

HERITAGE, MEMORY AND THE CITY

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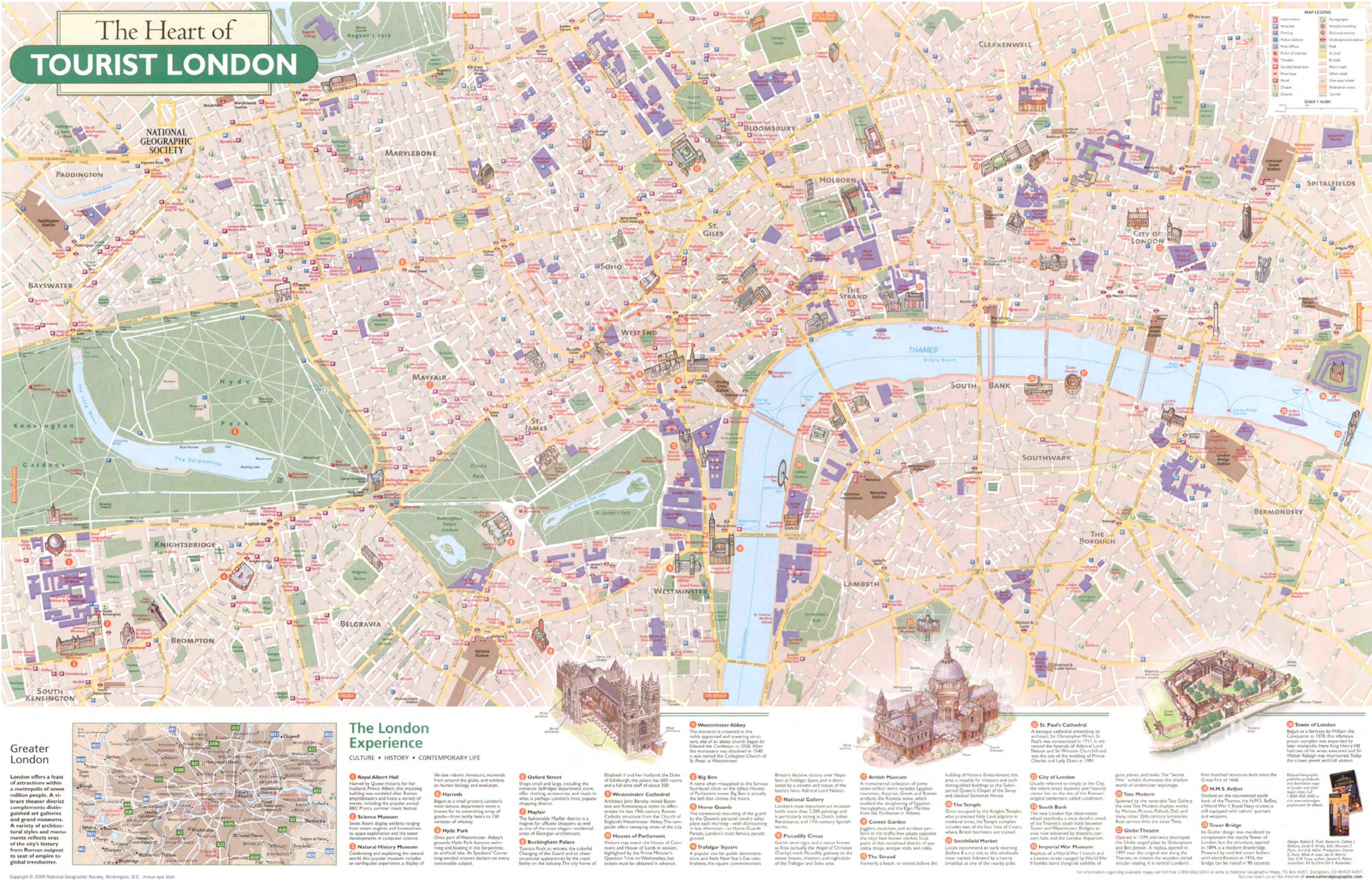
“When we return to a city previously visited, what we perceive helps us to restore a picture, certain portions of which had been forgotten. If what we currently see fits into the framework of our old memories, the converse is also true, for these memories adapt to the mass of present perceptions. Thus, the process of remembering functions as a confrontation between several testimonies: our past testimonies and our present testimonies.”

Maurice Halbwachs, The Collective Memory, translated by Francis J. Ditter Jr. and Vida Yazdi Ditter, Harper & Row, [1950] 1980, p. 22.

THE CONCEPT OF “COLLECTIVE MEMORY” AND THE CITY



INDIVIDUAL MEMORY
AND COLLECTIVE
MEMORY

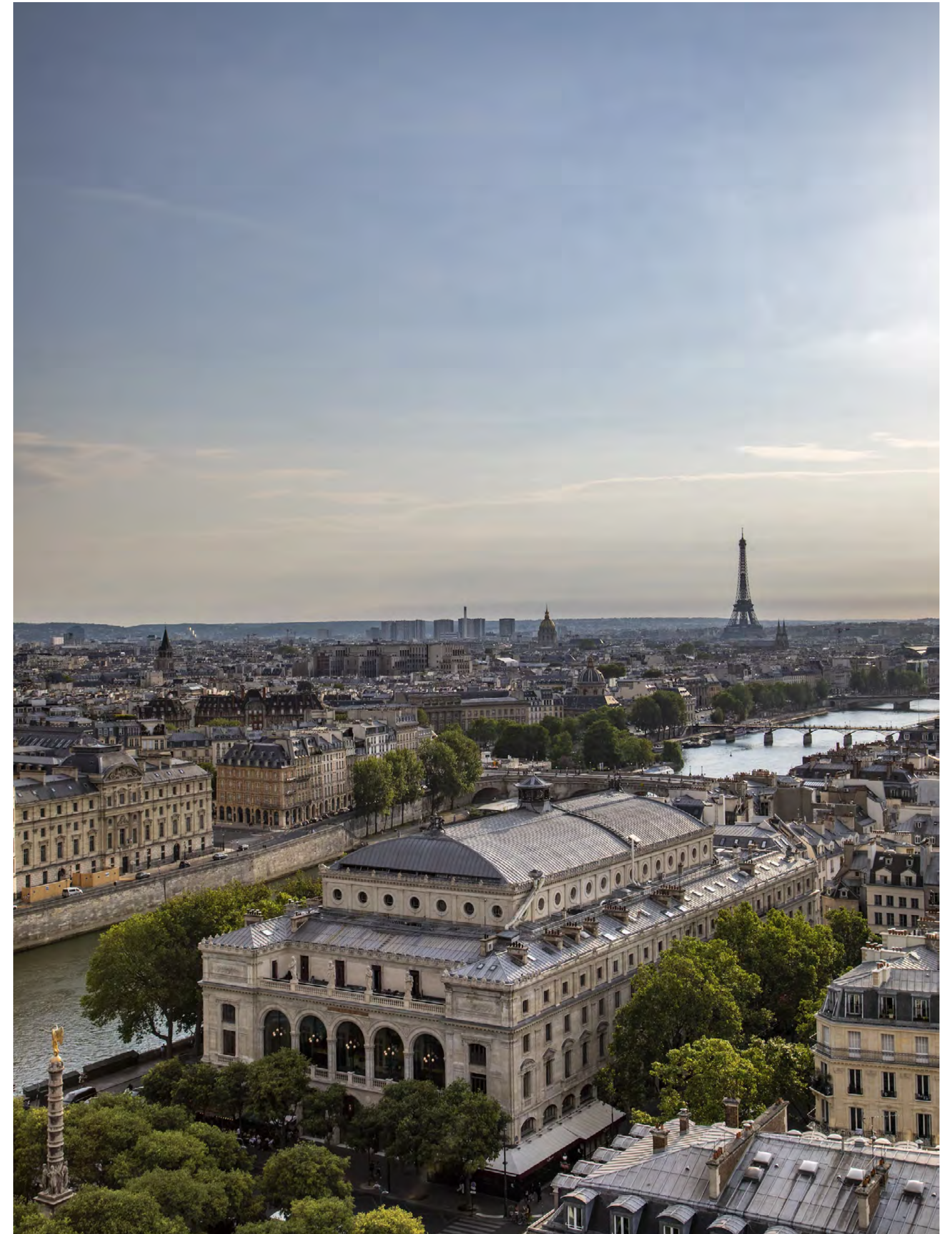


COLLECTIVE MEMORY AND URBAN SPACE

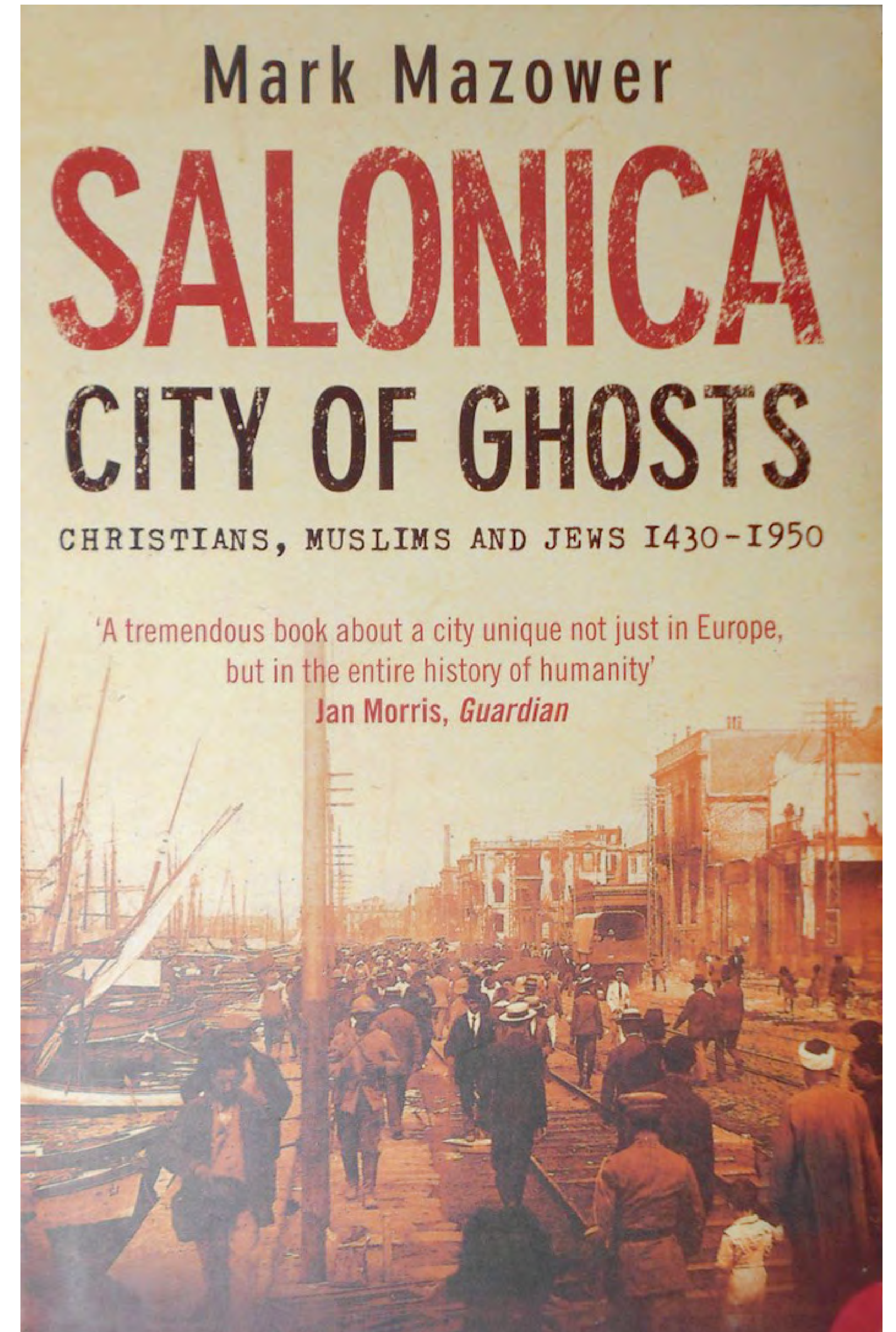
Thus, every collective memory unfolds within a spatial framework. Now space is a reality that endures: since our impressions rush by, one after another, and leave nothing behind in the mind, we can understand how we recapture the past only by understanding how it is, in effect, preserved by our physical surroundings. It is to space - the space we occupy, traverse, have continual access to, or can at any time reconstruct in thought and imagination - that we must turn our attention. Our thought must focus on it if this or that category of remembrances is to reappear.

The society fixes in space a part of itself, a part of its thought—especially that which is oriented toward the material world. In this way, it can persuade its members that it has not essentially changed, that it has not become something else; in other words, that it endures through time.

*Maurice Halbwachs, The Collective Memory,
trans. Francis J. Ditter Jr. and Vida Yazdi Ditter,
New York: Harper & Row, 1980 [1950].*



THE LAYERED
STRUCTURE
OF URBAN MEMORY:
THE CASE OF
THESSALONIKI



MEMORY RECONSIDERED BY ARCHITECTS AND URBAN PLANNERS



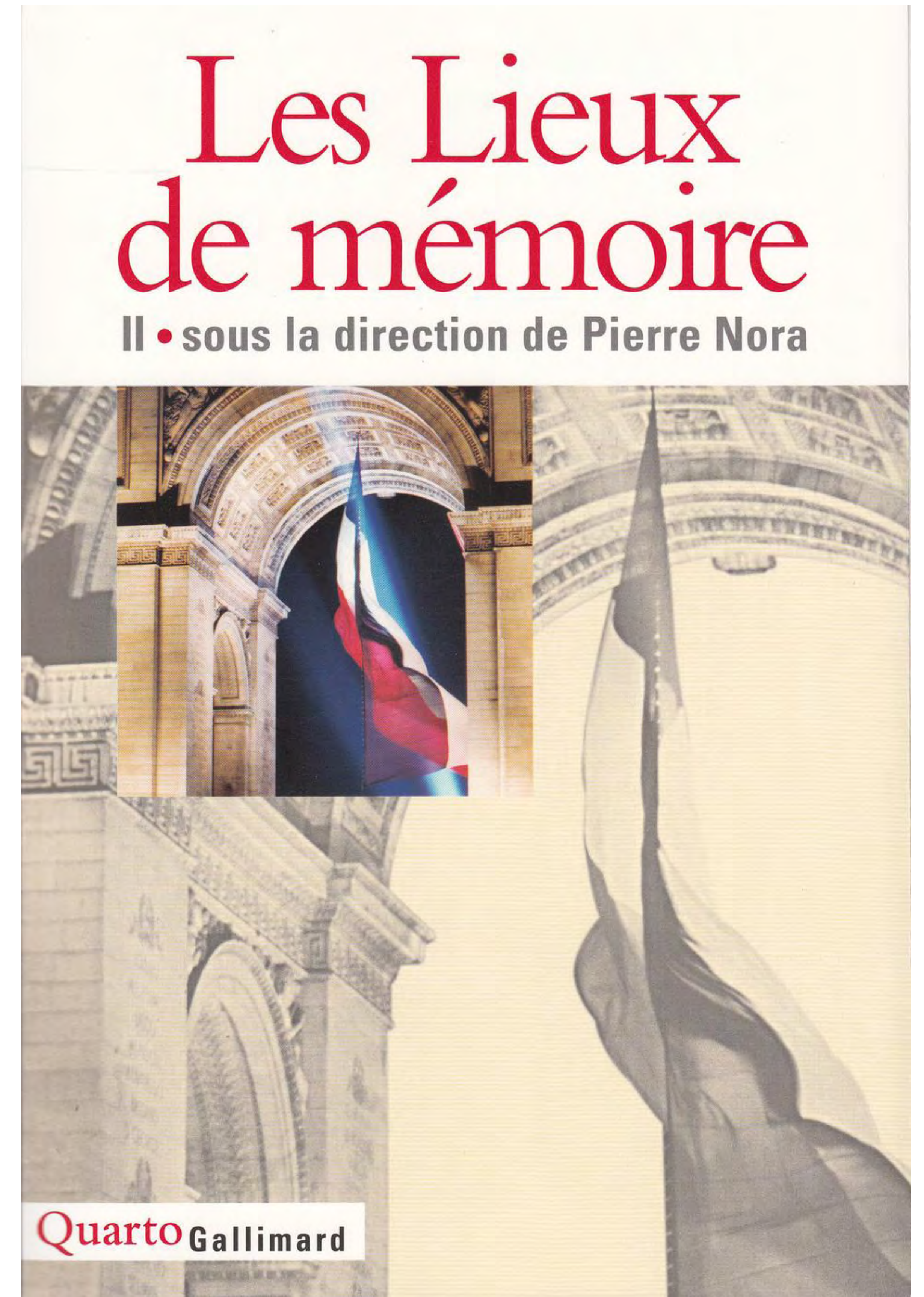
“One can say that the city itself is the collective memory of its people, and like memory it is associated with objects and places. The city is the locus of the collective memory. This relationship between the locus and the citizenry then becomes the city’s predominant image, both of architecture and of landscape, and as certain artifacts become part of its memory, new ones emerge. In this entirely positive sense great ideas flow through the history of the city and give shape to it.”

Aldo Rossi, The Architecture of the City, trans. Diane Ghirardo and Joan Ockman, introduction by Peter Eisenman, Cambridge, MA: The MIT Press, 1982.

“Human memory is spatial. The shaping of space is an instrument for the shaping of memory. A shared space—such as a street—can be a locus of collective memory in a double sense. It can express group identity from above, through architectural order, monuments and symbols, commemorative sites, street names, civic spaces, and historic conservation; and it can express the accumulation of memories from below, through the physical and associative traces left by interweaving patterns of everyday life.”

Michael Hebbert, “The Street as Locus of Collective Memory,” Environment and Planning D: Society and Space 23, no. 4 (2005): 581–596, <https://doi.org/10.1068/d55j>.

FROM THE MEMORY
OF SPACE TO
SITES OF MEMORY



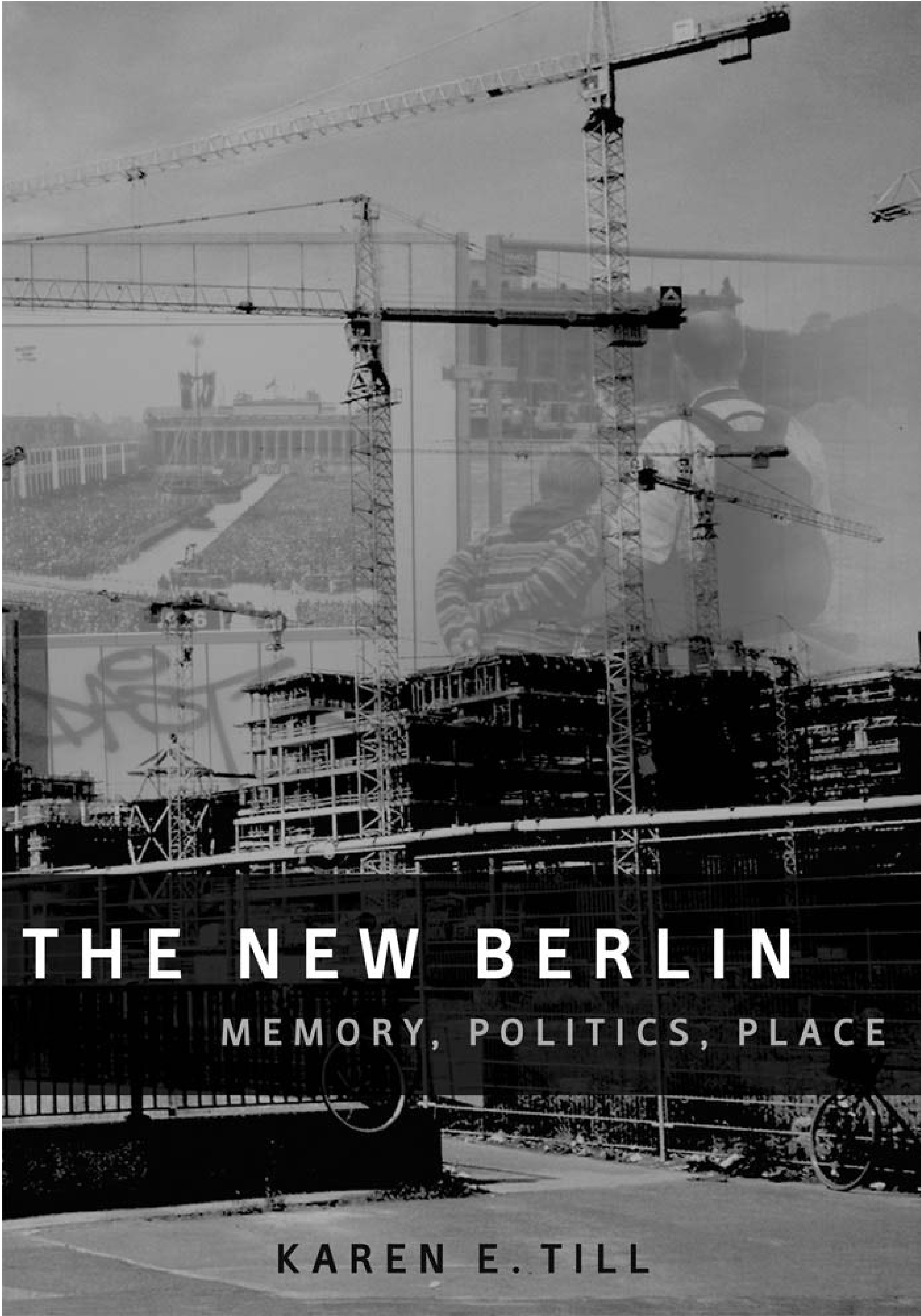
THE MULTIPLICITY OF SITES OF MEMORY



TERRORIST ATTACKS,
COMMEMORATION
AND EPHEMERAL
SITES OF MEMORY



THE POLITICS OF
MEMORY IN
URBAN SPACE



THE IMPLEMENTATION OF MEMORY POLITICS WITHIN URBAN SPACE





EXAMPLE FROM
BUDAPEST:
MEMENTO PARK



HERITAGIZATION / PATRIMONIALISATION



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COMMODIFICATION OF MEMORY

