will stretch both horizontally through the topic, and vertically deep into a manifestation of the desired intentions.

8 · Glossary
Term Definitions

Glossary

Collective Memory

1. The memory of a group of people, passed from one generation to the next.

Generation

1. All of the people born and living at about the same time, regarded collectively.
2. The average period, generally considered to be about *thirty years*, in which children grow up, become adults, and have children of their own.
3. A group of people of similar age involved in a particular activity

Generation Time

1. In population biology and demography, the generation time is the average time between two consecutive generations in the lineages of a population. In human populations, the generation typically ranges from 22 to 32 years.

Genocide

1. The deliberate killing of a large group of people, especially those of a particular nation or ethnic group.

Haggadah

1. Judaism; The text recited at the Seder on the first two nights of the Jewish Passover, including a narrative of the Exodus.

Holocaust, The (*narrow definition*)

1. The mass murder of Jews under the German Nazi regime during the period 1941-5. More than 6 million European Jews, as well as members of other persecuted groups, were murdered at concentration camps such as Auschwitz.

Mitzvah

1. Judaism; A precept or commandment.
2. Judaism; A good deed done from religious duty.

Seder

1. A Jewish ritual service and ceremonial dinner for the first night or first two nights of Passover.

Shoah, The

1. Another (Hebrew) term for the Holocaust.

9 · Predicted Schedule
and Curriculum Vitae

Diploma Semester Schedule

January	February	March	April	May	June
1 <i>New Year's Day</i>	1	1	1	1 <i>Public Holiday</i>	1 <i>Exhib. Start</i>
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8 <i>Project Description 2</i>	8
9	9	9	9 <i>Easter Holiday</i>	9 <i>Pre-Final Design</i>	9
10	10	10	10 <i>Easter Holiday</i>	10	10
11	11	11	11	11 <i>External Review</i>	11
12	12	12	12 <i>Easter Holiday</i>	12 <i>External Review</i>	12
13	13	13	13 <i>Easter Holiday</i>	13	13
14	14	14	14	14	14
15	15	15	15	15	15 <i>Project Description 3</i>
16	16	16	16	16	16
17	17	17	17	17 <i>Constitution Day</i>	17
18	18	18	18	18	18 <i>Exhib. Preview</i>
19	19	19	19	19	19
20	20	20	20 <i>Project Description 1</i>	20	20
21	21	21	21	21 <i>Ascension Day</i>	21
22	22	22	22	22	22
23	23	23	23 <i>Project Preview</i>	23	23
24	24	24	24 <i>Project Preview</i>	24	24 <i>Exhib. Finish</i>
25	25	25	25	25	25
26	26	26	26	26 <i>Finish Project</i>	26
27	27	27	27	27 <i>Print Project</i>	27 <i>Examination</i>
28	28	28	28	28	28 <i>Examination</i>
29	29	29	29	29 <i>Final Review</i>	29 <i>Examination</i>
30		30	30	30	30 <i>Results</i>
31		31		31 <i>Pentecost Sunday</i>	
<i>Analytic Research</i>	<i>Excursion + Reviews</i>	<i>Content Expansion</i>	<i>Design - Stage II</i>	<i>Final Drawings + Model Works</i>	<i>Exhibition Set Up</i>
		<i>Design - Stage I</i>			

Lior Israel • Curriculum Vitae

Roilizr@gmail.com or (+47) 46 76 26 37

Education

2014-2020 **Bergen Arkitekthøgskole**
Bergen, Norway
Master of Architecture (candidate)

Winter Semester 2015

MOVE/ReCycle; Extended Bicycle Stretch Between Aasane and Bergen City Center
Tutor: I. Thomson (& Lala Tøyen)

Summer Semester 2015

Haukaas Blue/Green Belt; Alternate Inserts and Augmented Landscapes
Tutor: Prof. T. Wiesner

Winter Semester 2014

Design & Build; Re-planning the School's Outdoor Area and Allmenning
Tutors: T. Boniver / J. Skajaa / A. Eriksen

2004-2010 **The Azrieli School of Architecture**
Tel Aviv University, Israel
Bachelor of Architecture
5-year (300 academic pts) professional degree in architecture

2007-2008 **Fakultät für Architektur**
Technische Universität München, Germany
One-year full scholarship by Moll KG, Munich

Work

- 2013-2014 **280 sqm, Four-bedroom Villa**
Mishmar HaShiva, Israel
Groundbreaking was due late in 2014 (*decommissioned 2015*)
- Nov. 2011-
Feb. 2014 **Head of Design Desk; Mokki A/S**
Oslo, Norway
In charge of graphic and product design; Interior design for the company's office and storage space, design of exhibition booth, product branding and logo
- Jun. 2011 **Registered Architect**
Israel
Certificate Number: 1035564
- 2010 **Assistant Architect; Michal Shrem-Shacham Architects**
Hod HaSharon, Israel
Worked mainly on two projects:
• 2-storey urban-cottage; 21 Alexander Penn St., Hod HaSharon
• 6-storey residential building; 9 Prague St., Tel Aviv
- 2008-2010 **Private Tutor**
Ramat HaSharon, Israel
Taught a self-established, successful preparation course for acceptance to architecture schools in Israel.
- 2001-2004 **Senior Editor; Promoted from Editor in 2003**
Emporis.com
In charge of database accuracy, coherence, daily updates and monitoring data uploads by editors and minor-staff.

Part I · *Program*

Part II · *Anthropology Essay*

Forming Collective Memories
Commemoration in Israel

“You have to begin to lose your memory, if only in bits and pieces, to realize that memory is what makes our lives... Our memory is our coherence, our reason, our feeling, even our action. Without it we are nothing.”

Luis Buñuel Portolés (1900-1983)

Table of Contents

1.1 Contextual Introduction	74
Time, Nationality and Space	
1.2 Thematic Introduction	78
On Collective Memory	
2.1 Concretization and Expressions	82
of Collective Memory	
2.2 Examples from Israel	84
3 Social Rituals and Summary	92
4 Bibliography and Sources	96

May 14th 1948, marked the Declaration of Independence and the establishment of the State of Israel, a national home for the Jewish people after the mythical, symbolic 2000 years of exile, forming the breaking point for a dramatic new epoch in the history of the Jewish People. For the first time in a long history, the Jewish People was to re-become an equal People among the world's nations - a People with not only a shared past, language, ethnicity, religion and customs, but now once again a People with a land; A defined territory with a self-governed sovereignty.

Alongside with the putting together of a Jewish national home and strengthening its territory, a remarkable 'appetite' had developed among all parts of society to freely commemorate and represent the shared collective memory, both the recent and the distant. This action was carried out in many forms and entities, making the State of Israel the probable world-record holder in commemoration; For the 23,320 (true for May 2015) fallen Israeli soldiers, there are around 900 commemorative monuments - creating the outstanding ratio of one monument per 26 fallen soldiers. The typical ratio in most European countries for commemorating fallen soldiers is around one monument per 10,000 fallen soldiers.

It is possible to identify three foremost reasons for this blast of perhaps over-representation of shared memory and nation-forming ethos within the Israeli territorial space:

1.1 Contextual Introduction Time, Nationality and Space

I. As mentioned, for the first time in a long history, the governing bodies of the Jewish People had finally a complete freedom, right, ability and intent to self-define and shape *what* should be remembered and *how* it should be carried out.

II. The usage of both the distant shared past - which dates back to the days of the *Tanakh*, the Hebrews and the Kingdoms of Israel and Judea (Zerubavel, 1995) - and the recent shared past - mainly the Shoah (Holocaust) - served a key role in establishing current affiliation and rights on the old-new settled land; *Altneuland* as coined by Theodore Herzl in 1902.

III. The governed actions of commemorating and remembering do not only remind and stabilize the shared “correct” past, but are also used in order to define a present-day identity, in addition to forming and reinforcing a shared future - an action that is especially important in the Israeli immigrant-based society.

In the following pages I would like to explain and highlight the significance of shared *collective memory* and its subsidiary rituals, in shaping the *physical place* and *cognitive space* in the State of Israel, and eventually ask the question of how do we relate to Holocaust memory in today’s day and age, and onwards from here - a question that becomes the igniting spark of my project.

The past we carry within ourselves as a society is not the literary past, but rather the shared images and concepts of it. These images are oftentimes selective and complex, in somewhat similarity to myths. They are an instrumental combination of the factual and imagery pasts that co-exist in our minds.

Even though the term “*Collective Memory*” was first coined by Hugo von Hofmannsthal in 1902 (Olick & Robbins, 1998: 106), it is accepted to identify the beginning of the term’s development and research with the works of the French sociologist Maurice Halbwachs, who published his works during the first half of the 20th century.

According to Halbwachs, a research of memory should extend beyond the internal processes of the subject, and focus on the way in which the individual’s perception is integrated into the larger social structure. The memory, therefore, is not only intermediated by the society, but also structured by it. By “applying” the action of memory, the subject must respond to “social memory codes” - this action is conditioned in social networks and the existence of a “memory-supporting society”. (Zerubavel, 1996)

1.2 Thematic Introduction About Collective Memory

There are two basic elements that Halbwachs associates with memory:

The personal, autobiographic memory; carried by a subject as a summary of the self experiences that are limited to time and space, and are framed by a defined beginning and ending.

The collective, non-personal memory; a compilation of non-self experiences that were carried on by others and passed forward to the subject. This is an ongoing process which exists in various points of time and space (Zelizer, 1995: 219).

In contrast to the personal memory, collective memory has an inter-generation, non-fixed dimension - it would transform over the years into historical “truths” and will retain only the “necessary” elements for its existence.

In addition, unlike the personal memory, collective memory must rely on *agents of memory* and over the course of time would be further processed and altered by them.

Collective Memory is a theoretical concept which deals with values, norms and ideals. In order to make it functional and become realized, it needs to go through a process of concretization (Zuckerman, 1993). It is formed, shaped and carried by two components (Bar On, 2001) :

The Abstract; such as with rituals of times/ days of remembrance, usage of names and map making.

Or

The Formed; such as memorials, plazas and buildings or institutions.

Either component must be delivered and exercised by agents of memory: politicians, authors, journalists, artists, architects or other figures, each with its own role, weight and influence.

In a primal way, the representation of memory processed by the agents is casted in relation with their agenda, set of beliefs and vision. The role of the agents in shaping and defining collective memories is, therefore, vital - and would inevitably reflect not only the memory itself, but just as much the subject that remembers it.

2.1 Concretization and Expressions of Collective Memory

Due to the great importance memory plays within the public sphere in Israel, it is possible to mention countless examples to demonstrate the previously mentioned abstract and formed components. I wish to shortly describe several typical examples:

The Abstract

1. Memorial Days -

Influenced by the Jewish religion and tradition, which are rich in commemorating dates and holidays, the modern day State of Israel pays major respect to days of remembrance, probably more so than other nations do.

An important reason that explains why the state pays such great attention to memorial days can be found in their “equal”, homogeneous and easy-to-commemorate nature. For instance, school children are the main target-group for carrying forward the collective memory. While it may be difficult, expensive or at times even impossible to bring masses of them to a physical place elsewhere - a memorial day can be commemorated by anyone, anywhere, without having to spend too much effort in doing so.

It is possible to mention the annual secular dates of: Independence Day, Holocaust Memorial Day, the Yitzhak Rabin Memorial Day, Day of Remembrance for the Fallen Soldiers, and Jerusalem Day; Side by side with religious dates and holidays, some of which clearly on the mere commemorative side of the spectrum, such as *Tisha B'Av* - the day that commemorates

2.2

Examples from Israel

numerous disasters in Jewish history, primarily the destruction of both the First and Second Temples in Jerusalem, over 2000 years ago. A destruction that marked the exile of the Jewish People from the Land of Israel.

2. Naming -

The ease-of-use to commemorate and remember by the action of giving a name, is one of the most widespread techniques commissioned by the governing bodies, in all levels of hierarchy. This case is not any different in Israel. A good example to demonstrate the naming mechanism can be revealed in the naming process of modern cities in Israel - such cities that are non-historical, unlike Jerusalem, Tiberius, Acre/Akko and others.

Tel Aviv; The city carries the hebrew translation of the ideal Jewish settlement described in Theodor Herzl's visionary book, *Altneuland*. It is perhaps the only example in the world of a city commemorating a book, rather than the traditional manner of books commemorating cities.

Herzeliya; Yet another example for a name that refers back to T. Herzl, often referred to as "the Visionary of the State".

Ness Ziona; Literally meaning "the Banner of Zion". An expression for the late 19th century Jewish settlement's wish. Surprisingly enough, the original hebrew name given to this town was in fact "Tel Aviv", since at the time the current city of Tel Aviv had not yet existed, reflecting the same yearnings to the same ideals.

The first three examples deal with cities that were named before the existence of the State of Israel. The following example is from the post-declaration of independence era:

Modi'in-Maccabim; This name-giving study-case belongs to a new city that was declared in the 1980s, very roughly in the region of the historic village of Modi'im. At this stage, the state was a finalized story and very certain of its own existence, therefore, the naming mechanism does not turn back to the shared past of yearning for a Jewish homeland, but rather to establish the ancient Jewish connection to the land. Both names, Modi'in and Maccabim, relate back to the names of the old Hebrew village of Modi'im (around 150 BCE) and the Hebrew fighters of the time, the Maccabees.

3. Map Making -

The Jewish re-settlement of the Land of Israel, Palestine in a parallel narrative, was characterized by re-processing the same shared territory with the local Arab villagers. Transforming the space into a Jewish territory once again, with its own Jewish history, identity and narratives, was carried out by altering its Arab-given names, boundaries and perceptions. From this point onwards, the same physical region would exist in two different mental maps - once for the Jewish population and once for the Arab inhabitants.

Such examples can be found all across Israel: *Sha'ar HaGai* on the approaching road to Jerusalem, is also the hebrew translation for its name in arabic, *Bab Al-Wad*. Yet, the hebrew name is inherited

from a biblical phase that describes one of the gates to ancient day Jerusalem.

The Formed

Due to the strong relevance of this part to the subject I am dealing with in my diploma project, I wish to present every example for the formed components of memory in this section, with relevance to the memory of the holocaust in Israel.

4. Memorial Site - (Fig. 1)

Acts as a monumental form for a cenotaph, such memory honoring sites are prevalent as they are relatively easy and cheap to create, rather than larger and more complex forms of objects of spatial memory. At the same time, they may even achieve a similar, or even greater, amount of attention for the cause. As part of the non-fixed nature of collective memory, memorial sites are not obliged to any specific physical and/or time relation to the actual event they are built to commemorate.

The Monument for the Holocaust and Revival, by the artist *Yigal Tumarkin*, was inaugurated in 1975 in the most central part of Tel Aviv, making it an alleged part of day to day life. The original plan called for a monument for fallen Israeli soldiers, yet, when it was revealed that no central holocaust memorial is situated in the city, an alternative plan was called for. The decision was to create a monument that would not only “remember” the atrocities of the Holocaust, but would at the same time connect to modern day

Israel with the intention of revival of Jewish life.

5. Museum - (Fig. 2)

The Ghetto Fighter's House, or by its full name, *The Holocaust and Jewish Resistance Heritage Museum, Documentation and Research Center*, is often cited as the world's earliest large-scale form of commemorating the holocaust spatially, having been established in 1949 in the northern part of Israel, solely by Warsaw Ghetto-and-other Holocaust survivors. The museum, as part of its larger setting in *Kibbutz Lohamei HaGetaot - The Ghetto Fighters Kibbutz*, was in practice, and in some forms still is, a living testimony and a breathing memorial which clusters together a bundle of personal and collective memories. It is interesting to note that over the years the Kibbutz has been going through a parallel process, in a sense complementing, of economical privatization, side by side in turning the personal identity of memory, carried by its original inhabitants, to a form of a non-personal, collective memory by the following generations and non-directly-related inhabitants.

6. Institute - (Fig. 3)

Yad VaShem, the official memorial for the victims of the Holocaust, was established in 1953 on the symbolic Mount Herzl, also known as Har HaZikaron - Mount of Remembrance. This is also the site for Israel's National Cemetery and the National Independence Day Celebration Square, alongside several other national commemorative sites. Combined together they form a mega-memorial-site to bridge the “here” and the “there”, “now” and “then”.

Yad VaShem is therefore built at a very central spot which is important both symbolically and physically. As with many other examples that perform in building national memory in Israel, the institute's name finds its roots in the Bible, as an expression that appears in a verse in the *Book of Isaiah*.

Although the museum is probably the best known part of the the institute, it in fact covers a large site that includes a monument valley, several commemorating cenotaphs, a research center and a ceremonial square.

In many senses, Yad VaShem shapes and forms a major part of the collective memory of the holocaust in Israel, as every Israeli pupil visits the place at least once during their school years, every soldier visits the place at least once during their service and many re-visit the site for personal reasons - making it by far the most important memory keeper and story teller of the holocaust in the Israeli society.

Figure 1 - The Monument for the Holocaust and Revival (1975) Tel Aviv, Israel



Figure 2 - Ghetto Fighters' House (1959) Ghetto Fighters Kibbutz, Israel



Figure 3 - Yad VaShem, Aerial View (2008) Jerusalem, Israel



The beginning of the discussion on social rituals must go through the works of the French sociologist Emile Durkheim, who claimed that the entire action of rituals, including religious practices, does *not* relate to the divine or the supernatural. However it is, as he explains, the symbolic mean through which individuals “worship” the community they belong to.

The main purpose of the ritual is therefore to serve as an effective tool with which a group in society re-affirms itself on a periodical cycle. (Durkheim, 1965; 432) The ritual, according to Durkheim, works as a mean for social control, and connects the individual to the community through the symbolic transformation of common ideals. The significant importance of the ritual, consequently, is that it provides meanings to a social reality, builds an analytic frame, and helps the individual cope with a chaotic and misunderstood existence.

One understands that through the complete concretization process of collective memory and the rituals that are associated with it - a community is able to depict an image and prescribe a narrative that serves as the “glue” that brings different individuals to share a common feeling and to recognize themselves as belonging to the same group.

The prior pages tried to explain just how common and prevalent in Israel are representations of collective memory, and explain their important role in the local society.

3 Social Rituals and Summary

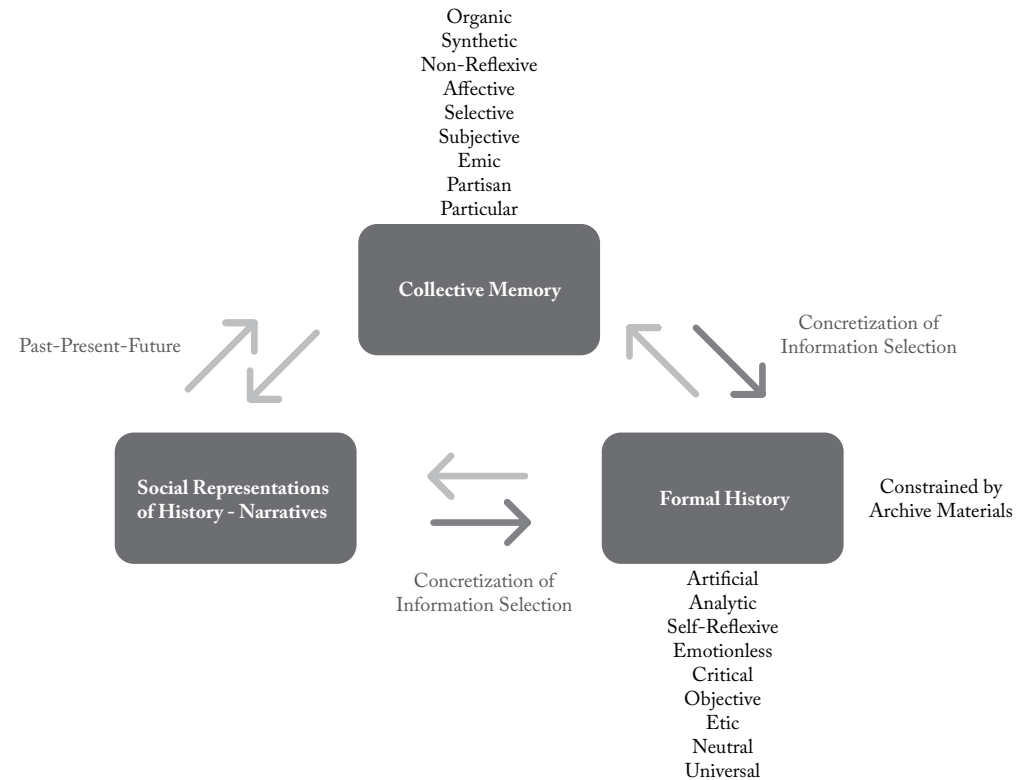
From this point onwards, and in direct relation to this study, I would like to bring up the following questions that should be relevant for my work:

I. Today we are nearing the moment in which the last holocaust survivor will pass away. At the same time, and less importantly, also with the complete disappearance of the last perpetrator of the atrocities - *How and in what manner should these key facts transform and/or effect the artistic and architectural representation of the holocaust in Israel?*

II. When the memory of the holocaust finally loses any possibility for immediate and direct human connection to this historic event - *How do we adjust our methods of commemorating accordingly - do they require an update or a newer approach?*

III. *Must we use contemporary means, unavailable to previous generations, in order to retain, preserve and maintain a dimension of a somewhat personal aspect of holocaust memory? Does it, in fact, make any difference within the much greater sea of collective memory?*

During the following months I hope I will get the opportunity to explore these questions and come up with either possible answers or at least further expand the sheet of understanding the importance of our specific moment in time, in relation to holocaust commemoration and memory.



This model diagram of the cyclical process between social representations of history and collective memory is based on a 2016 Visualized Collective Memories Study by Hakoköngäs & Sakki.

Bar On, M. (2001). *Memories of TaSach: Personal Memory, Collective Memory and the Research for What Really Happened*. Discussions of the History of Israel, 1948-1967: 108-128. Jerusalem: The Hebrew University Press. (Hebrew)

Zuckerman, M. (1993). *Shoah in the Sealed Room: Shoah in the Israeli Press During the Gulf War*. Tel Aviv: published by the author. (Hebrew)

Durkheim, E. (1965). *The Elementary Forms of Religious Life*. New York: The Free Press.

Olick, J. K. & Robbins, J. (1998). Social Memory Studies: From “Collective Memory” to the Historical Sociology of Mnemonic Practices. *Annual Review of Sociology*, 24(1): 105-136

Zelizer, B. (1998). *Remembering to Forget: Holocaust Memory through the Camera's Eye*. Chicago: University of Chicago Press.

Zerubavel, E. (1996). Social Memories: Steps to a Sociology of the Past. *Qualitative Sociology* 19(3): 283-299

Zerubavel, Y. (1995). *Recovered Roots: Collective Memory and the Making of Israeli National Tradition*. Chicago: The University of Chicago Press.

Figure 1 - The Monument for the Holocaust and Revival (1975) Tel Aviv, Israel

http://israelpublicart.com/public_art/?art=holocaust_memorial_sculpture#image

Figure 2 - Ghetto Fighters' House (1959) Ghetto Fighters Kibbutz, Israel

<http://www.gfh.org.il/eng/?CategoryID=229>

Figure 3 - Yad VaShem, Aerial View (2008) Jerusalem, Israel

<http://www.yadvashem.org/yv/en/visiting/photogallery.asp>

4

Bibliography and Sources

· **Oslo, January 2020** ·
(Re-Edited, June 2020)
