

**TWENTY THREE
AND A HALF
HRANT DINK
SITE OF MEMORY**

**PREPARATORY PHASE
REPORT**

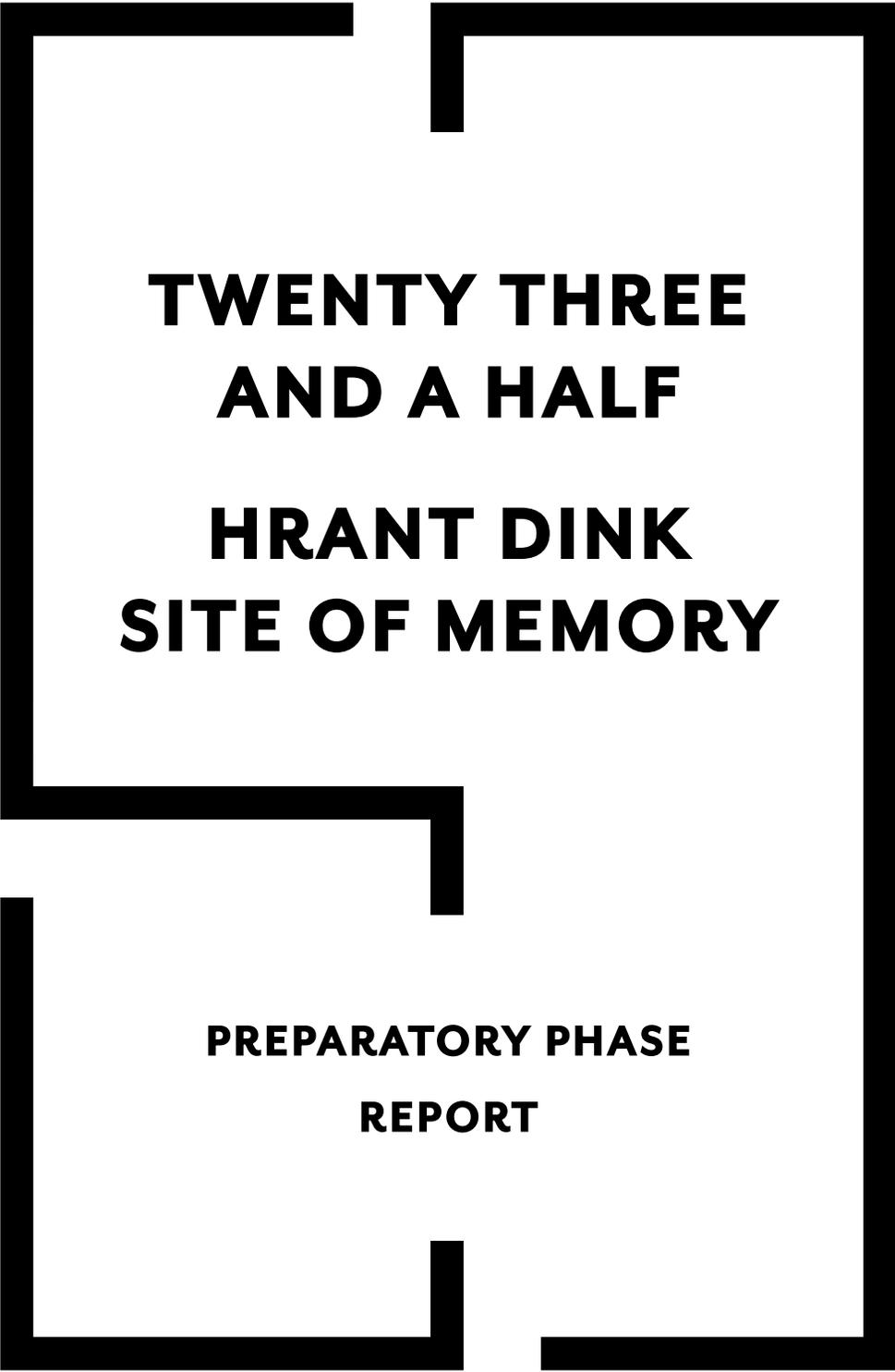


**HDV
YAYINLARI**

HRANT DINK FOUNDATION

Hrant Dink Foundation was established after the assassination of Hrant Dink in front of his newspaper Agos on 19 January 2007, in order to avoid similar pains and to continue Hrant Dink's legacy, his language and heart, and his dream of a world that is more free and just. Democracy and human rights for everyone regardless of their ethnic, religious or cultural origin or gender is the Foundation's main principle.

The Foundation works for a Turkey and a world where freedom of expression is limitless and all differences are allowed, lived, appreciated, multiplied and conscience outweighs the way we look at today and the past. As the Hrant Dink Foundation 'our cause worth living' is a future where a culture of dialogue, peace and empathy prevails.



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ISBN 978-605-67106-6-7

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34408 Kağıthane / İstanbul
T: (212) 294 10 00
Certificate No: 12055

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İstanbul, February 2018



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This report is prepared with the main support of
Heinrich Böll Stiftung Association Turkey Office and Open Society Foundation



TABLE OF CONTENTS

I	
Memory Sites: An Overview	7
II	
The Agos Office As a Memory Site	15
III	
The Hrant Dink Site of Memory Preparatory Phase	23
IV	
Notes From Study and Observation Visits	35
V	
The Hrant Dink Memory Site: Suggestions	65

I. MEMORY SITES: AN OVERVIEW

“Man’s memory is plagued with forgetfulness.” This Turkish proverb, which states that forgetfulness is a human weakness, is engraved in the memory of the people of Turkey. No doubt, humans forget, on the other hand, there are experiences that one does not - one cannot - forget. Is forgetfulness a defect or is it just part of human nature? Does forgetting mean falling out of memory, or is it an inherent part of memory?

In the garden of the Villa Grimaldi, in the city of Santiago, which served as one among hundreds of secret detention and torture centres during the dictatorship in Chile (1973-1990), a panel reads: “Forgetting is full of memory.” The message these words convey to the visitors of this complex, which dates back to the 19th century and which used to include meeting halls, a theatre, cocktail and dining rooms as well as school buildings, is that memory and oblivion always go hand in hand.

Collective memory and collective forgetfulness play an important role in the formation of social memory. State policies, official discourses, educational systems, national press and other ideological State apparatus teach their citizens directly or indirectly what they should remember and what they should forget. In every society, there are ‘taught oblivions’ produced through negation or counter discourse as there are ‘learned remembrances.’



The former torture Centre, new ‘Peace Park’ at the Villa Grimaldi, the plates on which the names of victims of torture are inscribed. The words above form the sentence “Forgetting is full of memory.” (Santiago, Chile)

Individuals, groups or initiatives that fight against social amnesia and politics of oblivion, challenge the destruction of truth and the loss of memory. Thanks to those who fight to protect memory and against efforts to erase truth, some memories can be preserved for future generations and justice can be sought.

Memory sites shed light on the past and play an important role in divulging information that has been erased from collective memory and in revealing the histories that have been hidden from the public.

A place that was witness to a significant incident in the past; buildings, terrains, various monuments, streets bearing traces of painful past events; landmarks that have value in terms of cultural heritage and collective memory are qualified as 'sites of memory.' Nazi concentration camps; torture facilities used secretly during military coups; a house with a secret room, enabling an artist to save the lives of Jews during the holocaust; prisons for political detainees or convicts, where human rights violations have taken place; a city district, declared 'white zone' and then torn down during the apartheid period in South Africa; commemoration plates on a building façade or on a side walk, placed in memory of someone who fell victim to an assassination, or people who lost their lives in concentration camps or following military coups; a place, where a persecution was planned; museums, aiming to confront the past and shed light on the truth; sometimes a whole street; a public park; a monument erected on the location of an atrocity...

Memory sites or museums that aim to shed light on violence endured in the past render knowledge and truth accessible. The truth and memory to be found in



Auschwitz II - Birkenau Nazi Concentration and Extermination camp in its present state (Oświęcim, Poland)

such sites are saved from erasure thanks to memorialization work. Such work aims to bring to light truths that have fallen into oblivion. It also aims to remind us of facts that are negated and have no place in collective memory and to help us to confront the past. Today, memory sites act as places that redress memory defects of people or societies, proposing an alternative discourse to the official one.

Aleida Assman, who is an important contributor to memorialisation work, notes that remembering is an act of resistance against oblivion, which requires a conscious effort and systematisation, while oblivion is a silent process that goes unnoticed.¹ As memory sites and museums resist against oblivion and forced oblivion, they also contribute to the future by enabling collective remembrance.

Examples in this report aim to show that beyond being places of memory, memory sites all around the world also include elements of truth, remembrance, commemoration, reflection, dialogue and hope.² Memory sites which present the information of which society is deprived and produce a discourse alternative to the official one, provide the possibility of “comprehension,” following Hrant Dink, who said: “The problem faced by Turkey today (...) is not one of ‘recognition’ or ‘denial.’ Turkey’s basic problem is one of ‘comprehension.’”²

THE FUNCTIONS OF MEMORY SITES

Memory sites function as reminders, evoke feelings, prevent what tends to fall into oblivion from doing so, challenge social amnesia and policies that encourage oblivion. The Roman poet Horatius said: “Sapere aude.” These words, which mean “dare to know/to think”, express one of the main missions of memory sites. Discovering the truth can be painful or frightening; and because it may lead people to face unexpected confrontations, they may have an urge to flee from learning the truth. Memory sites encourage people to know and to discover, driving them to realize that this has a healing effect on social wounds. Even if they may be potentially passive, these places can become active with the help of ‘the guardians of memory’, people who devote their lives to rendering truth visible. While going beyond reminding and rendering visible what was invisible, memory sites and museums also contribute to our present and

1 Aleida Assman, “Forms of Forgetting”, *Castrum Peregrini*, 1 October 2014, presentation text (<http://castrumperegrini.org/2014/10/30/forms-of-forgetting/>)

2 Hrant Dink, “Tarihi Açmak ve Aşmak”, *Ağos*, 27 May 2005.

help us shape our long-term future. As they bring the past to the 'here and now', these sites contribute to shape collective memory, to develop a social awareness based on truth and a collective consciousness focused on empathy.

As one enters a site once used as a secret detention and torture centre which has been kept unchanged, one can feel and experience the past as 'here and now' upon seeing the bullet marks on the wall; think and discover what happened in this place in all its different aspects. For example, those who enter the Orletti Secret Detention and Torture Centre in Buenos Aires face the naked truth as they summon the courage to discover and grasp it.

Another characteristic of memory sites is the way they present information in a non-didactic manner and without imposing it. Most of the memory sites and museums avoid telling visitors what they are supposed to think, providing them with choices as to how they are to think and how they are to approach the events.

These places provide a platform for mutual understanding and social dialogue while commemorating and honoring the people who have lost their lives due to human rights violations and atrocities or those who have survived, as well as the struggle they have waged.

In various parts of the world, memory work plays a crucial role in terms of justice, truth, reconciliation, normalisation, peace and social healing for many groups of



Bullet marks on the walls of the illegal detention centre of Orletti, used during the Military dictatorship in Argentina (Buenos Aires)

victims. For some victims, memorialisation initiatives made publicly and the acknowledgement by society of their suffering is more important than material compensation. For example, the fact that the Auschwitz camp was visited by 2 million 53 thousand people in 2016 bears a very special meaning for the 250 thousand people who have managed to survive this camp and who are still alive today. Visits to the camp play a role in relieving the grief of people who have had to spend a life of trauma, in giving them strength and in restoring the dignity of hundreds of thousands of people who had once been reduced to a number, a uniform or a sign.

Memory sites question the “The past belongs to the past, let us open a new page and look towards the future” approach, drawing attention to the fact that even a forgotten past will have repercussions that shape the present. They draw lessons from past experiences and ‘invest’ in conscience, truth and justice for the future. Several studies made on individual and collective trauma show that the way to opening a ‘clean page’ is not through forgetting, but through remembering and confronting. Indeed, truths believed to be forgotten persist in the individual and collective subconscious, continuing to manifest themselves through events involving pain and violence. Moreover, and contrary to accepted wisdom, social trauma does not only deeply affect victims and their children but also perpetrators and their following generations.

MEMORY SITES AS SPACES OF ENCOUNTER AND OF HOPE

At the same time, memory sites bring together individuals from different parts of the world, blending the stories of past victims with those of our contemporaries, create bridges between truths, make it possible for people who have never met before to foster empathy, and contribute to solidarity. On a wall of the permanent holocaust exhibition in the Los Angeles [*Museum of Tolerance*], a phrase by Simon Wiesentahl, who after surviving Nazi camps dedicated his life to having Nazis arrested and judged, says: “Hope lives when people remember.” And one of the main factors that turn memory sites into places of hope is that while they serve to remember and to remind, in the long term, they contribute to transforming mentalities.

Sociologist Ulus Baker explains the difference between ‘space’ and ‘distance’ as follows: “space and distance are two different things. Distance is what measures ‘how far’ two things or two phenomena are from each other, however close they may be or even if they overlap. Space, on the other hand, measures ‘how close’

two things or events are, however far they may be from each other. [...] An event, an insurgency, a case of exploitation, torture and persecution taking place in some far away place, the way a child is unhappy or joyful in a favela, all these things bind us with 'spaces.' We are them as much as they are us, because we experience the same problems and live the same- one and only- life..." As memory sites bind people from different regions and their truths with spaces, they go beyond making what is far away close, rendering the unknown known.

Someone visiting the District Six Museum in Cape Town, in South Africa, can relate 'through spaces' to the story of the 60 thousand people who from 11 February 1966 on, were driven out of District Six, then declared open only to white people by the Apartheid regime. The thousands of kilometres of distance between the museum visitors' and the victim's homes disappear through the encounter of the stories, the memory transfer, and the generous sharing of stories that bring together people living under different conditions and in different locations.

The museum provides a common ground on which a Palestinian, an English or an African-American meets someone who once lived in the mentioned district. A former inhabitant of the district can thus become a source of hope for someone else's struggle by entrusting his story and memory to the museum. In the museum a white 'memory cloth' where visitors can write down their feelings and thoughts can be found. For someone who writes "I am both sad and happy. Sad about the past and happy about the possible future", the museum can be said to be a site of hope as well as one of memory.

The more they are organised with a participatory approach, integrating visitors and seeking their opinions, the more memory sites and museums become democratized. In this way, these sites become platforms to the message that such painful past experiences are not to be repeated today and to say "Never again." Visitors of memory sites and museums can link today's realities in their own or in some other country to past experiences and draw different inferences. Providing visitors a space for the expression of such inferences does not only enable them to participate in the process, it also goes beyond that, diversifying the thoughts and interrogations that memory sites and museums need to invoke. Sometimes, expressions and feelings of visitors who don't know each other can, through a simple wall, become a platform for dialogue. On the other hand, by shedding light on past events, many memory sites and museums can play a warning and awareness-raising role on the possible consequences of present human rights

HERITAGE DAY,
2015

Mapping The
Past
Marking The Future!

I am both sad
and happy. Sad
about the past
and happy about
the possible future.

As an educated UK citizen
I have visited many museums
around the world,
but have never been so
moved as today in District 6
Museum. I wish District 6
residents the very best in their
continued struggle for justice, and
hope to return to Cape Town and
see a beautiful memorial park
honouring your sacrifices and
your resilience. Mark Kemp, Haver
Chalkenham, England

We must
never forget
YMB Biko
2016

Keep on trying down the path in the line
of the white man's path
which is wrong

TO THE RESIDENTS OF DISTRICT 6
As an African-American I write
to you in full solidarity to your cause.
I pray the SA Govt will soon fulfill
their promises. I encourage you to ignite
the fires of hope and keep fighting for
change. MLK, Gandhi and Mandela
all fought for the same dream:
for us to live equally as people.
Our generation can accomplish that.
Much Love,
Austin Joseph
3/16/16

I
#KADAFI Owns ME

"I'm very sad about
what happened to the
District 6 residents,
what I think is that
the Government should
stop taking the ex-residents
and build houses for them." Firooz Khan's son
16/10/15
GPH

Other future is possible
We shall overcome
I wish justice to all
people
Peace and justice to all

ONE OF THE BLACK
OF WHITE MAN HI
20-11-2015

District 6
Hope come True
Same will happen soon
Lashar Allah
I hab Al Ghaz
Dec

District Six Museum, 'memory cloths' on which visitors write down their feelings and thoughts about what they have seen in the museum (Cape Town, South Africa)

violations and repressive State policies. Sometimes they may go beyond that, holding a mirror to past experiences and using creative methods to raise awareness about present wrongdoings, develop alternative models of activism or inspire them.

For no site can we talk of a single story or a single memory; moreover, sites of past oppression or neighborhoods where events have taken place can end up turning into ordinary spaces with time. A building conceived as a hotel which has witnessed many beautiful events can also become the site of crimes against humanity at any other given time in history; a villa that is a home to a family can turn into a place where the most unimaginable tortures are inflicted. Just as places that have been the scenes of human rights violations, torture, massacres or crimes against humanity can be turned into memory sites immediately after these events have taken place, they can also be turned into memory sites after being used for different purposes for years. This is only possible through the fight waged for memory and owning up to the truth.

While memory sites turn 'heavy' pasts into 'now', they also give visitors a key for confronting the past and healing together. As visitors open the door, they can get a full view of the truths they had previously been seeing through a key hole and get a chance to comprehend them in all their dimensions.

In short, while the truths and memories hosted in different sites are at risk of being forgotten, some monuments, memory sites and museums defy this loss of memory. Memory sites and museums invite their visitors to assume responsibility for similar problems arising today, as they increase their level of awareness. Through memory sites and museums, a campaign waged in the past for a given group can be a remedy for the sufferings of another community today. Examples featured in the present report show that similar fates in different places can be remembered with a diversity of striking methods, in order to avoid the repetition of such acts of oppression and human rights violations, as well as to open the way for the building of a soundly based future.

II.

THE AGOS OFFICE AS A MEMORY SITE

THE SEBAT BUILDING

The Sebat building was constructed in the 1920s on Halaskargazi Avenue by architect Rafael Alguadiş. The word ‘sebat’ means keeping one’s word, maintaining one’s decision, perseverance, and determination.

Rafael Alguadiş was born in 1894 in Lüleburgaz, from a family that had emigrated from Edirne. Having graduated from the Saint Joseph High School, he went to study engineering in Lausanne, Switzerland. He returned to Istanbul in 1921, to become one of Turkey’s first reinforced concrete engineers. Besides his work as an engineer, Alguadiş also did works of architecture; some of which were the Marmara and Sümer buildings in Nişantaşı, the Gislavet factory, the Derby factory, the Prevoyans commercial building in Tahtakale, the top storey of the Karaköy Palace and the Emek, Sümer and İpek cinemas.

As one of the victims of the Wealth Tax that came into effect on 11 November 1942, Rafael Alguadiş had to sell his flat in the Miramar building in order to avoid being sent to the forced labour camp for minorities in Aşkale. The building was later destroyed during the construction of the Atatürk Cultural Centre in Taksim. Left homeless, the Alguadiş family spent eight months in a room at the Cercle d’Orient building,



The Sebat Apartment Building (Osmanbey, Istanbul)

on İstiklal Avenue. Alguadiş then rented a storey that had been added to the Tülin building, in the Gümüşsuyu neighbourhood, where he lived until his death in 1973. Engineer-architect Rafael Alguadiş's name was immortalized in June 2013, with a plate placed at the centre of the façade of the Marmara and Sümer buildings in Nişantaşı, opposite the Governor's residence, which he had built in 1930.³

AGOS: FROM ITS FOUNDATION TO 19 JANUARY 2007

The Agos newspaper was launched by Hrant Dink and a group of friends in 1996 with a mission to bring visibility to the problems of Armenians and other minorities, to foster awareness on these issues, to inform the public about Armenian and minority cultures, to shed light on the past and contribute to Turkey's democratisation. This constituted a turning point for Turkey's Armenians and minorities since this was the first newspaper published in Turkish and Armenian in the Turkish Republic. Having chosen 'Agos' as its name, which means 'the place opened by the plough where abundance flourishes', the newspaper follows an editorial policy that focuses mainly on democratisation, minority rights, confrontation with the past and the development of pluralism in Turkey.

Having moved to the Sebat building in 1999, the Agos newspaper represented hope and change for all minorities in Turkey, including Armenians, as well as for advocates of human rights, for many academics and journalists. While bringing visibility to the problems of the Armenian community and other minority groups in Turkey, the newspaper helped Armenians move from a passive citizenship to an active one. Soon, it became a platform of expression, for the abovementioned groups- one they hadn't had for a long time - acting at the same time as an information and counselling centre. The newspaper office had become an institution frequently visited by Armenians of Turkey and abroad, members of minority groups, researchers, students, academics and journalists. Agos indeed brought to light the problems of Armenians and other minorities not on the agenda, and unconforted truths such as the genocide. It voiced the sufferings experienced after 1915, holding up the mirror to the perduring effects of the genocide. It raised awareness concerning Turkey's democratisation and the protection and

3 Karel Valansi, "Emek Sineması'nın mimarı Rafael Alguadiş", *Şalom*, 23 October 2013 (http://www.salom.com.tr/haber-88677-emek_sinemasinin_mimari_rafael_alguadis.html)

development of human rights. It acted as a catalyst, inducing decision-makers to take steps against human rights violations, which Armenians and other minority communities had been victims of.

From 2004 onwards, Hrant Dink was subjected to hate speech and was stigmatized following trials launched against him for various writings. Although it did not involve him directly, the starting point of this intense judicial process was a news piece published in Agos on 6 February 2004, concerning Ataturk's adopted daughter Sabiha Gökçen, Turkey's first female pilot. In this piece titled 'The Secret of Miss Sabiha', it was stated that Gökçen was of Armenian origin and that she had relatives in Armenia. Hripsime Sebilciyan Gazalyan, an Armenian citizen originally from the city of Antep in Turkey, claimed that Gökçen was an Armenian child taken from an orphanage, and that she herself was her niece.

The news was picked up from Agos by the Hürriyet newspaper on 21 February 2004 and published with the title 'Sabiha Gökçen or Hatun Sebilciyan.' Whereupon the Secretary General of the General Staff issued a harsh statement on 22 February 2004. Immediately after that, Hrant Dink was summoned to the Istanbul Governorship and given a 'warning.' The radical right-wing press then launched a stigmatising campaign against him. Excerpts from an article published in Agos on 13 February 2004, one of a series of eight articles on Armenian identity written by Dink, which included criticisms actually directed at the Armenian diaspora, were stripped from their context with a view to launching a new trial, this time with the accusation that "Hrant Dink insulted Turkish identity." At the end of the trial brought against Dink for 'Publicly insulting and denigrating Turkishness', the Second Şişli Criminal Court of First Instance condemned Hrant Dink to six months imprisonment on 7 October 2005, despite the report submitted by the court-appointed expert according to which there was no element of offence in the mentioned text. The judgement was approved by the 9th Penal Department of the Court of Cassation and the prison sentence confirmed. The objection made by the Court of Cassation Chief Prosecutor's Office against this judgement was rejected by the Court of Cassation General Assembly. Following statements made by Dink concerning this judgement, another trial was launched against him for 'trying to influence the judiciary.'

At the first hearing, nationalist groups wanting to intervene in the trial staged protests in front of the court building, inside its corridors and in the hearing room. The group filled the hearing room, throwing coins and pens at Hrant Dink and his lawyers, insulting and menacing them. Similar groups got together in front of the

Agos office shouting slogans and threats. Parallel to these threats, some journalists continued to target Hrant Dink in articles full of hate speech.

Finally, another trial was launched against Hrant Dink, as Agos editor-in-chief and publisher, for a news piece titled ‘1 voice against 301’, published in the newspaper on 21 July 2006. In this piece, Dink, answering the question “Is this a genocide according to you?” by a journalist from the Reuters News Agency, replied: “I say this is certainly a genocide. For the result speaks for itself. You can see that a people who had lived in these lands for four thousand years has disappeared following these events.” It was alleged that according to Article 301 of the Turkish Penal Code, this statement ‘degraded Turkishness’.

As a result of this process, its trials, stigmatization and threats, as well as protest demonstrations, Hrant Dink was shot dead with two bullets in front of the Sebat building at 3 PM, on 19 January 2007. The trial of his assassination has been going on since 2007.

This assassination triggered a strong reaction from a large part of society and was followed by mass protests. Having become a crime scene on 19 January, the Sebat Building was transformed into a site of conscience within the hours and days that followed the assassination. On the day of his funeral, hundreds of thousands took to the streets shouting the slogan: “We are all Armenians, we are all Hrant Dink.” The ‘Armenian Question’ and the official discourse concerning the history of Turkey’s Armenians, which had begun to be questioned thanks to the efforts of Hrant Dink and the Agos newspaper, began to be addressed with its different dimensions by larger audiences after the assassination.

THE HRANT DINK AVENUE

The Sebat building has a symbolic meaning in the Turkish public conscience and collective memory. Since 19 January 2007, the Halaskargazi Avenue, where the Sebat Building is situated, has become ‘Hrant Dink Avenue’ in the minds of a large part of society. Participants who take part in commemorations every 19th of January hang a ‘Hrant Dink Caddesi (Hrant Dink Avenue)’ plate instead of the Ergenekon Caddesi (Ergenekon Avenue) street sign. In 2010, the Istanbul Metropolitan City Council rejected a request to change the name of an avenue in the Şişli district to ‘Hrant Dink Avenue’, as well as one asking for the Şafak Street (Şafak Sokak) to be renamed ‘Hrant Dink Street.’ The justification given for the

rejection was as follows: “requests made by the district municipality to change the names of squares, boulevards, streets, parks, etc. would have an adverse effect on the cultural values of the city and its existing address system, cause address confusion, create material and moral damage as well as involve security risks.”⁴

But even that did not prevent the intense efforts to create a ‘counter memory.’ For instance, in social media, we can see that for some time now, people have been designating their location or that of the photograph they have taken there as ‘Hrant Dink Avenue’ instead of ‘Halaskargazi Avenue.’ These naming practices are not limited to commemoration days like 19 January or 15 September, Hrant Dink’s birthday. The avenue appeared under the name of ‘Hrant Dink Avenue’ in a widely used navigation system. Internet sites have been opened and petitions launched asking for the avenue to be renamed ‘Hrant Dink.’ Hrant Dink’s name was given to a children’s park on the island of Kınalı in 2010, to a park in Mersin in 2011 and in France, to an avenue in Lyon in 2008, and another in Marseilles also in 2008. A Hrant Dink School was opened in Arnouville, near Paris in 2007; a school situated in Gedikpaşa, Istanbul, that received students from Armenia, was also renamed the Hrant Dink School.

4 “The CHP’s (Republican People’s Party’s) Hrant Dink Avenue motion”, *Agos*, 19 January 2014 (<http://www.agos.com.tr/tr/yazi/6346/chpden-hrant-dink-caddesi-icin-kanun-teklifi>)



On 19 January 2010, during the Hrant Dink memorial day, activists replace the ‘Ergenekon Avenue’ street sign with the ‘Hrant Dink Avenue’ sign.

HRANT DINK MEMORIAL STONE

On 19 January 2012, a memorial stone was placed on the side walk in front of the Sebat building, where Hrant Dink was assassinated. The memorial stone's function is to serve as a reminder of the past in an everyday environment and it has become one of the symbols that has turned the Sebat building into a memory site. Pedestrians walking along Halaskargazi Avenue, one of Istanbul's thoroughfares, are reminded of the truth as they come across this stone while pursuing their routine activities. Some walk past as they see the memorial stone, some stop walking to look at that point and think, some remove cigarette butts lying on the stone, some pray; some knock on the door of Agos after they see the stone. A step between the past and the present, between truth, conscience between memory and truth, the memorial stone has become an integral part of Halaskargazi Avenue ('Hrant Dink Avenue' in the collective conscience). While continuing to expand its publishing activities in the same location, the Agos office was transformed into a site of conscience and memory, also gaining the added attribute of a site of hope.

THE HRANT DINK FOUNDATION

The Hrant Dink Foundation was established in 2007 with such objectives as pursuing Hrant Dink's dreams and his fight, contributing to Turkey's democratisation process and the protection and development of human rights, minority rights and cultural



On 19 January 2012, a memorial stone is placed on the side walk in front of the Sebat Apartment building (Osmanbey, Istanbul)

rights, supporting history studies devoid of nationalism and racism, working to ensure the preservation of Armenian culture and history in Turkey, fighting against hate speech and discrimination through documentation and awareness raising. The Hrant Dink Foundation began its activities at the Sebat building, in an effort to pursue Hrant Dink's dreams and ideals in the very place where the attempt was made to put an end to them.

Situated in the Sebat building, the Agos and Hrant Dink Foundation offices soon became a place to visit for Turkish citizens living outside Istanbul or abroad, as well as for foreigners. Armenians on their way to Anatolia to discover the land of their ancestors and the places which were witness to their family history, began to include the Sebat Building in their itinerary. They commemorated Hrant Dink while gathering information on the works of the Agos newspaper and the Hrant Dink Foundation.

THE SEBAT BUILDING AS A SITE OF COMMEMORATION

Since 2007, every 19 January, thousands of people gather in front of the Sebat building to commemorate Hrant Dink. While the doorstep of the Sebat building has become a meeting place for individuals of different backgrounds, ideologies, identities and age groups, the balcony of the room situated on the façade of the building is used to address the gathered crowd by human rights activists, personalities who hold a significant place in the public conscience and/or people who have lost someone close due to a political assassination. These addresses, which can each be characterised as speeches of conscience and truth, serve to remember Hrant Dink on the one hand, while on the other hand they serve to review what has taken place in Turkey throughout the year. This generally includes violations of human rights and events that have hurt public conscience and are bound to occupy a place in collective memory for a long time. In other words, these symbolic speeches made from the Sebat building balcony offer the gathered crowd a yearly summary of Turkey's situation, noting it down in Turkey's book of memory.

Hrant Dink is also remembered during mass demonstrations and protests against other events that hurt public conscience, with the crowds saluting the Sebat building as they walk by it.

The Agos newspaper and the Hrant Dink Foundation pursued their activities at the Sebat building until 2015. As the Hrant Dink Foundation activities intensified,

and as its archives and its library grew in size while the Agos personnel grew in number, both institutions began to look for a larger office. At the end of 2013, the Anarad Hiğutyun School, which had seen the number of its students diminish each year since 2004, was rented from the Anarad Hiğutyun Foundation it was linked to. On March 2015, following two years of renovation work, the Agos newspaper and the Hrant Dink Foundation moved from the Sebat building to the Anarad Hiğutyun building to pursue their activities there. In the meantime, the idea evolved of using the old Sebat building office as a site of memory and conscience, focusing on Hrant Dink's life and struggle on the one hand, and on the history and culture of Turkey's Armenians and problems related to minority rights in Turkey on the other. Before long, efforts towards this purpose began. As Hrant Dink had noted, more than just a newspaper, Agos was a place where people's world was widened.⁵ Given the responsibility that comes with the truth memory sites bear and the memory they harbour, the memory site to be founded here is to function as a place of learning, reflection and dialogue, where visitors can widen their horizon through innovative and creative education and visitor programs. It also aims to function as a place of hope, contributing to social dialogue, mutual understanding while coming to terms with the past.

5 Tûba Çandar, *Hrant* (İstanbul: Everest Yayınları, 2010), p. 434.

III.

THE HRANT DINK SITE OF MEMORY PREPARATORY PHASE

In the office space situated in the Sebat building, which had hosted the Agos newspaper since 1999 and the Hrant Dink Foundation since 2007, intense and meticulous work was carried out for the design of a memory site that would shape the future as it reminded the past, to form a platform for dialogue by contributing to mutual understanding and to give its visitors hope concerning coexistence and social peace. Besides providing an opportunity to develop ideas on the content, narrative, functions and designing of the site to be created, this preparatory phase, which did indeed turn out to be a learning experience for the Hrant Dink Foundation, also had aimed to serve as inspiration for other memorialization works. While benefiting from the experiences and examples of memory sites in different parts of the world, the process aimed to create awareness concerning the role played by such memory sites, museums and monuments in coming to terms with the past and to promote social dialogue, through the sharing of experiences with the public at large, on the basis of a participatory and democratic approach.

Together with the local advisory committee, composed of Ayşe Gül Altınay, Sibel Asna, Erdağ Aksel, Füsün Eczacıbaşı, Tûba Çandar and Defne Ayas, the main activities that the project was to include were determined, while different ideas were developed in relation to the future memory site. Upon the suggestion of the local advisory committee, an international group of advisers was set up, which included Andreas Huyssen, Diana Taylor, Marita Sturken, Marianne Hirsch, Carolyn Rapkivian and Leo Spitzer. In line with the recommendations of the local advisory committee, the following objectives were set:

- Visiting memory sites, memorials, artists' and writers' museum houses and museums based on different concepts in Europe, the Balkans, the United States of America, South America and South Africa; holding meetings with directors, training coordinators, curators, communications coordinators or persons in charge of visitor development programs and benefiting from the experience and advices of these experts;
- Organising dialogue meetings at the Sebat building in Istanbul, with the participation of individuals of different disciplines and backgrounds and taking note of their expectations and proposals concerning the site;

- Paying one to one visits to experts abroad; taking part in international conferences and workshops dealing with museums, memory works and memory sites;
- Raising awareness on the role played by sites of memory and conscience, museums, memorials and site-specific memorialization works on confronting the past, history-based dialogue and on mutual understanding; sharing the experience that we have gained with wider circles and organizing panels to promote best practices and inspiring examples from other countries;
- Organising workshops in the Sebat building with foreign guests taking part in the panels as speakers and with local specialists;
- Publishing various works at the end of the process that could show the way to initiatives aiming to create similar sites that share the experience acquired throughout the preparation process including the information gathered throughout our study and observation visits and our related observations, and that create awareness on the role played by conscience and memory sites in the confrontation with the past and in social transformation.

STUDY AND OBSERVATION VISITS

Study and observation visits were made to various countries in order to see and examine closely the memorialisation works pursued through memory sites, museums and memorials that could constitute examples. Countries and cities that could contribute to our work through their political past and confrontation experiences were identified with the help of advice from local and international advisory committees and the use of the International Sites of Conscience Coalition database.⁶

Within this framework, study visits were made to Germany, Hungary, Poland, Albania, Italy, Armenia, South Africa, the USA, Argentina and Chile. In those 10 countries, a total of 18 cities, 65 memory sites and museums, more than 20 monuments were visited and one to one interviews took place with more than 60 experts.⁷ The visited

⁶ <http://www.sitesofconscience.org/en/members/members-list/>

⁷ See the annexed document for the list of memory sites, museums and monuments visited during preparatory work.

museums and memory sites were examined with a focus on their content and design, their architectural characteristics, their exhibitory techniques, their use of technology, the methods they used in the presentation of objects, their education and visitor programs. Special attention was given to the way their discourse was founded, the way they were able to create a feeling of hope, and the way they constituted a base for dialogue.

Visits were not limited to places that had witnessed events in the past and function today as memory sites or museums shedding light on those painful pasts. Indeed, institutions pursuing innovative memorialization projects, writers' and artists' museums and exhibitions using inspiring methods were also visited. Moreover, contacts were established with different people and international institutions and educational and training programs, workshops and international conferences were followed.

In the countries visited, meetings took place with academics and specialists in the field to gather information on memorialisation processes, the country's past and present political climate and the difficulties experienced in the establishment of a culture of confrontation with the past. Following the advices of experts consulted, other institutions and persons were added to the list of study visits, in order to benefit from external perceptions and other perspectives as well as criticisms from people who were not directly involved in museums and memory site works.

Various international conferences were followed abroad in order to benefit from the experience of experts and from work done on confrontation with the past and memorialisation. At the international conference held in Milan on 3-9 July 2016 by the International Council of Museums, a presentation was made and an exchange of ideas took place during the IC-MEMO [*The International Committee of Memorial Museums in Remembrance of the Victims of Public Crimes*] session. The participants, which included representatives of memory sites and museums, were informed about the memory site to be founded in the Sebat building and the work being done to this purpose. During the conference, other cooperation possibilities appeared as other contacts were established.

PANELS

During the preparation process of the Hrant Dink Memory Site, two panels were organised with the participation of experts from Europe and South Africa, in order to convey other countries' experiences to Turkey. These panels also aimed to raise awareness on the role played by memory sites, monuments and museums in confronting the past and also in establishing social peace and mutual understanding. During the panel, museum professionals, artists and architects presented the monuments they had designed, curators explained their work in different museums, the exhibitions they had prepared and the visitor and educational programs they had organised.

'Sites of Memory, Memory of Sites'

On 10 June 2016, a panel titled 'Sites of Memory, Memory of Sites' was held in the Havak Hall of the Hrant Dink Foundation, with the participation of Horst Hoheisel and Andreas Knitz, from Germany. Hoheisel and Knitz, who have signed different memorialisation projects and designed 'counter-monuments' calling on society to confront the past and the consequences of events taking place under dictatorships that have caused trauma, described the "counter monuments" they designed in Germany during a panel moderated by Murat Çelikkan, director of the Memory Centre, a civil society organisation working in the field of memory. One



'Sites of Memory and Memory of Sites' panel, June 2016

of these works was Hoheisel's 'Aschrott Fountain', referring to a fountain built in 1908 in the city of Kassel, in Germany, and destroyed by the Nazis in 1939. With this counter-monument, which was built underground, inversely positioned and covered with glass, Hoheisel wanted to draw attention to the absence of the fountain and the destructive aspect of Nazism. Hoheisel and Knitz also mentioned the grey bus monument, the first mobile monument in the world, which symbolises the grey buses that drove mental patients to their death, in memory of the psychiatric patients who fell victim of Nazi euthanasia practices. Another counter-monument designed by the two artists is the Pássaro Livre [Free Bird] in Sao Paulo. Built in 2003 and designed as a bird cage, the monument represents the entrance gate of the Tiradentes city prison, one of the scenes of the military regime's political and social repression. Hoheisel and Knitz explained that they placed doves symbolizing the convicts inside the counter-monument they situated behind the original gate, and how every third day of the exhibition one of the doves was freed as a means of drawing attention to the concepts of repression and freedom.

'Curating Memory'

On 28 October 2016, another panel took place also in the Havak Hall of the Hrant Dink Foundation, titled 'Curating Memory: Museums Dealing with the Past in Europe and South Africa', in which Barbara Kirshenblatt, Chief Curator of the POLIN Museum of the History of Polish Jews; Tristan Kobler, founder of Holzer



'Curating Memory' panel, October 2016

Kobler Architecture, which specializes in museum and exhibition works; Mandy Sanger, Education Programs Coordinator of the District Six Museum; and Lebogang Marishane, Johannesburg Constitution Hill Strategic Assistant, took part as speakers.

In the first session, which dealt with some of Europe's memory sites and museums and was moderated by Historian Cemal Kafadar, Barbara Kirshenblatt Gimblett spoke about the foundation and objectives of the POLIN Museum of the History of Polish Jews. Kirshenblatt Gimblett explained how the Monument to the Ghetto Heroes was built in the Jewish quarter where Jews lived before the Second World War, in memory of the people who died there and to remind us of how they died. She also explained how the museum opposite the monument draws attention to the way these people and those before and after them lived, and how both works together form a monumental complex. She also stressed the fact that Poland was one of the centres of the Holocaust and the special importance there was in reminding the thousand year history of the Jews of Poland and in explaining the story on the scene where events happened, with curating methods incorporating at the same time both hope and despair. Tristan Kobler then mentioned the following museums and exhibitions designed by 'Holzer Kobler Architecture: the permanent 'Exile and Violence 1937-1945' exhibition opened at the National Buchenwald Concentration Camp Memorial and Museum in 2016, the 'On Trial: Auschwitz/Majdanek' section of the Berlin Jewish Museum and 'No compromises! The Art of Boris Lurie' exhibition also in the Berlin Jewish Museum, the Dresden Military History Museum, the PALÄON Museum and the exhibition designed by Holzer Kobler Architecture in the Buchenwald Concentration Camp, Kobler stressed the importance of allowing a space for reflection alongside those dedicated to memory and empathy in memorial sites.

The second session of the panel, moderated by Ayşe Gül Altınay dealt with the memory sites in South Africa. In her presentation, Lebogang Marishane, strategic assistant at the Constitution Hill Centre, in the city of Johannesburg, referred to justice in South Africa during the transition period and described how the painful experiences of the past were used to establish a new society. She also mentioned how the Constitutional Court was constructed on the site where prisons had been situated in the past and how these prison buildings were turned into memory sites. Mandy Sanger, coordinator of the educational program of the Cape Town District Six Museum, referred to the history of the museum, which in many ways is a conscience site which questions widespread approaches to trauma, and spoke of the participatory process and education programs they implemented to bring memory to light.

DIALOGUE MEETINGS AND WORKSHOPS

Considering the special meaning the Agos Office situated in the Sebat building has gained in collective memory, and the responsibility conveyed by the fact that the site had been appropriated conscience-wise by many different individuals and groups of society - be it from a socio-economic, age or ethnic point of view - special care was taken to ensure that the work done here to found a memory site was pursued in a participatory manner.

For this purpose, regular dialogue meetings were organised in the Sebat building office with individuals from different disciplines and social backgrounds. Ten meetings involving the participation of 10 to 15 people were held. The meetings dealt with the issues to be focused on in the site, the language and wording to be used, the feeling to be conveyed, the stories to be transmitted and the sustainability of the site, with particular attention given to participants' suggestions and expectations, especially in relation to visitor and education programs. The main questions that were to be answered were the following:

In the memory site,

- what do you want to see?
- what do you want to discover?
- what issues are to be emphasized?
- what are the deficiencies that you expect to be corrected?
- what kind of educational and visitor programs do you wish to see?
- what are the themes and approaches you would never want to see?

These meetings took place with the participation of artists, sociologists, communication specialists, curators, Agos newspaper employees, members of the Dink family, representatives of various civil society organizations, academics and students. Participants wrote down the words and the feelings which the site evoked for them and made suggestions for the name to be given to it.

Closed workshops were also held in the old Agos office in the Sebat building, with the participation of foreign experts invited from abroad. In workshops where local experts working on memory sites and memorialisation work took part, suggestions were collected concerning the concept, content, methodology, mission, education and visitor programs of the memory site to be founded and what steps were to be taken in the future.





Objects exhibited at the Hrant Dink Memory site on International Museums day, following the 'Memory of Objects' workshop

The 'Memory of Objects' Workshop

On 17 May 2017, the 'Memory of Objects' workshop was held at the Hrant Dink Site of Memory under the supervision of German artists Horst Hoheisel and Andreas Knitz, who have designed counter-monuments in Germany, Europe and South America and implemented creative memorialisation projects. Thirteen participants from different disciplines and age groups participated in the workshops and brought objects that they related to recent and past relations between Turkey and Armenia. In the framework of this exercise, participants wrote down the stories of objects including a pipe from Armenia, a decorated coffee cup, a pomegranate wine bottle, thyme collected from the mountains and an Ottoman Turkish bible printed in 1912 in the Armenian alphabet. These objects and stories were exhibited all day long at the Hrant Dink Site of Memory on 18 May, which marks the International Museum Day.

THE INTERNATIONAL COALITION OF SITES OF CONSCIENCE

Founded in 1999 in New York, The International Coalition of Sites of Conscience is an international network striving to bring together institutions and initiatives active in the fields of conscience and memory sites, museums, and memorialisation work. Through its educational programs and its project support funds, the coalition contributes to the capacity building of organisations active in the field of memory sites, museums and memorialisation work, supports the development of innovative social programs that lead people to move from memory to action, and has trained more than 3500 professionals from different countries. The coalition strives to raise awareness on the dangers facing democracy and human rights, linking conscience sites of different regions, developing worldwide cooperation, regional networking and online links.

In April 2016, the Hrant Dink Foundation became the first organisation in Turkey to join the International Coalition of Sites of Conscience, which works to bring together memory and action, and comprises 240 organisations from 55 countries.

THE PARRHESIA CENTRE

During the 14th Istanbul Biennial, Palestinian artist Ayreen Anastas and Iranian artist Rene Gabri turned the Agos office in the Sebat building into a 'Parrhesia (Truth) Centre.' The word 'parrhesia' means free speech while the word 'parrhesiastes' refers to someone who will never give up telling the truth, and is ready to put him/herself at risk for that purpose. Aiming to create an environment where truth speaks, the artists avoided interfering in the structure of the site, setting up an installation made of texts and drawings, in the middle of which the sentence "Let us recognize our wounds and differences" was written. Spending all their time on the site, the artists organized workshops in which they engaged with participants on the themes of truth and memory. Visitors were also able to access archives and focus on various issues in past editions of the Agos newspaper.

IV.

NOTES FROM STUDY AND OBSERVATION VISITS

During the preparatory phase, a total of 65 memory sites were visited in 18 cities in Germany, Hungary, Poland, Italy, Albania, Armenia, South Africa, the USA, Argentina and Chile. Among these sites were: Sites that have in the past been the scene of resistance and hope during a terrifying event involving a social tragedy, a crime against humanity or State terrorism, museums focusing on human rights violations, the holocaust, collective tragedies, or political crimes, sites that functioned as prisons in the past and are now museums, museum houses belonging to writers or artists and monuments and memorial parks. Also visited were exhibitions in different galleries and museums

Audio-visual and written narratives, the prominent discourse, the wording and feeling, the exhibition methods implemented, the artistic objects exhibited, the education and visitor programs, the multi-media techniques, the curator techniques and the digital and architectural designs in these memory sites and museums were all closely examined. Meetings took place with the directors of museums and memory sites, curators, people in charge of communication, architects, and education and visitor programs coordinators. Meetings were also held with representatives of different organisations which had no museums or memory sites but were involved in memorialisation work, as well as with academics, researchers and experts who have contributed to the field.

Thanks to these visits, it was possible to see 'in situ' how similar fates had been experienced in different parts of the world and do a comprehensive study of what methods can be used to transmit to the present pasts that have not been spoken of for a long period of time, have been ignored and risk being erased from collective memory.

It can be said that buildings and venues which have been the scene of a tragedy or a crime against humanity and which have left deep wounds in collective conscience possess a special kind of power or 'aura'. These are sites that link the past to the present, carrying memory and truth to the present while also carrying a message for the future. During the study visits, the kind of methods used to recover sites where someone lost his life or someone else managed to survive were examined. Besides this kind of 'crime scenes', sites where the mentioned crimes against humanity were planned were also visited.

During the study visits made by the project team in different countries, it was observed that memory sites, monuments and counter-monuments which:

- are situated on 'the scenes of the crime', such as Nazi camps, prisons, illegal detention centres which have in the past been the scene of tragedies and crimes against humanity;
- have guides who take part in linking truths to present realities with a dynamic narrative, providing commentary and hold a dialogue with the visitor;
- have objects exposed that embody the past, rendering it visible, so that small stories on which big narratives cast a shadow can come to the fore;
- are built with an architectural approach which is in line with their mission and narrative and provide a space for reflection;
- adopt a non-didactic, pacifist and inclusive discourse;
- provide well designed education and visitor programs;
- are established through a participatory, democratic and transparent process;
- promote hope and incorporate messages that encourage visitors to contribute to a better future;
- incorporate visitors into the memorialisation process, providing a space for their experiences, ideas, feelings and suggestions;
- are dynamic, constantly being updated, opening the way to new exhibits and thus able to present different experiences to visitors at different times;
- incorporate creative, plain and striking artistic production;
- are designed with 'out of the box', simple but creative methods, have an artistic dimension and encourage questioning by drawing attention to 'absence;'

have a strong and transformational impact on visitors.

SITES THAT ARE CHARACTERISTICALLY 'SCENES OF THE EVENT'

In Berlin, a villa situated on the shores of Lake Wannsee and built by industrialist Ernst Marlier in 1914, to be sold later to the Nordhav Foundation, was used between 1940 and 1945 as a guest house by the SS (Schutzstaffel) Security Corps of the National Socialist German Workers Party. The sumptuous villa hosted a meeting on 20 January 1942 in which 15 high level SS staff officers met to discuss the 'Final Solution to the Jewish Question.' Today, this building, renamed the 'Wannsee Conference House', in which decisions were taken to give one of the greatest crimes against humanity, the holocaust, a systematic turn and accelerate the massacres in order to reach the 'final solution', constitutes an exemplary memorialisation work as a memory site holding a mirror to the perpetrators.

The Wannsee Conference House hosts exhibitions related to the Nürenberg Laws, the propaganda orchestrated against the Jews on the road leading to the holocaust, the ghettoization of European Jews, their deportation and massacre, featuring - contrary to many other memory sites - narratives that focus on the perpetrators. In the room where this meeting took place, guides who also act as educators, provide visitors the opportunity of hearing the story of the 15 perpetrators who took part in the meeting and signed the decision, what happened during the day of the meeting, and what happened to the perpetrators after the Holocaust. Today, many Holocaust exhibitions include sections related to the Wannsee Conference House and what happened there on 20 January 1942.

Visiting the Auschwitz Camp, where 1 million 100 thousand people were massacred, 90% of whom were Jews or, to use the expression of the camp guides, walking "on a soil that is mixed with human ashes and which has been the scene of the world's greatest crime" is a jarring experience. In such sites, providing the visitor a space for reflection can have a determining effect on what he/she experiences there. Auschwitz is one of the most visited memory sites in the world, hosting up to some 8-9 thousand visitors a day, especially when weather conditions are favourable. Listening to the guides' narratives through earphones while following them among a crowded group isolates the visitor from the crowd, leading to a more solitary experience. Because groups are crowded, very few questions can be asked. Due to their concentration, visitors have to move quickly as they follow the directives of the guides, finding little opportunity to think over what they see and hear on the site.

Also visited in the context of study visits, the concentration camps of Buchenwald, situated in the city of Weimar and the Sachsenhausen camp, situated about 35 kilometers away from Berlin, in the region of Oranienburg, in Germany, can be considered as memory sites providing visitors more opportunity to reflect as they wander alone through very large, desolate and derelict spaces.

During these study visits, it became clear that arrangements that did not interfere too much on the site and which were supported with natural, unaltered narratives leave a stronger mark on visitors. It was also observed that memorialisation and curatorial work that remained loyal to the truth, memory and soul of these sites enabled the visitor to get a better feel of their aura, inducing him/her to do some thinking, research and questioning even after he/she has left the site.

In Argentina and Chile, memorialisation works that focused on sites where crimes against humanity like torture, forced disappearances and extra-judiciary executions were committed during military regimes were closely studied and meetings with experts took place.

In Buenos Aires, the building complex that was once used as a Navy school and later, after the 1976 coup, as an illegal detention and torture centre, now hosts organisations dedicated to memory, justice, truth and the defence of human rights, under the name of *Espacio Memoria y Derechos Humanos ex Esma* [Memory and Human Rights Space ex-Esma]. Here, one of the buildings used as a detention centre in the past now functions as a memory site. The temperature and humidity



Memorial and Museum founded on the site of the Sachsenhausen Nazi concentration camp. On the door, an inscription found on the entrance gate of many Nazi camps spells “Arbeit macht frei” (Oranienburg, Germany)

level of the section of the building's top floor where detainees were held, and where guided tours and exhibitions now take place, are maintained at the same level as they were at the time. People who visit this site in summer or winter can thus get a powerful idea of the conditions under which these detainees were striving to stay alive and physically perceive what they experienced. With the support of the guides' striking narratives and depictions, such an experience helps create empathy. Again, in Buenos Aires, in the post coup illegal detention and torture centres of Olimpo and Orletti, traces of the past, for example traces of bullets on the walls and torture areas left untouched leave the visitor directly face to face with the truth. One of the reasons for some of these sites to be left practically untouched is the fact that they still serve to gather evidence for ongoing related trials.

In some sites, simulation methods are used to give visitors the feeling of a given experience. However, some of these practices are criticised for including some elements of imposition and reducing the victims to objects. Memorialisation works that are pursued within the natural setting of the site without imposing themselves on visitors or being over didactic not only avoid limiting visitors' imagination and reflection space but actually increase it. As can be seen in different examples in South America, memory sites that are kept in their original state, without any change brought to the traces of the past contribute to the struggle against collective amnesia and policies of oblivion, as well as to the establishment of justice.

During the study visits, it was also noticed that the guides' narratives play a crucial role in rendering memory visible, accessible and tangible in such sites, while the way the related objects and remnants are presented also plays an important role on the site's impact.

GUIDES AS AMBASSADORS OF MEMORY AND STORY CURATORS

Study visits showed that the guides of memory sites and museums, who explain to visitors what had happened in the site in a non didactic manner and with a dynamic style, referring to the different aspects involved, who enter into dialogue with visitors, asking and welcoming questions, and who strive to link their narrative to present-day realities greatly contribute to the impact of memory sites and museums. A good guidance requires the transmission of true stories in a creative and effective manner. The capacity of guides to handle questions that are not only informative but also provocative, also constitutes an important aspect of

this work. Guides act as mediators between the past and the present, as a kind of 'memory ambassadors'.

In 1988, Ruth J. Abram and Anita Jacobson set up a museum in the building situated on 97 Orchard Avenue, one of the tenement houses (buildings with small flats situated in poor neighbourhoods) that hosted some of the seven thousand immigrants arriving in New York from more than 20 different countries between 1863 and 1935. Today, eight different guided memory tours take place in the museum's four different storeys, where immigrants coming mostly from Europe used to live in 30-40 square metre flats, each visit lasting from one to two hours. The Tenement Museum employs about 70 guides, some of whom are actors. Interior site tours take place with a maximum of 15 participants. Outdoor tours, which focus on the neighbourhood's memory, have a maximum of 25 participants. Animated tours with a theatrical dimension are also organised in the museum.

Guides compile an immigrant family's story from a database consisting of visual, oral and written sources and create their own composition. Since different stories are presented during different tours, some people visit the museum many times. Guides may, for instance, ask visitors about the situation of immigrants in their own country and what human rights abuses take place there, thus creating a link between past and present problems. Extraordinary stories of ordinary people are thus conveyed through an effective narrative, free from didacticism. Sometimes, recordings of interviews made with people who have lived in these flats in the past are used in different areas of the sites, enabling visitors to indirectly relate to them. A visitor taking part for a second time in a given tour would find himself/herself listening to another dimension of the same story since the guides' narratives would be different from each other.

Creating a narrative that focuses not only on tragedies and victims related to places where tragedies and crimes against humanity have taken place, but also on survivors and their struggle to stay alive and their resistance, in other words using a language that includes hope, adds another dimension to the functions of memory sites. Especially when addressing children and young people, devising a discourse that involves hope instead of resorting to shock narratives will have a more constructive impact.

In certain cases, people who have in the past been imprisoned in places that were used as prisons, illegal detention and torture centres and later turned into memory sites can act as guides. However, past victims who later become guides sometimes run the risk of being reduced to objects. In South Africa, some of the guides working

in Robben Island, one of the most famous detention units of the Apartheid regime, where anti-apartheid leaders like Nelson Mandela and Robert Sobukwe were detained for years, are ex-detainees. While this kind of practice involves the risk of reducing ex-victims to objects, it can also empower them by having them actively take part in the 'healing' process as they participate in memorialisation practices and in the collective confrontation with the past, strengthening in many cases the relation visitors develop with the past.

The narratives of the guides of Constitution Hill, which was once used as a prison complex and now functions as a memory site, which also hosts the Constitutional Court as well as a few civil society organisations active in the field of human rights, contribute to building a bridge between the past and the present. As they shed a light not only on the stories of political prisoners imprisoned because of their opposition to Apartheid but also on those of ordinary convicts, women detainees and prison personnel, guides provide visitors the possibility of evaluating the mentioned period's circumstances and rights violations from different perspectives. The guides are flexible concerning the duration of the visits and can prolong them on visitors' demand. During the tours, they ask visitors to make guesses about different objects and remnants or questioning them about the situation of prisons in their country, and thus greatly contributing to their 'instructiveness.'

The fact that one of the prison buildings once used as 'sites of oppression' now hosts the Constitutional Court, and that guides do not limit their narrative to abuse and victims of abuse but use a language that also includes elements of hope has a positive effect on visitors, turning such places into 'sites of hope.'

OBJECTS THAT RENDER TRUTH AND MEMORY VISIBLE

Another thing observed during the study visits was that presenting the stories of objects, marks on walls, writings and remnants that constitute part and parcel of the truth and the memory of these sites has a special importance.

It appeared that belongings, photographs and written documents play an important role in reminding us that victims were not just victims and could not be reduced to a number, a symbol, a uniform or a name, but were people who once lived, each of them with their own different personalities and characteristics. Memorialisation works done with objects belonging to people, narratives focusing on the stories of objects honour the memory of victims and aggrieved, protecting

them from being reduced to objects. The 'small stories' that focus specially on individuals and their lives - ignored and overshadowed by the 'big story- can come to light with the exhibition of objects.

Objects discovered by students and young volunteers during excavation works done at certain periods on the site of the Buchenwald Concentration Camp and which belonged to detainees who had died or had survived show us that, even after half a century, memory cannot be shred to pieces and that the truth cannot be totally destroyed. Unearthed, cleaned and exhibited, such objects can be seen by visitors from the four corners of the world as concrete, visible and palpable evidence of the truth.

Objects presented in a recent exhibition in Buchenwald, which were donated by families of people detained or massacred in this camp, and their inspiring stories bring increased diversity to the narratives of the memory site. Exhibited in the Buchenwald Memorial Centre are accessories worn by a detainee held in the political prisoners' barrack of this Nazi camp during the performance of Shakespeare's *Twelfth Night* play, a chess board made of pieces of wood found by detainees on the grounds of the camp and jewellery produced by women detainees in a camp situated near Leipzig, linked to Buchenwald, using cables and other materials. In 2003, the following note written in 1944 by a detainee was found by a construction worker in a bottle hidden in a wall in the Sachsenhausen Camp: "Today is 19 April 1944. I have been in the Sachsenhausen camp since 9 March 1937. I want to go home. When will I be able to see my



A note a prisoner in the Sachsenhausen Nazi concentration camp wrote in 1944, placed in a bottle and hid inside the wall (Sachsenhausen Memorial Centre, Oranienburg, Germany)

love in Frechen (Cologne)? But my spirit is unbroken. Things must get better soon.” Together with the note, drawings made on the wall of an extermination camp barracks, discovered years later, can be seen by the visitor. In the Santiago Human Rights Museum colourful dolls made by detainees during the military coup are exhibited. In the District Six Museum in Cape Town, photographs of district streets and the houses of the people who lived there before being expelled by the Apartheid regime, as well as toys children there once played with can be seen.

As these objects, each of which have their own story, are exposed in memory sites, rendering the truth and memory concrete and tangible, visible, palpable and felt, they offer the visitor the possibility of looking at the past not only through the window of tragedy and atrocity, but also through that of resistance, struggle and the endeavor to survive against all odds.

By showing that even in such gruesome situations human beings do not give up hoping and imagining another future, such sites can help visitors who experience every kind of hardship in today’s world free themselves from feelings of helplessness and despair. As memory theorist Andreas Huyssen says, “Memory of past hopes, after all, remains part of any imagination of another future.”⁸

HOPE IN MEMORY SITES

During study visits, particular attention was accorded to what extent place was provided for the feeling of ‘hope’ in memory sites and to how this was presented. In one of his speeches, former president of the South Africa Constitutional Court Albie Sachs refers to the fact that the Constitutional Court was built on the site of one of the buildings of the complex used for the Apartheid regime’s detainees, stressing the importance of using hope to turn the terrifying energy created by hatred, segregation and past sufferings into positive energy.⁹ Highlighting the feeling of hope in memory sites and museums despite the weight of the past has been shown to have a positive effect on visitors.

8 Andreas Huyssen, *Present Pasts: Urban Palimpsests and the Politics of Memory* (Stanford: Stanford University Press, 2003), p. 105.

9 Nkpile Mabuse and Diane McCarthy, “Judge who survived car bomb”, CNN, 10 April 2013 (<http://edition.cnn.com/2013/04/10/world/africa/albie-sachs-south-africa/>)

Given that memory sites ‘provide a kind of ‘healing’ for the victims through reminding, rendering truth accessible and commemorating, it is also important to present these sites to the public since they can contribute to the establishment of a future in which peace reigns.

In Johannesburg, a section of the Old Fort Prison was turned into a multi-purpose complex, where work is carried out to redress the wrongdoings of the past. In the complex named ‘Constitution Hill’, where victims of the Apartheid regime, ordinary convicts and women were detained, the powerful narratives of guides as well as the exhibitions enable us to access today the truth and memory of the past. With the establishment of the Constitutional Court within its limits and the allotment of some sections of its buildings to civil society organisations that deal with social and human rights issues, this complex has truly become a ‘site of hope.’ Founded in 2001, after the end of the Apartheid regime, the Constitutional Court performs its duties in a building erected on the site of a prison constructed in 1928. The prison staircase yard and some of its bricks have been preserved in the new building. The guide says: “These bricks, which have witnessed human rights violations in the past, are now witnesses of the protection of these rights.” The words ‘A luta continua’ (Portuguese for ‘The fight continues’) inscribed on a wall of the stairway yard by a convict are emphasized by lightings. Inscribed on the building’s eight-metre-high wooden entrance door are the 27 articles of the South Africa Declaration of Fundamental Rights, in 11 languages as well as in the Braille alphabet. With one of its sections serving as an exhibition space, the building harbours both traces of the past and hope for the future.

Another example of a site of memory and hope is the ESMA (ex Naval Mechanical School) in Buenos Aires. Used today as a site of memory and human rights, this building complex harbours both the demand for truth and justice and the hope for a future in which human rights are protected. Today an important memorialisation work is pursued in the ESMA centre which served as an illegal detention and torture centre during the military regime, from 1976 onwards. In this building which now functions as a memory site, five thousand people were then illegally detained and severely tortured, some of them being taken away and thrown down the river from helicopters. As for the other buildings of the complex, they have been allotted to organisations in Argentina which struggle for human rights, collect records of social and individual memory for archiving. Their members are activists defending rights and demanding justice, thus maintaining hope alive by





An exhibition on children games once played in the area, held at the District Six Museum (Cape Town, South Africa)

cracking the door open for the dream of a better future. People who once entered this door as detainees, whose parents were victims of forcible disappearance and were left to be brought up by other families now strive to heal their wounds through the memory work they pursue and their request for justice, contributing to a future of justice based on the understanding of 'never again.'

It was also observed during study visits that some memory sites and museums have set up a scenario in which the visitor is first driven from light to darkness and then back to light again. In the ESMA complex, as visitors leave the building which once functioned as an illegal detention centre, they are informed through projections made on walls or screens hung on walls about what happened to the perpetrators, about whether justice was rendered or not and shown some statistics. After the audio-visual presentations are completed, the screens split open and visitors find themselves facing light. In this way, the exit of the memory site instills hope in visitors through a presentation focusing on justice.

In Chile, the Villa Grimaldi, which had been used as a secret detention and torture centre by DINA, the Intelligence Service of the Pinochet regime, was reopened following the fall of the regime on 10 December 1994, on the occasion of International Human Rights Day. On that day, survivors, their relatives and human rights activists entered the building through the same door through which detainees had been driven in the past. In 1996, the Villa Grimaldi Park for Peace Collective, founded by a group of survivors, launched a participatory process following which, in 1997, the Villa Grimaldi was turned into a Peace Park. On 22 March 1997, during the opening ceremony, the main entrance door of the complex was locked forever, expressing the wish that such sufferings never take place again. This site, where between 1974 and 1978 some 4500 people were illegally detained and submitted to torture, 229 of whom were killed, is today the scene of substantial memorialisation activities, including exhibitions, monuments and whatever remains from the past. A site of oppression in the not too distant past, the Villa Grimaldi now survives as a park where the hope of social peace can flourish.

In Berlin, the Otto Weidt Museum is a memory site that honours the efforts of life rescuers and people of conscience, also gives visitors hope. Weidt was a businessman who, especially during the Holocaust, provided jobs to deaf and blind Jews and bribed Gestapo personnel to save these employees from deportation and oppression, had false identity cards forged for them and provided them with places to hide, involving his own friends in these efforts. Set up in Weidt's own brush workshop, the museum uses plain and striking narratives, photographs and origi-



In South Africa, the articles of the South Africa Declaration of Human Rights are inscribed on the door of the Supreme Court building, built on the site of a building used as a prison during the Apartheid era. (Johannesburg, South Africa)

nal documents to shed light on Weidt's and his friends' efforts, employing unusual methods to convey the stories of the Jews they were able to save and of those they could not. Kept in great part in its original state, the workshop today hosts visitors from all over the world, re-enforcing the idea and approach according to which 'wherever there are human beings there is also hope.' The Otto Weidt Museum bears the features of a site of hope. It evokes consciences, thus contributing to social peace and mutual understanding.

Situated right beside the Otto Weidt Museum and also dedicated to life savers, the *Stille Helden* (Silent Heroes) Museum honours the struggle of Germans who helped Jews during the holocaust at the risk of their own life. As they go through exhibitions relying on original objects, documents, photographs and short films, visitors gain access to the stories of these life rescuers as well as those of the Jews they managed to save and of those whom they were not able to save. Functioning also as an information and archive centre, the museum provides visitors access to its regularly updated database and compiled stories of rescuers/rescued.

The POLIN Museum of the History of Polish Jews can serve as a model of curatorial approach that tends to incorporate both despair and hope within the same space. The word 'polin', the name given to the museum when it was founded in 2013, means 'stay here' in Hebrew. Founded in one of Warsaw's largest Jewish neighbourhoods, which was totally destroyed by the Nazis in 1942, the museum can be characterised as yet another site of conscience and hope.



An exhibition on the past life of Polish Jews at the POLIN Museum of the History of Polish Jews (Warsaw, Poland)

Built in 1948, the Warsaw Ghetto Memorial still stands in the area where the Jewish ghetto used to be. The monument serves on the one hand to remember ghetto Jews who rebelled and on the other hand the 300 thousand Jews who were deported to the Treblinka Extermination camp. In 1939 more than three million Jews lived in Poland: 90% of them were exterminated in the years 1939-1945. The fact that today the number of Jews living in the country has been reduced to less than three thousand renders the existence of the POLIN museum all the more meaningful.

While the Warsaw Ghetto Memorial serves to remember the dead and those who fought, the POLIN Museum holds a mirror to Poland's thousand year-long Jewish past. It acts as a reminder that Jews were a constitutive element of Poland's cultural, social and economic life, making this fact the central point of its narrative. As the chief curator of its main exhibition Barbara Kirshenblatt Gimblett points out, the Warsaw Ghetto Monument, dedicated to the memory of those who were exterminated during the holocaust, and the museum, which explains how these people and the generations before and after them lived, complete each other. Using multi-media techniques, hand painted galleries, three dimensional sites and creative films to focus on ordinary people, modest stories and everyday life, the POLIN Museum acts as a strong reminder of the existence of the exterminated Jews of Poland. As for the museum building, its architectural design, especially that of its façade, in great part made of glass, symbolises enlightenment, life and hope.

MEMORIALS AND MEMORY

A single memorial can sometimes create a more robust impact than the long-lasting echoes of memory sites and museums, getting its visitors to feel more empathy and to gain a better perception of things lived in the past. With their august simplicity and their small and plain but creative details, some memorials can communicate their message better than a museum built at great cost and leave a more durable impression on visitors. American art critic Arthur Danto states that monuments and statues are erected to constantly remind, while memorials are built so that people don't forget.¹⁰ Memorials built on visible city sites to recall a tragic event that has its place in collective memory, crimes against humanity, State terrorism or the oppression of repressive regimes like dictatorships, challenge the loss of memory.

10 Arthur C. Danto, *The Wake of Art: Criticism, Philosophy, and the Ends of Taste* (London: Routledge, 1998), s. 153.





*A view of the '30,000' Memorial in Buenos Aires Remembrance Park, which changes depending on where it is seen from.
(Buenos Aires, Argentina)*

Today, there is an increasing number of monuments and memorial sites built with an artistic approach or with creative means that leave a lasting impression on the mind. As memorials challenging traditional patterns with creative forms find their place in our everyday life, their manner of remembrance also becomes a part of it. The aforementioned Villa Grimaldi Peace Park in Chile and the *Parque de la Memoria* [Remembrance Park] in Buenos Aires are both memorial sites that render memory and truth accessible within the city.

Founded in a central area of the city, near the university and along the shores of the Rio de la Plata River, the Buenos Aires Remembrance Park comprises memorial walls where the names of nine thousand victims of State terror are inscribed, 'memory signboards' set up as traffic signs referring to human rights violations that took place during the military regime, as well as various other memorials. These also remind the people who come to the park just to spend some time or take a rest of what happened during the junta regime.

In the middle of the Rio de Plata River, a memorial built in memory of Pablo Miguez, who was a victim of enforced disappearance together with his mother when he was 14 years old, addresses consciences and minds. The level of visibility of the statue changes together with the fluctuations of the level of the river waters and the modulation of its waves, thus questioning the concepts of existence and non-existence and creating a powerful allusion to cases of forced disappearances. While the monument acts as a reminder of the thousands of people who were taken from illegal detainment centres and killed by being thrown into the river from helicopters, the



The Pablo Miguez Memorial, built on the banks of the Plata river (Buenos Aires, Argentina)

fact that the part of the river below the surface literally became a cemetery turns the river itself into a site of memory and conscience.

Another memorial situated in the Remembrance Park also draws attention to forced disappearances in a very striking way. Designed by artist Nicolás Gagnini in memory of his father, who was 'lost' by the junta, the memorial, titled '30.000', consists of 25 steel columns. Visitors who walk around the memorial can see the portrait of Gagnini's father as they reach a certain point. As they move away from the point from where they can get a whole view of the portrait made of columns, the image becomes indistinct and after a certain point the whole memorial becomes completely white. Questioning the concepts of being lost, disappearance, reappearance and being seen, the memorial - as it is seen from different perspectives - draws attention to the fact that 'truth' can vary.

The more memory is made public the more its visibility increases. Young people who haven't heard of things that happened in the past can - in the midst of their everyday life - come face to face with the past through memorial parks and monuments which have been integrated into the city, and discover facts that they may have known nothing of or may even have felt no interest for. On the other hand, because there is a risk that any monument may after some time begin to go unnoticed, it is important to develop methods that trigger minds and consciences, creating designs that ensure the monument maintains its visibility.

In Berlin, the monument raised in the Tiergarten Park in memory of the homosexuals massacred by the Nazis can be seen every day by the thousands of people who



In the Los Angeles Museum of Holocaust yard, the Children Memorial with its 1 million 200 thousand holes (USA)



The Shoes on the Danube Bank memorial built in memory of the 3500 people who were shot down on the banks of the Danube river in 1944-45. (Budapest, Hungary)

walk through the park. Thus, Berlin dwellers and tourists whose path leads them to the park come into personal contact with a reality that has been otherwise neglected. Also in Berlin, the 'Empty Library' memorial situated on Babelplatz Square, reminds the passers by that in 1933, 20 thousand books were burned by the Nazis on this square. Its architect Micha Ullman describes the design and symbolic meaning of the memorial as follows: "When I look at the glass I see a reflection of the sky. In Berlin, the weather is generally cloudy. As far as I am concerned they are like smoke. In other words, the books in the library are 'burning' almost everyday."

Symbols, objects and figures often play an important role on how impressive memorials can be. For example, the Children's Memorial, situated in the Los Angeles Museum of the Holocaust, consists of a wall with 1 million 200 thousand holes dug into it in reference to the 1 million 200 thousand children killed during the Holocaust, rendering the dimension of the horror visible. Visitors can write down their feelings and thoughts on a piece of paper that has a picture of a child on it and leave it in one of the holes. These notes, which can be read by visitors, represent hope for both visitors and those who have survived the Holocaust and share their story with children in this museum. Heart shapes, peace and other symbols and notes made with these pieces of paper, turn this site into a living, permanently updated memorial. From time to time, various activities related to Jewishness, such as Bat/Bar Mitzvah ceremonies (held for Jewish female adolescents aged 12, and males aged 13, to mark their passage to adulthood) are organised on the site of the memorial.

In the city of Weimar in Germany, the 'A Memorial to a Memorial' monument, situated in the Buchenwald Concentration Camp, constitutes a striking 'counter-monument' example that breaks away from the classic monument concept. On the site of a monument previously built in 1945 in memory of camp detainees, which was demolished only two months after its opening, Horst Hoheisel and Andreas Knitz built the present memorial in 1995 to commemorate the destroyed memorial's fiftieth anniversary. The memorial consists of a square plaque on which the names of the countries where Jewish communities have lived are written down. The memorial, which at first sight makes little sense, draws its power from the fixed temperature it is kept at. With its temperature permanently held at 37 degrees centigrade, the temperature of a human body, the plaque gives presence to what is absent, making visitors feel human temperature in the midst of this huge space, where Jews, homosexuals, political prisoners were massacred, dehumanised. Even when the ambient temperature is freezing, that of the memorial plaque remains unchanged. Under no condition are truth and memory ever covered with ice or snow. They always remain visible.

Another striking example of 'on-site' memorialisation work can be found in Budapest. The 'Shoes on the Danube Bank' memorial was designed and built by filmmaker Can Togay and sculptor Gyula Pauer in memory of the 3500 people - 800 of them Jews - who, in 1944-1945, were stripped of their shoes and executed by a firing squad of the *Nyilaskeresztes* [Arrowed Cross] Party on the banks of the Danube River. It consists of 60 pairs of women's, men's and children's shoes made of iron. Situated right next to the Parliament building, in a busy and touristic area, the memorial defies collective amnesia with its plain and touching design, reminding passers-by each day of an event that deeply affects consciences. Many artists today design memorials that strike visitors not with horrifying or shocking representations, but rather with aesthetic features and representations that are both delicate and profound, as in the case mentioned here.

Rose Garden Women's Memorial situated in the Villa Grimaldi, in Santiago, can be considered as an example of a 'living memorial.' The rose garden was created with 5000 rose shoots gathered from the four corners of the world in the early days of the villa. The military maintained the rose garden during the junta regime, when the villa was turned into an illegal detention and torture centre. The garden, which for some detainees symbolised hope and life, for others repression and atrocity, was reopened in 2007 as a 'living and blooming monument.' It has three sections, the first being dedicated to 36 women killed/lost at the Villa Grimaldi, the second to 102 women killed/lost in Chile in the 1970s, and the third to 53 women killed/lost in Chile in the 1980s. Each rose is given the name of one of these women and is taken care of by that woman's family.



In Argentina, a 'Baldosa' prepared for a people's militant who disappeared in 1978, during Argentina's State Terror. The last sentence reads: 'Memory, Truth, Justice'. (Buenos Aires)

In Armenia's capital Yerevan, the construction of the Armenian Genocide Memorial, situated on Tsitsernakaberd (Swallows Hill), began in 1965, on the 50th anniversary of the Genocide, and was completed in 1967. It brings together the past and the future, inciting visitors to reflect, remember and hope. The memorial comprises a series of 12 wall blocks forming a circle and leaning towards the interior. Visitors can enter the memorial through the gaps thus formed between the walls. In the interior of the memorial, which has no written statement or panel, music is diffused shaping the visitors' experience, while a fire burns constantly in the middle of the memorial. Also included in the memorial is a 44 metres high stele, symbolising the rebirth of the Armenian people. With these two complementary memorials, victims are on the one hand remembered, while on the other hand, the struggle waged by the survivors is honoured. The Armenian Genocide Museum, also situated on Tsitsernakaberd, hosts permanent and temporary exhibitions with documents, photographs and illustrations on the Armenian Genocide, thus completing the memorial.

In Germany and Argentina, 'stumbling stones' scattered within different cities integrate remembrance into everyday life, as another way of fighting against forgetfulness. Designed by artist Günter Demnig, these stones serve to remember the Jews, gypsies, homosexuals, political prisoners, Jehovah Witnesses and disabled people who were massacred by Nazi Germany. There are 60 thousand such stumbling stones in Europe, most of them in Germany. Made of bronze and 10x10 cm in size, the stones are placed in front of buildings known to have been the last homes of the deceased people. Written on the stones are the dates on which the said person was born, the date on which he/she was sent to a concentration camp and the date on which he/she died. Through these stones, paid for by the victims' families, neighbours and people unrelated but who nevertheless want to support this initiative, the victims' sufferings are remembered on the spot where these memorial stones are situated, within the flow of daily life.

In Argentina, people lost or killed during the military coup and the dictatorship are remembered through coloured tiles called 'baldosa'. Baldosas are usually made of coloured mosaics and can be found near the university where the disappeared persons studied or worked, in front of their homes, on the spot where they were kidnapped or in illegal detention and torture centres. Through these stones, designed in common by victims' relatives, civil society activists and students, people - from children to elders - who are not aware of the past learn about it, those who have forgotten the past are reminded of it, and those who ignore the past come face to face with it.





'Rose Garden Women's Memorial' in the Villa Grimaldi Peace Park. The names of women who were killed or disappeared during the military regime are written on signboards. (Santiago, Chile)

MEMORY SITES, MUSEUMS AND MEMORIALS VISITED IN THE COURSE OF THE PREPARATION WORK

	MEMORY SITES, MUSEUMS	MEMORIALS
EUROPEAN		
Berlin, Germany	House of the Wannsee Conference Berlin Jewish Museum Memorial and Museum Sachsenhausen Stille Helden Museum Otto Weidt Museum Tränenpalast (Palace of Tears) Information Centre - Memorial to the Murdered Jews of Europe Topography of Terror Berlin Wall Museum Stasi Museum The Wall Museum Museum at Checkpoint Charlie	Memorial to the Murdered Jews of Europe Berlin T4 Memorial Memorial to Homosexuals Persecuted Under Nazism Memorial to the Sinti and Roma Victims of National Socialism Rosenstraße Protest Memorial Empty Library Memorial Neue Wache Berlin Wall Memorial
Weimar, Germany	Buchenwald Memorial Museum Goethe Museum	
Dresden, Germany	Bundeswehr Military History Museum Bautzner Strasse Stasi Prison	
Warsaw, Poland	POLIN Museum of the History of Polish Jews Warsaw Uprising Museum Katyn Museum Friedrich Chopin Museum Museum of Independence	Monument to the Ghetto Heroes Warsaw Uprising Monument
Krakow, Poland	Auschwitz-Birkenau Nazi Camps	
Budapest, Hungary	House of Terror Holocaust Memorial Centre Memento Park Liszt Ferenc Museum Miniversum	Shoes on the Danube Bank German Occupation Memorial Living Memorial
Modena, Italy	Fossili Concentration Camp	
Carpi, Italy	Museum of Deportation	
Tirana, Albania	Spaç Prison House of Leaves Communism Exhibition at the National Gallery	

USA		
New York	Jewish Museum Museum of Jewish Heritage 9/11 Museum and Memorial Tenement Museum National Museum of the American Indian Museum of Chinese in America Ellis Island Museum	9/11 Memorial
Washington D.C.	United States Holocaust Memorial Museum Newseum National Museum of the American Indian	Vietnam Veterans Memorial
Los Angeles	Museum of Tolerance Los Angeles Museum of the Holocaust Getty Museum	
SOUTH AMERICA		
Buenos Aires, Argentina	Remembrance Park Espacio Memoria y Derechos Humanos ex Esma (Remembrance and human rights centre) Olimpo Site of Memory Orletti Site of Memory Memoria Abierta Grandmothers of Plaza de Mayo	Pablo Miguez Memorial '30,000'
Santiago, Chile	Salvador Allende Museum Museum of Memory and Human Rights La Chascona Pablo Neruda House Museum Villa Grimaldi Peace Park Londres 38	
SOUTH AFRICA		
Cape Town	Robben Island Museum District Six Museum Iziko Bo-Kaap Museum Iziko Slave Museum	
Johannesburg	Constitution Hill Apartheid Museum Hector Pieterse Museum	
ARMENIA		
Yerevan	Genocide Museum Parajanov Museum Komitas Museum Cafesjian Museum	Armenian Genocide Memorial

V.

THE HRANT DINK MEMORY SITE: SUGGESTIONS

It was observed during study visits that memory sites and museums established through a participatory process were more effective in terms of social impact and functionality. Great care was thus given throughout activities related to the foundation of the Hrant Dink Site of Memory to ensure a transparent and democratic process, with the participation of individuals from different backgrounds who value Hrant Dink's struggle and his memory.

Between February 2016 and July 2017, a total of ten dialogue meetings took place in the ex-Agos office, with the participation of people of various backgrounds, professions and age groups. During the meetings, participants expressed the expectations they had and made suggestions concerning the site to be founded, gave their opinions concerning the themes to be treated, the kind of exhibitions, visitor and education programs to be held, and mentioned elements they would be disturbed to see in the site. Moreover, especially young participants were asked to note down the words and feelings they associated with the Agos office.

Parallel to the dialogue meetings, one to one interviews are still being held with people who have worked at Agos, who have worked with Hrant Dink and/or who have been close to him, as well as with curators and museum professionals, their suggestions concerning the memory site being taken note of.

In the meantime, foreign experts (Horst Hoheisel, Andreas Knitz, Barbara Kirshenblatt Gimblett, Tristan Kobler, Lebogang Marishane and Mandy Sanger) who were invited to join panels on memory sites as speakers also got together in workshops with experts and artists from different disciplines who do work related to memory in Turkey. During these workshops, besides collecting participants' suggestions concerning the Hrant Dink Memory Site, views were exchanged on possible future cooperation opportunities.

The suggestions made during these meetings and interviews which came to the fore were as follows: encouraging remembrance, feeling, discernment, and productivity; ensuring that exhibitions and their content are continually updated; addressing visitors not knowledgeable about Hrant Dink, his works and the events preceding and following 19 January; bringing together the past and the present, memory and hope to contribute to social peace and mutual understanding.

As for the memory site's physical design, the following points were stressed: avoiding any radical intervention in the conversion of the ex-office of Agos that would be contrary to the spirit, identity and natural aspect of its present state; adding extensions outside the physical site such as memory walks, online exhibitions and different activities in the Anarad Hıgutyun building of the Hrant Dink Foundation; making sure that all written and oral material is presented in at least three languages (Turkish, Armenian and English).

This present section includes suggestions as to the themes to be treated, the discourse to be elaborated, the exhibitions to be held, guided tours, education and visitor programs, as well as techniques to be used.

THEMES

Suggestions made during the meetings concerning the themes to be treated at the memory site were as follows:

- the main issues that Hrant Dink focused on during his life (human rights, minority rights, freedoms, democratisation, the 'Armenian question', the Armenian-Turkish border)
- the social transformation which came about following Hrant Dink's assassination, and the steps taken towards confronting the past
- the influence of Armenian artists, writers and architects of Istanbul, and of the traces of Armenian culture, art and publishing on the emergence of present-day Turkish culture; past and present works of art.
- Agos
- the assassination and trial

Hrant Dink

During the dialogue meetings, presenting Hrant Dink's ideals, dreams; his approach to issues such as democracy, human rights, minority rights and genocide; his sensitivity to rights violations suffered by individuals of different sections of society; his universal discourse, as well as sharing unknown aspects of his life were most often cited as the important issues to be treated at the site. The basic suggestions that came to the fore in this regard were as follows:

Concerning Hrant Dink

- presenting his childhood, his years at the Tuzla Children Camp, the story of his relationship with Rakel Dink, which dates back to that camp, his military service period, and the life he led due to his identity as an Armenian and a leftist;
- besides presenting his identities as a journalist, intellectual and political activist, introducing his other identities less known to the public, such as that of a husband, father, grandfather and business man, as well as his hobbies;
- dwelling on the importance of his publishing a newspaper in two languages (Turkish and Armenian) with an aim to create awareness on issues of minority rights, human rights and equal citizenship;
- taking his human centred discourse as a basis to address tabooed issues with a view to raising awareness;
- exhibiting and rendering accessible the audio-visual recordings of the conferences, television programs he took part in and the interviews he gave, thus creating a space that would give voice to his message.

Hrant Dink's office

It was agreed in the dialogue meetings that Hrant Dink's office, with his library, photographs, paintings, trinkets and different souvenir objects was to be kept in its original state, cleared as much as possible from changes made after his death. The following suggestions were made concerning the room which was to be designed as a site of remembrance, feeling and reflection:

- maintaining the natural feel of the room;
- avoiding things that would render objects untouchable, like installing red cordons around the room's table or library, rather leaving the visitors free to pick and read books from the latter;
- keeping a limited number of written material in the room, giving instead priority to Hrant Dink's, as well as his relatives' and colleagues' oral narratives;
- presenting the stories related to belongings and objects in the room through audio guides;
- organising small group conversation meetings.





Hrant Dink's working room at the Agos office (Sebat Apartment Building, Osmanbey, Istanbul)

Agos

During dialogue and other meetings, the importance of featuring the story of Agos in all its aspects was repeatedly stressed. Among the frequently repeated expectations were the following: making sure the memory site reflects the change Agos brought about in relation to Armenians moving from being passive citizens to active ones; ensuring that the different aspects of the ‘Armenian question’ are included in the agenda, that visibility is given to the problems faced by minorities and to the violations of their rights, and that the newspaper archive is totally accessible. Suggestions made in relation to this point were as follows:

- showing how Agos can act as a pioneer for democracy, human rights and pluralism by informing the public and fostering awareness;
- exhibiting photographs and videos of the working environment at the Agos office;
- preparing a platform that enables students to prepare their own newspaper or news bulletin, and to have printouts in the Agos page format;
- providing visitors with a folder in which they can place archive news and photographs they have copied and can take away as they leave the site;
- having a selection of articles written in the framework of visitor programs published in the newspaper;
- organise ‘long Wednesday nights’ workshops about how Agos used to be prepared and sent for printing each week during the night between Wednesday and Thursday;
- making Armenian and Turkish typewriters available for visitors.

Assassination and trial

One of the requests and expectations most frequently expressed during dialogue meetings was to treat the following issues in detail in the memory site: how Hrant Dink was targeted, the background of the trial of the assassination, the perpetrators and the whole process of the trial since 2007. Within this framework the following suggestions were made for the memory site:

- explaining which of Hrant Dink’s words and messages caused him to be targeted;
- making available all the information related to all the trials brought against Hrant Dink;

- exhibiting news in the written and audio-visual press, targeting Hrant Dink with hate speech;
- using audio-visual material to show what happened to Hrant Dink in court during the trials brought against him and the protest demonstrations held in front of Agos;
- presenting a comprehensive ‘map’ of the Hrant Dink assassination trial;
- continuously updating information related to the progress of the ongoing assassination trial.

EXHIBITION METHODS

During the dialogue meetings, the focus was on Agos, Hrant Dink, the background and aftermath of Hrant Dink’s assassination and its related trial, but the importance of leaving some space for exhibitions and narratives on other issues in the memory site was also stressed. Attention was moreover drawn to the idea that - as long as this would not affect the spirit and physical aspect of the site - the use of multimedia and digital technology could diversify exhibition possibilities and save space. Suggestions made in relation to this issue can be listed as follows:

- using different means to show visitors the visual recordings of the speeches made on the old Agos office balcony on the occasion of 19 January commemoration days;
- offering visitors the possibility of describing their recollections with the help of their own objects, archiving such descriptions so that they can be exhibited in the context of different themes;
- using creative ways of placing various objects, writings, photographs and audio recordings in cupboards, drawers and other compartments to present surprise narratives;
- having a film about Hrant Dink’s life or a few short films relating different aspects of his life shown in a room;
- exhibiting videos and animations created by artists based on Hrant Dink’s writings and the stories he told;
- offering visitors the possibility of viewing various photographs, videos and documents with interactive multimedia touch-screens;

- exhibiting information on Armenian buildings, other Armenian works and the history of Armenian demography of cities and villages on an interactive digital platform;
- using augmented reality technology to present various narratives and exhibitions to be shared on mobile devices;
- using tablet and mobile device applications to present visual material related to the past state of the site to visitors;
- organising exhibitions on the web site;
- using projection mapping to organise exhibitions.

THE SITE'S DISCOURSE AND STYLE

During the dialogue meetings, particular emphasis was put on the importance of maintaining a frank and humorous discourse, as was the case in Hrant Dink's own writings and talks, and of ensuring that the site does not create an atmosphere of sadness, helplessness, despair or entrapment, but rather one that encourages the visitor to hope for a better future. The basic suggestions and opinions in this regard can be summarised as follows:

- preserving Hrant Dink's humane and dialogue-based language and earnest discourse;
- drawing upon Hrant Dink's writings, statements and often used words for basic written and audio material;
- developing an inclusive discourse rather than a biased, stigmatising, exclusionist one that instills a feeling of guilt or awe in the visitor;
- providing entertaining presentations, prepared with the support of humorists;
- creating a content and style that besides inducing the visitors to reflect, will enable them to leave the site with hope, a content and style not just focused on the past, but also creating links with a future based on 'hope' and the idea of 'living together;'
- using videos, photographs, objects, written and oral material reflecting the hope, effort and courage that characterises the story of Agos.

EDUCATION AND VISITOR PROGRAMS

An issue often mentioned in dialogue meetings and interviews with experts was the important contribution of education and visitor programs in designing and developing museums and memory sites that are continually updated and lively, while encouraging dialogue, questioning and mutual understanding. In this context, the importance of organising visitor programs in the Hrant Dink Site of Memory addressing all age groups and education programs useful for school children was stressed.

In this framework the following suggestions were made:

- non-didactic educational programs that foster questioning and mutual understanding, in which school children can take part;
- educational material based on the content of the memory site;
- dialogue-fostering games aiming different age groups;
- special tours for school groups;
- activities aimed at high-school and university students.

Other recommendations included:

- having high-school and university educators give their students homework and suggest ideas for projects related to issues treated at the memory site;
- inviting local and foreign people working in various fields to do peace focused presentations on memory and confronting the past;
- organising various exhibitions and preparing programs for visiting artists' installations;
- organizing programs around food, with the aim of fostering dialogue;
- designing a 'memory box' in which visitors can drop notes they have written down in relation to their feelings and thoughts about the site, some of which can be published in the Agos newspaper;
- providing a voice recording device for visitors, so that they can record their feelings and thoughts or interviews they may do with each other;
- developing ways of having visitors interact with each other - for example asking questions like: "What would you say if you had to make a 19 January speech?", and having their written or verbal answer recorded, and/or setting up a booth in a room where two people could get inside to have a chat;

- installing a letter box at the top of the stairs at the entrance of the street situated next to the Sebat building in which letters written to Hrant Dink can be collected;
- opening the site in its current state before its preparation is completed as work on various exhibitions is pursued;
- keeping the site alive with activities to be presented under the guidance of specialists, for example memory workshops on subjects such as ‘Before and after 19 January 2007’, various conceptual ‘guided tours’ and presentations;
- inviting friends and colleagues of Hrant Dink to the site where they can meet visitors and act as ‘narrators;’
- organising reading activities where writers can take part

ARCHIVE

One of the suggestions often made during dialogue meetings was to establish archives that are both extensive and accessible. It was also said that providing access to these archives for researchers, students, artists, journalists and experts in different disciplines would encourage new activities and incite the production of work related to the site.

Suggestions made in this respect can be listed as follows:

- setting up archives related to Hrant Dink, Agos, the assassination trial, as well as Armenian culture and art;
- ensuring that there are physical archives placed in folders that are accessible to visitors besides the digital archives;
- assigning a special room or working space for the archives;
- organising workshops on archive methodology at the site, under the supervision of experts;
- encouraging the production of work in different fields and disciplines that are based on Hrant Dink’s written, visual and oral archive material;
- encouraging visitors, artists, journalists, students to do archive studies on various subjects.

THE HRANT DINK SITE OF MEMORY: EVOCATIONS

Participants in dialogue meetings and workshops were asked to note down three words/statements that Hrant Dink and the memory site to be created evoked in them. Below is a list of words and expressions compiled within the scope of this exercise.

— sufferings	— respect for diversity	— affection
— justice	— from whispering to witnessing	— sharing
— Agos	— the past is the future	— sincerity
— anatolia	— the future	— saudade ¹²
— understanding	— remembering the future	— perseverance
— peace	— a dove	— silence
— access to information	— truth	— shapparig
— to know	— longing	— testimony
— never again	— excitement	— reflection
— togetherness	— to feel	— abandonment
— courage	— tolerance	— hope
— dialogue	— sadness	— reconciliation
— interaction	— apprehension	— conscience
— empathy	— curiosity	— solitude
— revival of the oppressed	— compassion	— sustantation
		— living voices

¹² *Saudade* is a deep emotional state of nostalgic or profound melancholic longing for an absent something or someone that one loves

Aklına gelen
ilk kelime yaşarımışla
+.. 12 kelimeydi.
Bwaya ilk geldiğinde
yürüdüğü yolu, adıyla
rini, seçtiği kapısını
sesini duymak beni
çok etkiledi. Mekan
ve yaşarımışlığı hisset
tim.

Burası bana
sayın sathlağın
bulduğunu hissettirdi.
Stajyeri olmadığın
bir adanın fikirleri
nin getireceğini.

"Revived Voices"
"Living Voices"
"From Whispers to Witnesses"
"From Whispers to
Witnessing"
"Renewed Voices"

* SAUDADE

(Portekizce)

Artık hayatında
olmayana duyulacak
sonsuz ölen
dalgusu

- Yolculuk, merhamet, hüzün
- Ofisin şu eski hali seninle
etkileşimi
- Hope so hope Museum

hope
motivation
future

Having written down their proposals for the site's name and the feelings the site gave rise to on sheets of paper, participants in the dialogue meetings and workshops pasted these sheets on the site's cupboards or walls.

'TWENTY THREE AND A HALF' HRANT DINK SITE OF MEMORY

As a result of the preparation stage activities, it was envisaged that the Hrant Dink Site of Memory should be designed as a place where memory meets hope, a place which heartens people who envision a future where living together will prevail and take steps to that end, a place which creates awareness regarding the importance of dialogue and remains constantly alive and engaged.

In finding a name for the memory site that suits these objectives, Hrant Dink's article published on 23 April 1996 in *Agos* served as an inspiration and a guiding light. Emphasizing co-existence and social peace in relation to the two ensuing days, 23 April National Sovereignty and Children's Day and 24 April, the commemoration day of the Armenian Genocide, the article, which called on Turkish society to own up to both the grief and the tragedy of the past, was titled '23.5 April.'

23.5 April

23 April is a very important and bright day in the history of a nation that emerged from decades of suffering. It is the day on which the rallying cry of 'Sovereignty rests unconditionally with the nation' was engraved on the wall of the Parliament Hall. And it is the heritage of such a day which is entrusted to a child named 'life' and to the future. It is the date on which the Turkish nation had its most intelligent foresight. How beautifully are the words 'future' and 'child' thus brought together. And what a masterful idea of not limiting 23 April to Turkey only but sharing it, for years to come, with the whole world. May it be a happy day for Turkish children and all the children of the world.

24 April is a very important and dark day in the history of the Armenian nation which was then 'dispersed' to the four corners of the world. If a couple of Armenians get together they will immediately grab banners and take to the streets. What is the cause of all this, why do these people take to the streets on 24 April?

The day is April 24, 1915. Early in the morning Armenian intellectuals, writers, artists, teachers, lawyers, doctors, and parliamentarians are taken one by one from their homes, especially in Istanbul. They are taken away never to return. Well, this date marks the beginning of the 'historical Armenian tragedy', which commences a few days later throughout the Ottoman Empire.

Who can understand this and how? I don't know, but to be both Armenian and from Turkey; to experience the holiday of 23 April with all its fervour and to partake in all the grief of the following day! How many people experience such a dilemma on the surface of this this planet? This is neither easy to understand, nor to explain.

I hope no one experiences this dilemma ever again. How can 23 April be experienced with more fervour? How can 24 April be erased from memories? In fact, neither of these are unsolvable questions. If 23 April is going to be for all children, I say, let it be for children of Armenia too, in some way. Invite them too to these celebrations. Reconcile the children; have them meet each other. Don't limit this to 23 April, include 24 April as well. Let these days be prolonged; include the whole month of April, include the whole spring season. Let's say you can't do that, existing hatreds are too much of an obstacle for it; then leave the world to children; they can handle it; just keep out of their way, that's all.

I have a special affection for 23 Aprils. This date is also the day my wife and I got married. Our nuptial night took place on the night between 23 April and 24 April.

This was the time we gave life into our first child.

Neither 23 nor 24 April.

Perhaps that moment is 23.5 April.

Hrant Dink, 23 April 1996, Agos

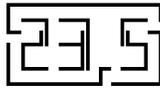




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**TWENTY THREE
AND A HALF
HRANT DINK
SITE OF MEMORY**

**PREPARATORY PHASE
REPORT**



**HRANT DINK HAFIZA MEKÂNI
ՀՐԱՆԴԻՔԻ ՏՆԵՔ ՅԻՇԵՔՆԵՐԻ ՊԱՅԻՆ
HRANT DINK SITE OF MEMORY**