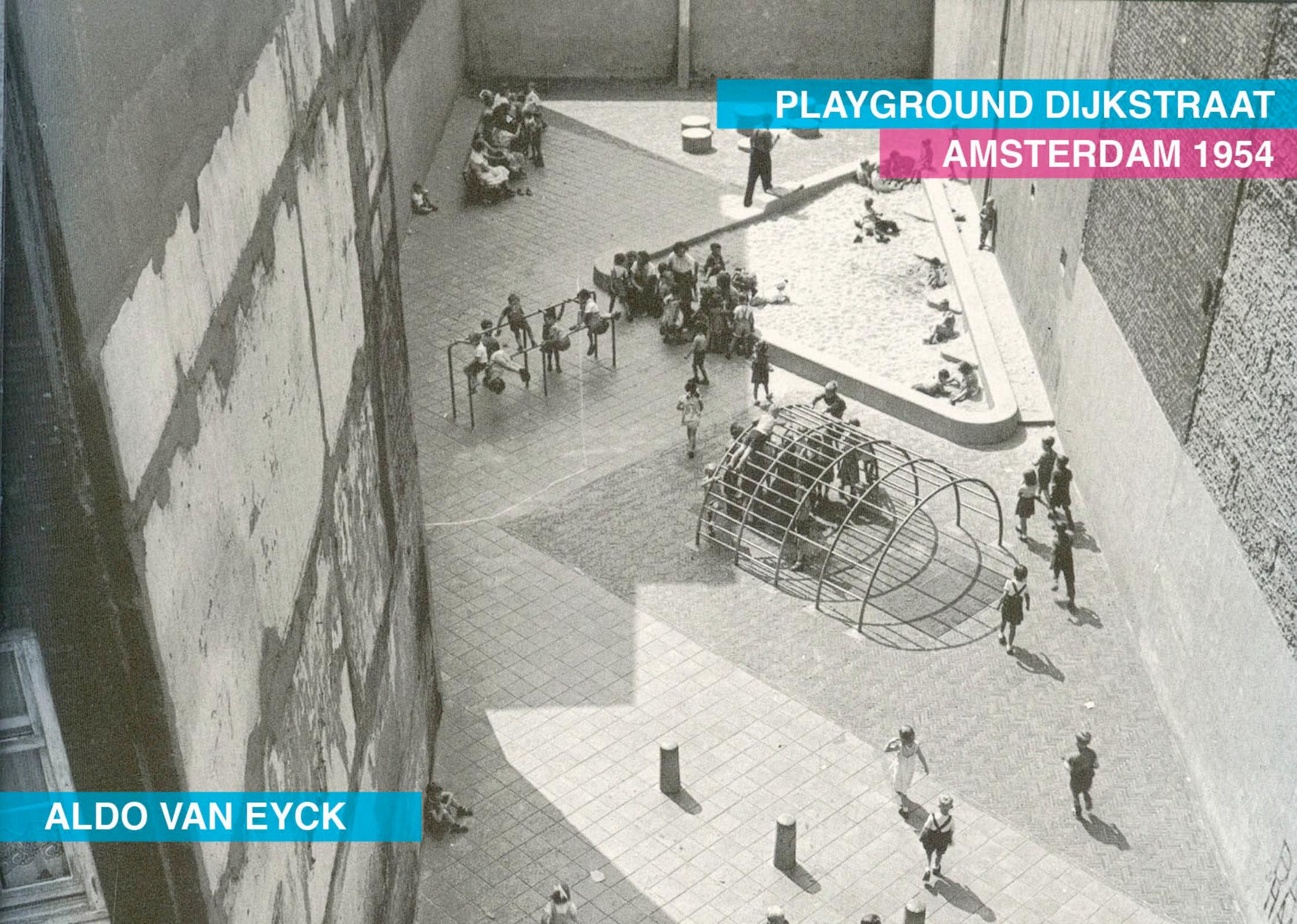




THE FORM OF MEMORY: BEYOND THE MEMORIAL
Gennaro Postiglione and Michela Bassanelli

An aerial photograph of a playground located in a courtyard between tall buildings. The playground features a large sandpit on the right, a metal cage-like structure in the center, and a set of parallel bars on the left. Numerous children are seen playing and walking around the area. The ground is paved with light-colored tiles. The buildings surrounding the courtyard have textured walls, and shadows are cast across the ground, indicating a bright day.

**PLAYGROUND DIJKSTRAAT
AMSTERDAM 1954**

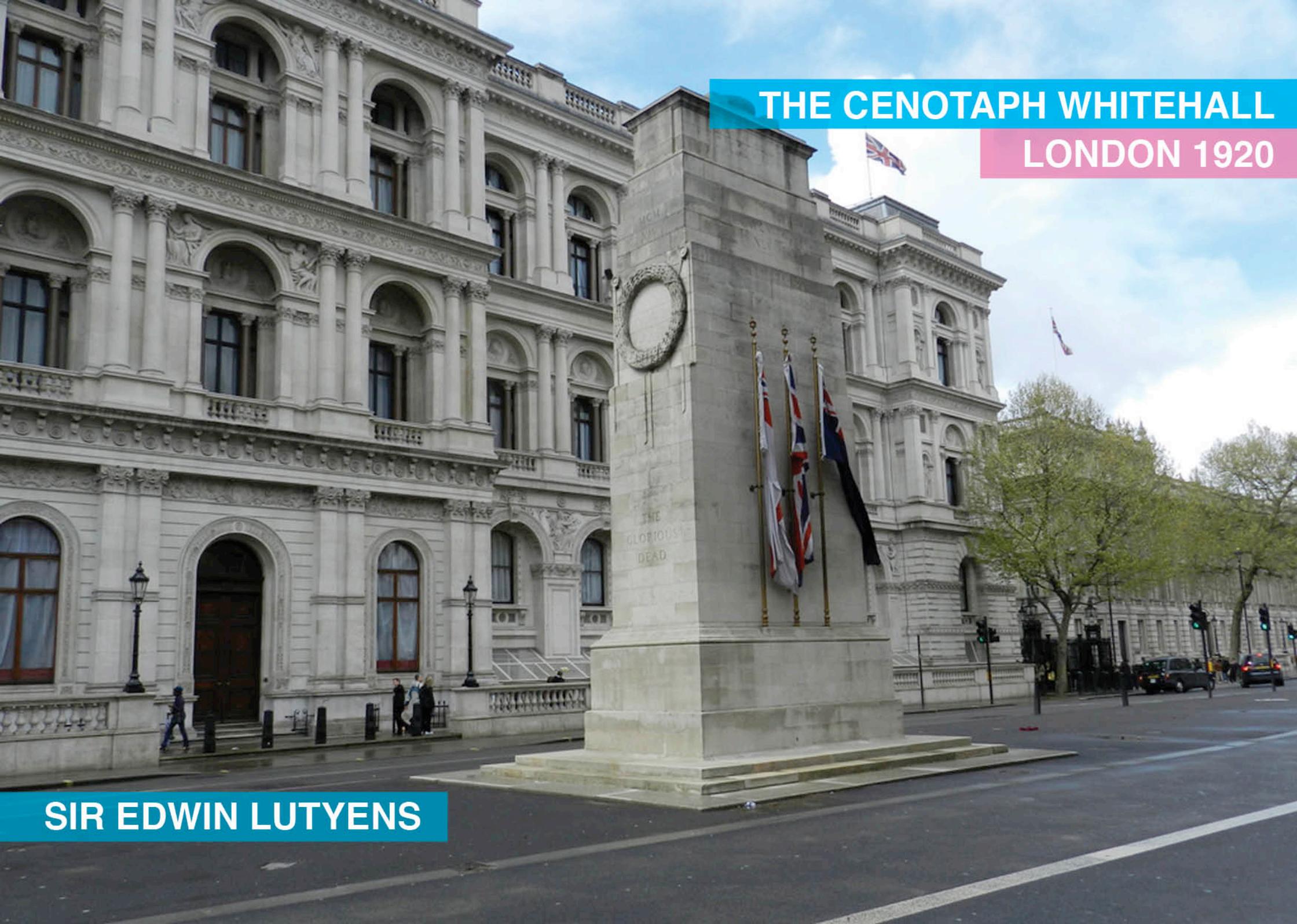
ALDO VAN EYCK



**THE TRADITIONAL FORM OF MEMORY:
MONUMENTS, MEMORIALS, MUSEUMS**

**BORGO SAN DALMAZZO MEMORIAL
BORGO SAN DALMAZZO 2006**

KUANDRA STUDIO

A photograph of the Cenotaph in Whitehall, London, in 1920. The monument is a large, rectangular stone structure with a circular wreath relief on its front face. It is surrounded by three flags: the Union Jack, the White Ensign, and the St. Andrew's Cross. The background features the grand, classical architecture of the Admiralty Building, with its many windows and arches. The sky is blue with some clouds. In the foreground, there are some people walking on the sidewalk and a few cars on the street.

THE CENOTAPH WHITEHALL

LONDON 1920

SIR EDWIN LUTYENS

MONUMENT OF FOSSE ARDEATINE

ROME 1946

APRILE, CALCAPRINA ET. AL.



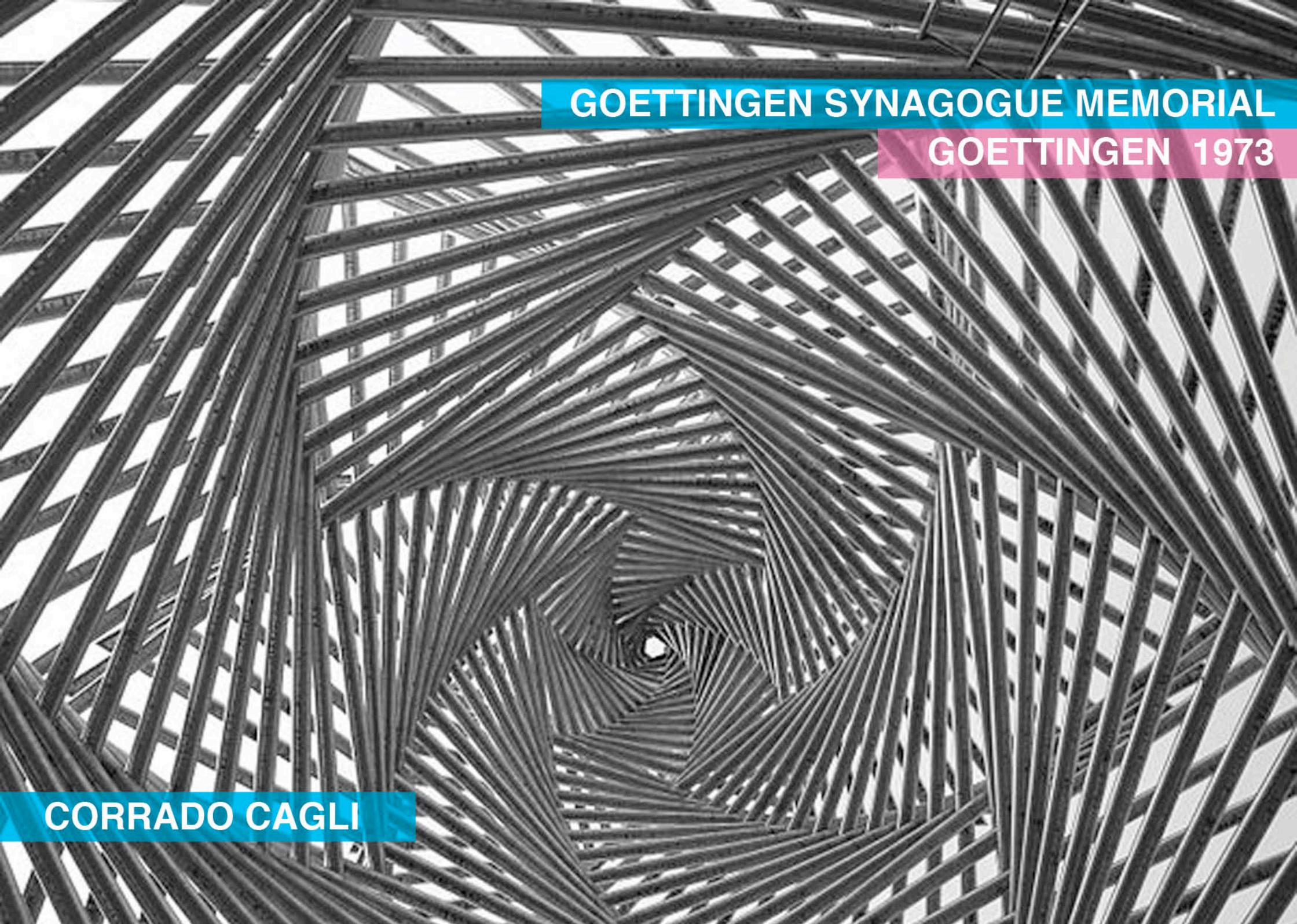
TREBLINKA MEMORIAL

TREBLINKA 1964



WŁOSZCZOWA

HAUPT AND DUSZENKO



GOETTINGEN SYNAGOGUE MEMORIAL

GOETTINGEN 1973

CORRADO CAGLI

The image shows the ruins of a village in Oradour-sur-Glane, France. In the foreground, a paved road leads towards several stone buildings that have been severely damaged. The buildings are made of rough-hewn stone and brick, with many windows missing and walls crumbling. In the background, two prominent brick chimneys stand on a partially destroyed structure. The sky is clear and blue, and there are trees in the distance. The overall scene is one of historical devastation.

ORADOUR-SUR-GLANE MEMORIAL SITE

ORADOUR-SUR-GLANE 1999

ET. AL.



HOLOCAUST MEMORIAL MUSEUM
WASHINGTON 1993

JAMES INGO FREED

A large-scale art installation in an urban setting. The central focus is a wall covered in a dense grid of small, black and white portraits of diverse people. In the foreground, a tank is positioned, its long barrel extending across the frame. To the left, a building with balconies is visible, with a person standing on one of the upper levels. The overall scene is set at night, with some ambient lighting.

**TERRORHAZA
BUDAPEST 2002**

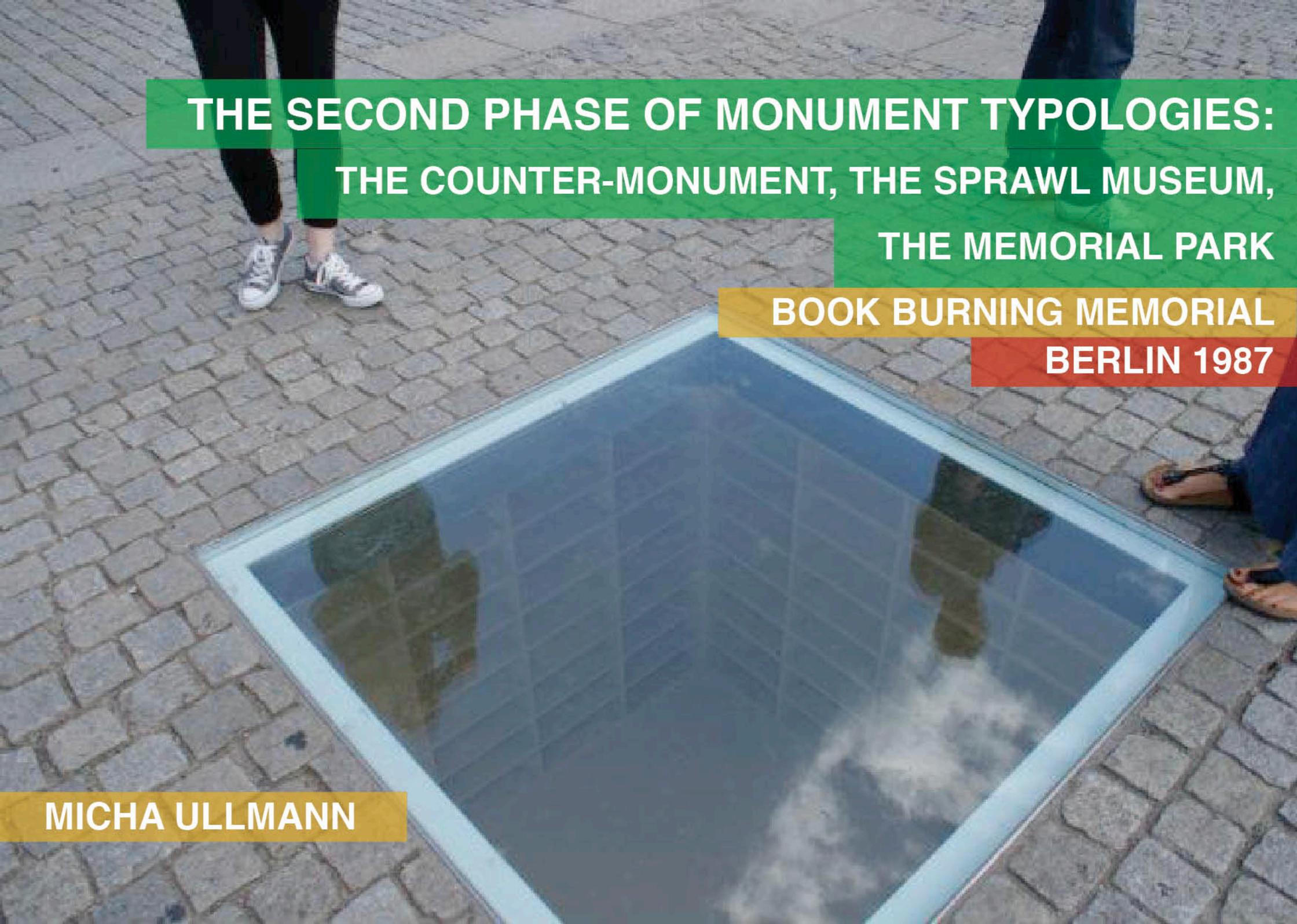
ATTILA F. KOVÁCS ET. AL.

TO ÁLDOZATOK

RESISTENCE MUSEUM
FOSDINOVO 2010



STUDIO AZZURRO



**THE SECOND PHASE OF MONUMENT TYPOLOGIES:
THE COUNTER-MONUMENT, THE SPRAWL MUSEUM,
THE MEMORIAL PARK**

**BOOK BURNING MEMORIAL
BERLIN 1987**

MICHA ULLMANN

MONUMENT AGAINST FASCISM
HAMBURG 1986

JOCHEN AND ESTHER GERZ



STOLPERSTEINE
ROME

QUI ABITAVA
ANGELO
TAGLIACOZZO

NATO 1916
ARRESTATO 8.5.1944
DEPORTATO
AUSCHWITZ
MORTO 20.2.1945
DACHAU

QUI ABITAVA
ANGELO LIMENTANI

NATO 1920
ARRESTATO 8.5.1944
DEPORTATO
AUSCHWITZ
ASSASSINATO

GUNTER DEMNIG

SARAJEVO ROSES
SARAJEVO 2006

ET. AL.



Le proposte sono segni del presente, **gesti contemporanei** che si collocano in una successione degli eventi storici del Carso Goriziano

In un territorio già ricco di numerosi percorsi si lavora in modo puntuale nelle diverse scale: sia territoriali (nelle aree di Castellazzo, San Michele e Redipuglia) che a piccola scala. Gli interventi lungo il circuito sono **minimi**, nascono dalla curiosità individuale e dall'invito alla scoperta di momenti significativi di questo paesaggio.

Si passa dall'osservazione e comprensione della geologia e del territorio a piccoli "incontri", come l'osservazione di ricci cipressi che emergono tra la vegetazione o di alcune strutture esistenti rese accessibili oppure dei variani dei cronofotisti naturali durante le diverse stagioni.

Si reinterpreta il concetto di bordo, già molto presente e leggibile nel territorio (il bordo del lago di Dobberdo, il bordo delle doline, le siepi lungo le proprietà, i percorsi ecc.). Nei progetti di San Michele e di Redipuglia questo limite definisce un perimetro fisico, ma anche di significato del luogo.

Si **semplifica** e si **pulisce** l'area di progetto, si toglie gli elementi non necessari, per permettere una lettura più onesta del paesaggio e del contesto storico.

Lungo alcuni percorsi, nei tratti più significativi, il diradamento della vegetazione favorisce la progressione dello sguardo.

INCONTRI NEL CARSO

Itinerario puntuale lungo il circuito dei percorsi

●●● PAESAGGIO



luoghi esistenti accessibilità facilitata

●●● ELEMENTI STRUTTURALI



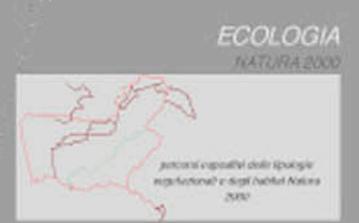
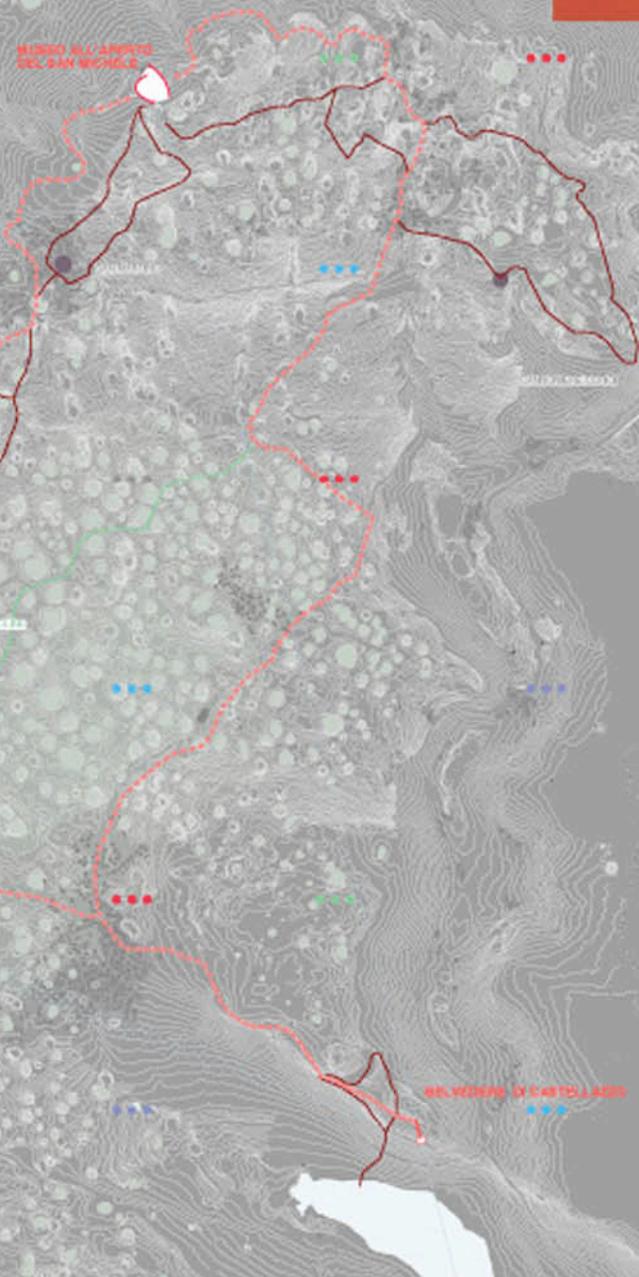
luoghi esistenti accessibilità facilitata

STUDIO BURGI



CARSO 2014+ SPRAWL MUSEUM

GORIZIA 2011



HISTORICAL PARK OF MONTE SOLE MARZABOTTO 1989



ET. AL.

**THE FORM OF MEMORY TODAY:
BEYOND THE MEMORIAL. ACTING ON THE PUBLIC SPACE**

**PUBLIC BENCH
COVENTRY 2004**



JOCHEN GERZ

A photograph of the Memorial to the Murdered Jews of Europe in Berlin. The memorial consists of a grid of 2,711 rectangular concrete blocks of varying heights, creating a maze-like structure. People are seen walking and sitting on the blocks. In the background, there are multi-story apartment buildings and a clear sky. The text "MEMORIAL TO THE MURDERED JEWS OF EUROPE" is overlaid in a blue banner at the top, and "BERLIN 2004" is overlaid in a pink banner on the right side.

MEMORIAL TO THE MURDERED JEWS OF EUROPE

BERLIN 2004

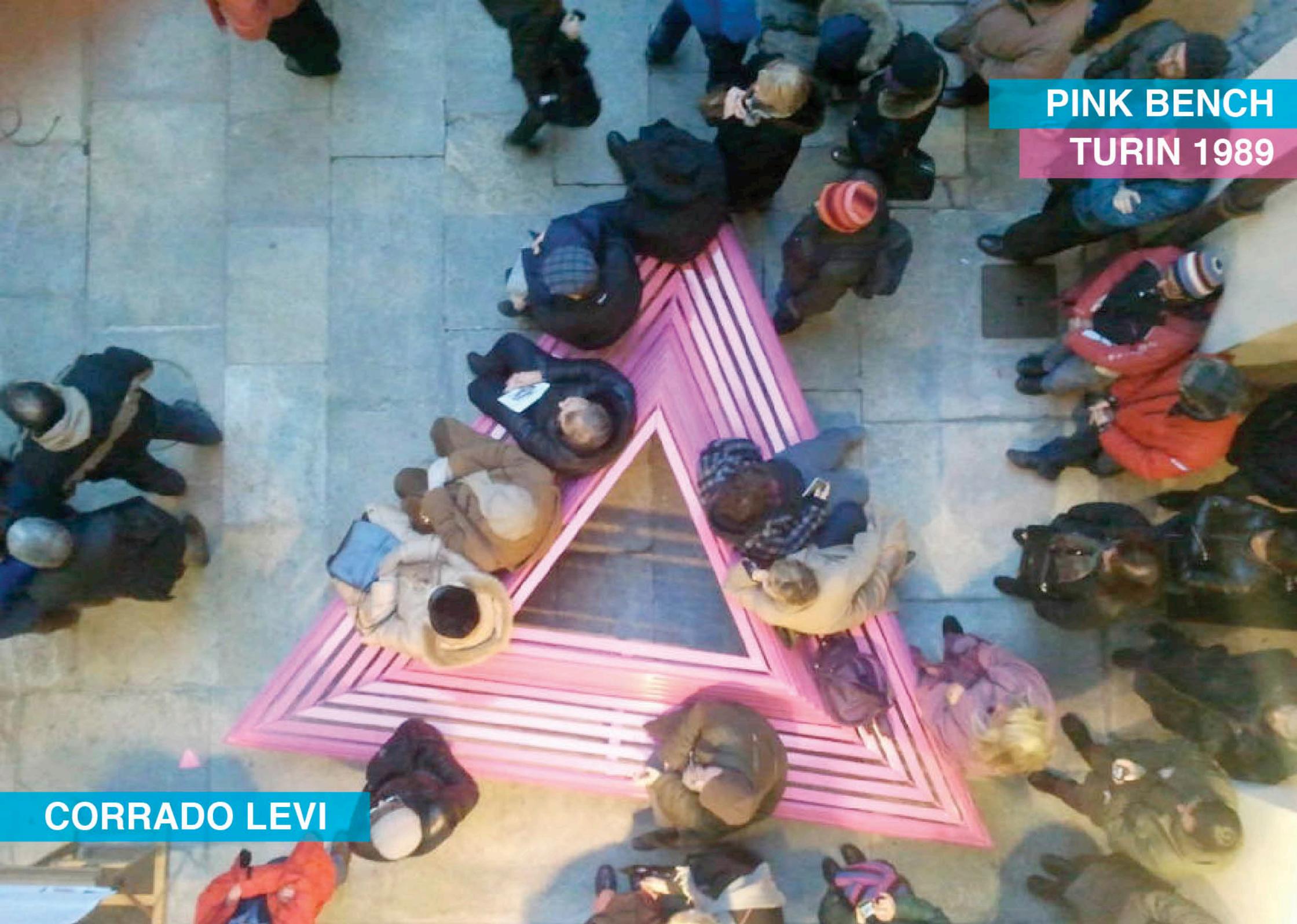
PETER EISENMAN

THE GARDEN OF RIGHTEOUS WORLDWIDE

MILAN 2003

VIALE
DEI GIUSTI

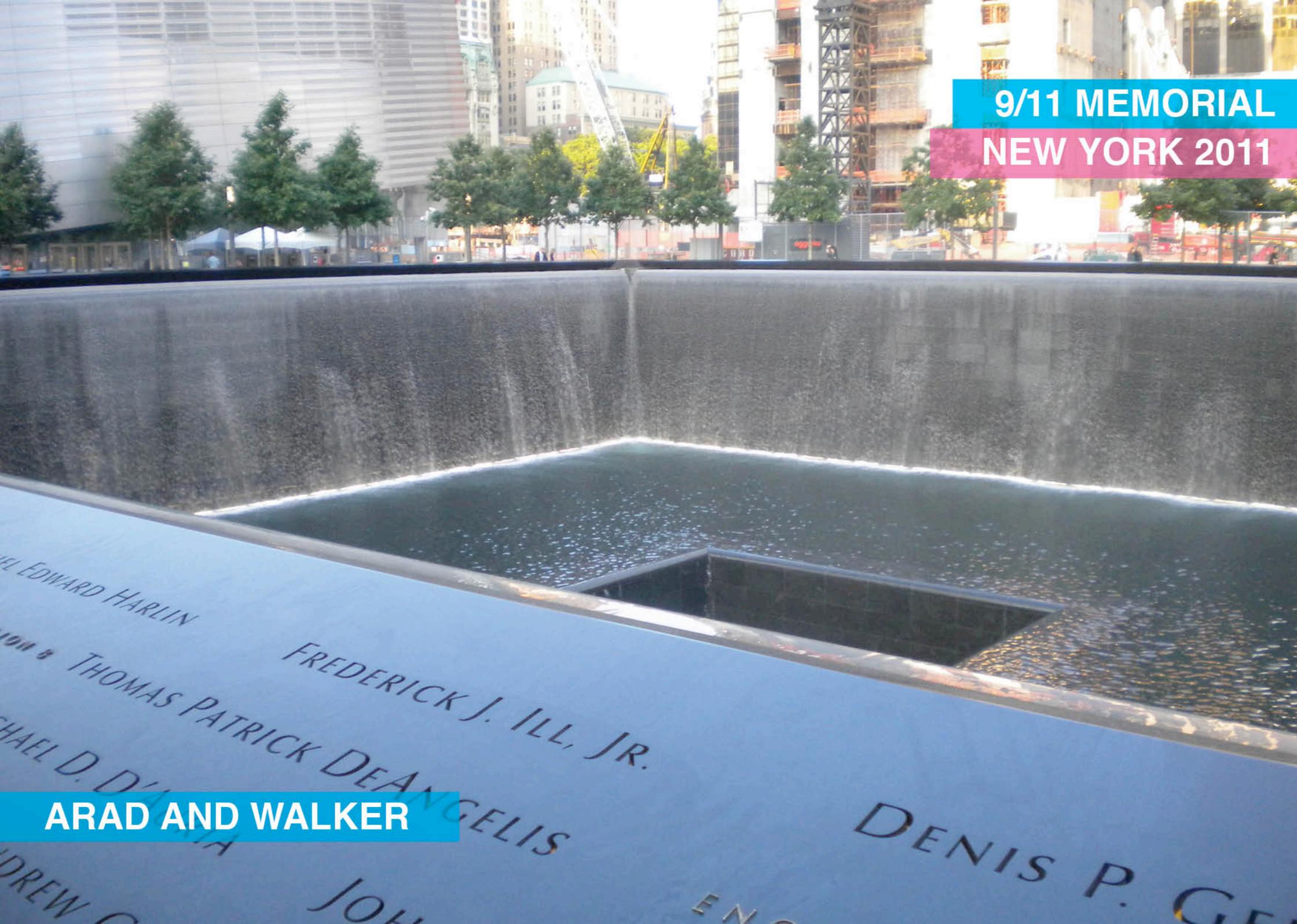
GARIWO FOUNDATION

An aerial photograph of a public square in Turin, Italy, featuring a large, multi-lined pink bench. The bench is a large, hollow, triangular shape with multiple parallel lines forming its edges. It is situated on a paved area with large, light-colored stone tiles. Numerous people are gathered around the bench, some sitting on it and others standing nearby. The scene is captured from a high angle, looking down on the square. The lighting suggests it might be late afternoon or early morning, with some shadows cast on the ground. The overall atmosphere is one of a busy public space.

PINK BENCH
TURIN 1989

CORRADO LEVI

9/11 MEMORIAL
NEW YORK 2011



ARAD AND WALKER

EDWARD HARLIN

THOMAS PATRICK DEANGELIS

FREDERICK J. ILL, JR.

DENIS P. GE

An aerial photograph of a city street in Sarajevo, 2012. A long, narrow red carpet is laid out down the center of the street, stretching from the foreground towards the background. The street is lined with multi-story buildings, many with red-tiled roofs. In the foreground, a large red banner is being held up, featuring the number '11541' in white. The scene is captured from a high angle, looking down the street.

SARAJEVO RED LINE
SARAJEVO, 2012

HARIS PASOVIC

11541



An aerial photograph of a vast, sandy beach covered with thousands of small, dark, bird-like figures. The figures are scattered across the entire expanse of the sand, creating a dense, textured pattern. In the upper left quadrant, two people are standing on the sand, looking towards the figures. The bottom left corner shows the edge of the beach meeting the water, with white foam from a wave. The overall scene is a large-scale public art installation.

THE FALLEN
NORMANDY, 2012

MOSS AND WARDLEY



BERLIN-BIRKENAU

BERLIN, 2012



LUKASZ SUROWIEC



WHERE ARE THE MONUMENTS GOING?

SOME EMERGING TYPOLOGIES AND NEW FORMS

THE TEMPORARY MONUMENT

THE MEMORIAL LANDSCAPE

THE URBAN MEMORY

**SOME EMERGING BEHAVIOURS, GOALS AND STRATEGIES
FROM THE TESTIMONIAL CONVENANT
TO THE COMPASSION CONVENANT**

**1 PARTICIPATION & INVOLVEMENTS OF PEOPLE IN THE
MEMORIALIZATION PROCESS**

2 NEED TO RE-NARRATE HISTORY IN NEW FORMS

**3 WIDENING OF AUDIENCE AND CONTEXT:
BEYOND NATIONAL MEMORY**

**4 PRESENCE OF HUMAN RIGHTS AND GLOBAL PEACE REFERENCES
BEYOND CLAIMING FOR THE DIFFICULT PAST AT LOCAL LEVEL**



With the support of the 'Culture programme' of the European Union



Culture

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On behalf of the entire team I am pleased to present you the final program of the "Competing Memories" conference. The online version can be [...]



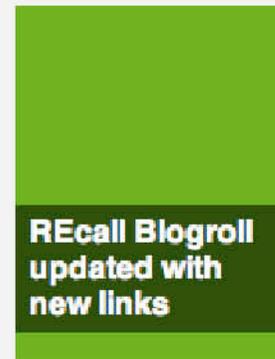
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The last day before leaving Rome, the five REcall workshop teams have presented a summary of the work undergone during the week: all groups had [...]



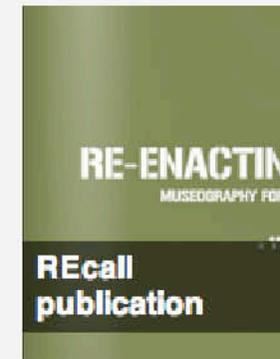
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We have updated REcall blogroll with a large number of research and action projects both on-going and closed dealing with Conflict Heritage and Difficult Memory. We [...]



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Re-enacting the past Museography for conflict heritage The book takes inspiration from one of the most significant subject of debates of the recent years, that [...]



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