

## Language of Tragedy in Architecture

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### Abstract

The nightmares of war, disaster, terrorist attacks, and genocide, etcetera, are daily redefining people's environment at all scales. Its impacts create uncertainty in the coherence of the three pillars (physical, social, and economic) of sustainable development. The most vulnerable harm is on the intangible endowment of human memory. The big pertinence under contemplation remains: Should we forget about the incidence that causes us to suffer desolation, loss of interaction, habitation, energy, and lives? In response, architecture has shown media potentials of communicating societal functions/events, beautiful or ugly, with buildings as a 'code' within the context. The study intends to analyse museums' architecture of remembrance as a medium for communicating tragedy, whether or not the architects/design teams of such museums encapsulated horrific conditionality's in the architectural language to create an effect on the users. A critical review of three museums of remembrance Hiroshima Peace Memorial Museum, Japan; Apartheid Museum, South Africa; Yad Vashem (Holocaust History Museum, Israel) has been selected as three contexts Africa, Asia, and the Middle East. The study conceptualizes that the catalyst for horror is not selective but a global phenomenon with human existence. Furthermore, the configuration of museums of remembrance is a praxis house for human interaction void of race, class, and belief, which is opening up sustainable lines of dialogue for learning, reconciliation, and coexistence. Most importantly, architecture represents full lines in that social-cultural and community communication between people and their deplorable history. It has been observed that weirdly shaped structural elements, colour scheming, lighting and surface texture of the spaces, the size of openings, and hallways either widely spaced or narrowly spaced, the orientation of the museum in context, the combination of materials used, and the functional zoning and the spatial configuration of the museum are tools to convey a sense of tragedy in architecture.

**Keywords:** Architecture, tragedy, memorial museums, remembrance, tragedy in architecture

### Özet

Savaş, felaket, terörist saldırılar, soykırım vb. kabuslar her ölçekte insanların çevresini yeniden tanımlamaktadır. Bu durumun etkileri, sürdürülebilir kalkınmanın üç ayağının (fiziksel, sosyal ve ekonomik) tutarlılığında belirsizlik yaratır. En yalın zarar, varlığı ölçülemeyen insan hafızasında yaşanmaktadır. Bu noktada geriye tefekkür içeren büyük bir kaygı kalır: Peki yalnızlaşma, kök salma engeli ile etkileşim, enerji ve yaşam kaybına neden olan vakayı unutmamız mı? Buna yanıt olarak, mimari, güzel veya çirkin, toplumsal işlevleri / olayları iletmenin medya potansiyellerini binaları bir 'kod' olarak kullanarak göstermiştir. Çalışma, bu tür müzelerin mimarları / tasarım ekiplerinin kullanıcılar üzerinde bir etki yaratmak için mimari dildeki korkutucu şartları özetleyip özetlemediğine bakılmaksızın, trajediyi iletme için bir araç olarak anıt müzelerin hatırlama mimarisini analiz etmeyi amaçlıyor. Üç anma müzesinin eleştirel bir incelemesi olarak, Hiroşima Barış Anıtı Müzesi, Japonya; Apartheid Müzesi, Güney Afrika; Yad Vashem (Holokost Tarih Müzesi), İsrail, üç farklı coğrafyada seçilmiştir. Çalışma, korku katalizörünün seçici değil, insan varoluşuyla birlikte küresel bir fenomen olduğunu kavramlaştırıyor. Dahası, anıt müzeleri, ırk, sınıf ve inançtan yoksun olarak, insan etkileşimi için bir uygulama yeridir ve öğrenme, uzlaşma ve bir arada yaşama için sürdürülebilir diyalog hatları açar. En önemlisi, mimari, insanlar ve onların acı barındıran tarihleri arasındaki sosyal-kültürel ve toplumsal iletişimindeki esas hatları temsil eder. Garip şekillendirilmiş yapı elemanlarının, mekanların renk şeması, aydınlatma ve yüzey dokusunun, açıklıkların ve koridorların geniş aralıklı veya dar aralıklı boyutlarının, müzenin bütün içerisindeki yönünün, kullanılan malzemelerin kombinasyonunun ve müzenin işlevsel bölgelendirme ve mekansal konfigürasyonunun, mimaride bir trajedi duygusu yaratmak için araç olarak kullanıldığı gözlemlenmiştir.

**Anahtar Kelimeler:** Mimarlık, trajedi, anıt müzeleri, anma, mimaride trajedi

### INTRODUCTION

Tragedy is an event that causes great suffering, destruction, and distress, such as a serious accident, crime, or natural catastrophe (lexico.com). The waves of tragedy are boundless, different seasons, cultures, and contexts experience various forms of it from history to present

and the future yet uncertain. How the architecture of Museums of remembrance will communicate past tragedy is the challenge to be attempted to explore through a careful investigation of three Museums cases.

Architecture, as all mediums of art, conveys senses to the users by means of the language that has been created by means of space. There are tools as scale, material, construction, structure, the light used, context, colour etc... Architecture is not about computation or placement; it is about ingrained feelings (Kushner, 2015).

Spaces for collecting memories and has their own vocabulary. When the memory is about horror, crime, catastrophe, meaning related to tragedy, are there a common vocabulary to be specified for museums of tragedy?

Can architecture construct the reflective connect of people with their past tragedy through buildings? Traumatic events keep changing the social cultural and spatial layers of urban contexts. At present, the impacts of tragedy on societies seem to defy nation's interventions and leave us with unanswerable questions. The affective defects on people's memory can be constructed because people naturally do not want to lose both tangible and intangible aspects of their history. Over the years, architecture keeps evolving but the realism still remains that the object (building) have three folds' interaction with people: People that live in it, work in it and those who looks at it.

Memory is an intangible value which modern society tries to shun but remains an indelible aspect of human existence. Fundamentally, three primary arguments are presently trending about museums. That is:

- Critically, the shock of traumatic happenings, for real! We ponder its place in the human race?
- How architecture of museums will stage or communicate tragedy to audience as seen in Poetics how plays can showcase that.
- Even interestingly is the pragmatic paradigm shift witnessed with the language of museum architecture after a turn of 1900 in different contexts?

To create a sequential journey of the study, a prescription of the selected examples, Hiroshima Peace Memorial Museum, Japan; Apartheid Museum, South Africa; Yad Vashem (Holocaust History Museum), Israel has been analyzed.

**Hiroshima Peace Memorial Museum**, designed by Tange Associates Company with Kenzo Tange as Principal, opened in August 1955 to mark a ten year anniversary since the bombings. The team had been sent to explore the damages that resulted from the atomic bomb, which dropped on Hiroshima's city, Japan, on the morning of August 6, 1945. The designs were initially part of a competition in 1949, which Kenzo Tange's team won and were therefore commissioned to actualize the designs to its totality.

**The Apartheid Museum of South Africa** built 2001, designed by Mashabane Rose Associates through Public-Private Partnership funding by Solly and Abe Krok (businessmen) as a social commitment to gain government approval for other social infrastructural developments (Amusement Park/Science Center) within the re-claimed mining land site. Its located in the context of Witwatersrand Gauteng (place of gold in Sotho, now Lesotho) as an emblem of Johannesburg city in South Africa.

**The Yad Vashem Museum** built-in 1953, on the western slope of Mount Herzl, which is called the mount of remembrance. On a height of 804 meters (2,6380ft) it is located in western Jerusalem, within the context of the pastoral landscape. It is a tribute for preserving the memory of the dead that is the victims of the Holocaust—honouring the Jews who fought against the Nazi oppressors and the gentiles who selflessly helped the Jews in need. The story-line of the Old Museum designed by architect Munio Weinraub exhibits the historical development of

anti- Semitism and Nazism, now substituted by exhibits that focus on the personal stories of Jews killed in the Holocaust as completed on 2005 by Moshe Safdie.

The rationale for this research lies on analysing the reflective connect between architecture of museums of remembrance and tragedy with focus on how the language of architecture communicating horror to the public. The following questions are engaged to get the targeted objectives of the study:

1. How can we remember tragedy through museums of remembrance's architecture?
2. Are there any common architectural language used on the museums of remembrance for tragedy?

In order to satisfy the remarked primary functions, secondary functions are generated either explicitly or implicitly from the designer's end or at the audience's point. The relationship between people and buildings is a form of communication, and architecture is the medium for the interaction.

The next moved involves visiting the web pages of the designers and checking other architectural online discourse media platforms to settle issues related to discrepancies of data and obtain visual data. The analysis will capture the exterior of the buildings selected, their interiors and spatial configuration, the application of materials, and relation with the context to evaluate the architectural codes. The architect's motivation and statements about carrying out such works (commissions), we will also evaluate to locate their reference and philosophy.

The analysis exercise will adopt an open-minded general approach, both insider and outsider perspective since some of the language used on the buildings may carry technical codes.

## LITERATURE REVIEW

### *Architecture and Tragedy in Museums*

Architecture, in cognizance of tragedy, can build the people's reflective connection with their past tragedy through buildings. Tragedy, comes with diverse directions and points of view, but generally speaking Williams (1962) reveals as the shaping of events focused basically on pain of humans that entails a companionship of alienation or pleasure weather in the life of the observers or the participants. The maltreatment of races has a different trend in our society; the persecution of the Jewish race still calls for a remembrance of tragic events that have a place in engraving of world disasters. It sure gives a known icon that feeds both knowledge and position. Our phrase says more than we realize, and we perceive negative events more than we value to say (Tugend, 2012). This effects here that expression is never a timid and unbiased reflection, but a character wet through to implement. As so said, architecture is no exemption to this rule. Architecture speaks as of its means of knowing memorials. It speaks to its users, and the passing of such a message could lead to a feeling of safety, success, or fear, etcetera as affection. It was never an expedition of perfect spaces constructed to the gathering of people from one another. The tragedy embedded into architecture, presents us with the museum outlets by which communities define their history. They offer a vision for the general monumentality of various histories, pinpointing them into outlets that serve diverse, widespread reasons (Amritha & Geijerstam, 2011). Today architecture possesses a form of allure to the diversity through the edifice of interest that would attract them. We understand architecture by configuration, layout, and even light as states, "elucidation like configuration themselves accomplish a cultural, factual govern role. We explain buildings in certain ways because by so doing, we can expatiate some knowledge upon different forms of the world which we live". The real reason for aim within a museum, designed within a site area, is not just the concept of the designer, but it's what is embedded and recreated with diverse people's experience (Davis & Bowring, 2011). Architecture does not only speak configuration; it speaks affections too. Arguably, It could

obey what critics posit, that the exercise of design understanding becomes more relevant than the configuration of spaces.

Museums designed for remembrance of tragedy do not only configure our history but how we address it for purposes and the tragedy itself, including differences in them, is also a capital into our future. In this context, architecture is the in-between of bringing imagination into reality to affect the community. However, such practice is a humbling process with diverse responsibilities: it demands the right people needed to bring such imaginations to life (Amrith et al., 2005). Museums serve both an independent form of the originator of the dialogue and as an organization that adopts the view of assertive recommence to organize its assemblage, retrospective, and investigations (Liefoghe, 2019).

We know that architecture possess "definition" to be more than just atypical structure or space. Architecture speaks to different users according to how such messages transmit to them. Moreover, such bring about different emotions of diverse kinds of perspective; thus, individual experience defines a space (Davis & Bowring, 2011b). We interpret tragedy built, otherwise for various reasons -to explicate in the current, as section of our world for the manifestation of many memories passed across. Tragedy as a function of past traumatic events could be a way of social remembrance, dark memories. For example, in order to address present needs, the German historians of genocide expatiated an upward movement of time (Fig.1,2,3), what society needs, brought about through creation, design of diverse museums.



**Figure 1**



**Figure 2**



**Figure 3**

**Figure 1:** Sachsenhausen concentration camp Orangeburg, Germany, 2007 (Davis & Bowring, 2011)

**Figure 2:** Tower of Nations, Germany, 2007 (Davis & Bowring, 2011)

**Figure 3:** Memorial of murdered Jews Berlin, Germany (Davis & Bowring, 2011)

### *Analysis of Case Studies*

This study has been analysed three examples of museums of a prescription of the selected examples, Hiroshima Peace Memorial Museum, Japan; Apartheid Museum, South Africa; Yad Vashem (Holocaust History Museum), Israel has been analysed. Sequel to these indicators, the analysis of the case studies begins with appreciation of the visual data which are arranged cordially. The primary qualities are identifying using two variables. The first variable is the four criteria mentioned in the methodology of the study: Architectural expression, interior and spatiality, materials application, architect's statements and relationship with the locational context.

#### ***(I) Hiroshima Peace Memorial Museum, Japan 1955***

The architectural language of Hiroshima Peace Museum signified a smoky glazed pilotis bridge-like icon whose inspiration is traceable to modernism like in the works of Bauhaus School, Germany and Villa Savoye by Le Corbusier. Tange's idea for the Museum was that he wanted it to bring out remorse and a commitment to peace, symbolized by various structures like the Peace Arch and the Cenotaph Stone. The exhibits of the remains follow: a narrowly and dark lit entrance alleys, rough black-painted walls and a darkened hallway. The exhibits

ends and exits at a walkway that is maximally illuminated representing the transference from dark, rags and ashes to a new life of peace. The primary information about the case is organized in (Table 1) and the visual materials are shown in (Figure 4, 5, ....16). While the analysis summarized in (Table 2).

**Table 1:** Hiroshima Peace Memorial Museum, Japan (Authors).

<b>ARCHITECT</b>	<b>KENZO TANGE / TANGE ASSOCIATES</b>
<b>AIM</b>	To commemorate the Nuclear Atomic Bomb that was dropped in the city of Hiroshima on the Morning of 6th August,1945.
<b>LOCATION</b>	Located between the intersection of the Honkawa and Motoyasu rivers, Motomachi District, Japan.
<b>SPATIALITY</b>	East wing and West wing.
<b>STYLE</b>	Modern
<b>FUNDER</b>	Japanese Government
<b>BUILT YEAR</b>	1955

All visual data shown below for Hiroshima Peace Memorial Museum are retrieved from the archives of (Hyunjung, 2012), other exceptions will be mentioned accordingly to avoid monotony.



**Figure 4**

**Figure 4:** Hiroshima City before the Bombings



**Figure 5**

**Figure 5:** Hiroshima City after the Bombings



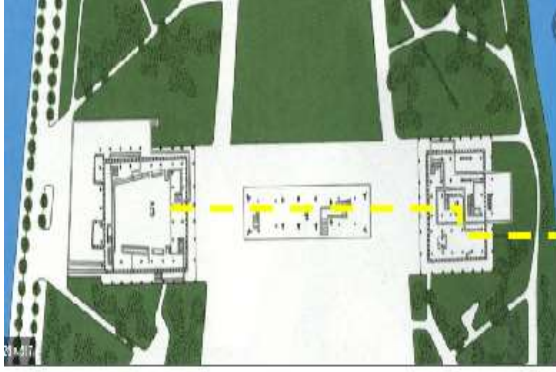
**Figure 6**

**Figure 6:** Location of Hiroshima Peace Memorial Museum on google map

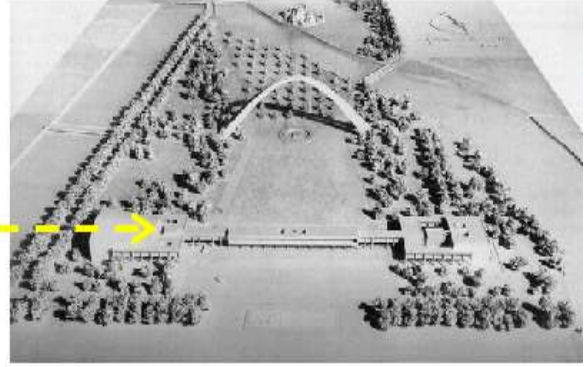


**Figure7**

**Figure 7:** Site selected for Hiroshima Peace Memorial Museum



**Figure 8**



**Figure 9**

**Figure 8:** Floor Plan of Hiroshima Peace Memorial Museum

**Figure 9:** Model of Hiroshima Peace Memorial Museum



**Figure 10**



**Figure 11**

**Figure 10:** Main Facade of Hiroshima Peace Memorial Museum

**Figure11:** Unpainted Rear View of Hiroshima Peace Memorial Museum



**Figure 12**



**Figure 13**

**Figure 12:** Narrow and darkly lit entrance alleys

**Figure13:** Rough black-painted interior walls



**Figure 14:** Interiors showing remains left by the bombings (hpmmuseum.jp)



**Figure 15**

**Figure 15:** Interiors exhibits showing dark surfaces/dim lighting



**Figure 16**

**Figure16:** Interiors walkway to exit brighter and glittering

**Table 2:** Analysis of Hiroshima Peace Memorial Museum (Authors).

CRITERIA	ARCHITECTURAL EXPRESSION	INTERIOR AND SPATIALITY	MATERIALS APPLICATION	ARCHITECT'S STATEMENTS	RELATIONSHIP WITH CONTEXT
<b>IDENTIFIED POINTS UNDER THE VARIABLES</b>	<ul style="list-style-type: none"> <li>• A modernist style which is against the Japanese traditional motifs that had been practiced all along.</li> <li>• Inspired by the famous Architect Le-Corbusier, where it employed the use of pillars (pilotis) for support and also opted the use of flat roofs to bring out the shape of the structure.</li> <li>• The unornamented, raw concrete structure of the Hiroshima project reflected the influence of "Brutalism" as a postwar style.</li> <li>• The lighting at night resembles a fiery aspect.</li> <li>• Lighting and exhibits to evoke a feel of atomic bombings.</li> </ul>	<ul style="list-style-type: none"> <li>• The interior comprises of two floors which are supported by the pillars driven to the ground and which act as foundations.</li> <li>• The spatial configuration of the museum comprises of two wings, the east and west wings; which takes the visitors through a feel of being in the events as they occurred.</li> <li>• Narrowly spaced and dimly lit hallways for the entrance.</li> <li>• Rough black walls of the museum portray remorse and sadness</li> <li>• Photographs and actual artifacts left after the bombing.</li> <li>• Brighter wider hallways in the exits with floor-to-ceiling windows overlooking the Hiroshima Peace Memorial Park.</li> </ul>	<ul style="list-style-type: none"> <li>• The unornamented, raw concrete structure.</li> <li>• Bricks from the actual bombing sites with charred effects joined with Roughly painted and textured walls to catch and invoke a feel of grief with the visitors.</li> <li>• Natural plaster giving it a feel of an "honest" expression of materials.</li> <li>• Well painted walls at the end to show hope and relief.</li> </ul>	<ul style="list-style-type: none"> <li>• Kenzo's design entailed of putting together several elements together to form a park by chance, the cigarette brand was called "Peace", hence the park was named the Peace Memorial Park.</li> </ul>	<ul style="list-style-type: none"> <li>• It is located between the intersection of the Honkawa and Motoyasu rivers, which are in Motomachi Districts.</li> <li>• The location of the museum is at the exact point where the bomb was dropped, hence forms the core of remembrance to the public.</li> <li>• The location of the museum is at the exact point where the bomb was dropped, hence forms the core of remembrance to the public.</li> </ul>



The Hiroshima Museum analysis conducted in “Table 2” and “Figure 4-16” indicates a convey devastation to the visitors through dense materials, black surfaces, rough walls affected by the bombings, and low lit exhibition spaces. The target is to create a global symbolic peace city with inspiration the architect captured from a packet of a Cigarette pack, was conceptualized to realize the Peace Memorial Park. The museum constitutes the epicentre of the city of Hiroshima contextually continuous manner in-between two rivers, Honkawa and Motoyasu, to connect the Motomachi District. It is a brutal symbol of post-war architectural influences with south glazed facade cladded with dwarf concrete piers in a repetitive mode creating rhythm. The adoption of verticality and horizontality solidly represented. The building's totality and other structures in the park and the internal spaces holistically synchronized as part of the exhibits. Therefore, more dedication to integral parts help stage the uncertainty of atomic bombings and massive death than the monumentality of the building.

**(II) Apartheid Museum, South Africa 2001**

The architectural embodiment adopts an L-shaped strip ‘documentary type’ of exhibition (Soudien, 2008), housing 22 exhibition spaces progressively visualizing the three major historical phases of South Africans’ social-spatial and socio-political struggle. The museum aimed to commemorate apartheid victims, heroes for freedom struggle, and host the first democratic elections. Its architectural language is a mythologize epistle and a confluence for the historical past burdened with heaviness, spatial/racial divide, and the new that is light, encompassing liberal society. The outlook is a breakaway from the strict norms for a museum, conversant to the reference context of Johannesburg but a secure contemporary international icon with inspirational tights with the Holocaust Memorial in Berlin. The conceptualization of the building as part of the exhibit’s resources infuses emotional sensitivity on the users.

The museum uses encased visuals to restrict visitors’ physical touch, which James (2010) thesis findings reputed that representation as symbolic with how segregated race were bar from accessing things even when it can be viewed.

A concise information about the Apartheid Museum is provided in (Table 3), while the supporting visual data are shown in (Figure17,18, .... 28) and (Table 4).

**Table 3:** Analysis of Hiroshima Peace Memorial Museum (Authors).

<b>ARCHITECT</b>	<b>MASHABANE ROSE ASSOCIATES (ARCHITECTS AND URBAN DESIGNERS)</b>
<b>AIM</b>	To commemorate the victims and heroes of apartheid (1948-1990), and exhibits the three stages of historic spatial and racial developments in South Africa.
<b>LOCATION</b>	Northern Park Way and Gold Reef Road, Johannesburg, South Africa.
<b>SPATIALITY</b>	East wing and West wing.Auditorium, Temporary Exhibit Space and Archive Facilities.
<b>STYLE</b>	Modern
<b>FUNDER</b>	Solly and Abe Krok (businessmen)
<b>BUILT YEAR</b>	2001

All visual data for the Apartheid Museum shown below are retrieved from the archives of (Mashabane Rose Associates, 2008), otherwise stated.





**Figure 23**



**Figure 24**



**Figure 25**

**Figure 23:** Main Entrance to Apartheid Museum-Starting of disorientation movement (apartheidmuseum.org)

**Figure 24:** Guns Room

**Figure 25:** Nooses Room



**Figure 26**



**Figure 27**



**Figure 28**

**Figure 26:** Convergence space-Starting of reorientation movement

**Figure 27:** Celebration of liberty-Democracy reorientation

**Figure 28:** Conjugal movement out of internal exhibits to auxiliary facilities

**Table 4:** Analysis of Apartheid Museum South Africa 2001 (authors)

CRITERIA	ARCHITECTURAL EXPRESSION	INTERIOR AND SPATIALITY	MATERIALS APPLICATION	ARCHITECT'S STATEMENTS	RELATIONSHIP WITH CONTEXT
<b>IDENTIFIED POINTS UNDER THE VARIABLES</b>	<ul style="list-style-type: none"> <li>• The architectonic represents a weaponize symbol of a Pistol (gun) with a downward barrel or blocked nuzzle (breakaway from the common language of museums.</li> <li>• Use of random ticketing labels (White, Non-white and Europeans) at Entrance Way correspond to inform divide on visitors. <ul style="list-style-type: none"> <li>• It is a modernist form that symbolize brutalism and desolation via social-spatial and racial segregation.</li> <li>• It is inspirational like the Holocaust Memorial in Berlin.</li> <li>• The created landscape berm is opaque from the street.</li> <li>• Crossing paths and creamy out of exhibition to auxiliary spaces indicate lightness and togetherness.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• The building has been conceptualize as part of the building's exhibit as a restricted circuit journey through dark transition spaces.</li> <li>• Use of narrow ramps to the roof top, circular staircase to museum's interior exhibition, and encased visuals to culminate the link from past - suffering - liberation. <ul style="list-style-type: none"> <li>• Solitary confinement chamber.</li> <li>• Bullet-riddled Buffel armoured vehicle used to quell protests.</li> <li>• Dark room with nooses hanging from the ceiling and gun room.</li> <li>• Brighter wider hallway and gets lighter to the circular room and departure hall with big pit of rocks on one side of the circular room.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• The massive use of hard materials/dark colors (concrete, metal and rock cages) on all the external faces of the building bearing reference to the dry plateau landscape of South Africa. It is also repressing to define racial segregation.</li> <li>• Natural plaster giving it a pale resemblance to the historic mining site and how certain 'people of color' did not matter.</li> </ul>	<ul style="list-style-type: none"> <li>• The design team director, Chis Kroese in an interview opined, quote "That kind of thing may have become a bit cliched, but I think it's very powerful" (Jones, 2017) .One possible interpretation of his statement is that, the museum is a commonplace in the context of South Africa but very powerful in the international modern architectural language. <ul style="list-style-type: none"> <li>• According to Mashabane Rose, the appearance is a representation of 'the local color and texture of the mine dumps and the iconic headgear structures' remains (Rose, 2008).</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• The museum is symbolic to the historic meaning of the context of Witwatersrand Gold Rush.</li> <li>• The seven pillars at the entrance courtyard representing the seven values of South Africa constitution, symbolizing a reference of the city of Johannesburg.</li> </ul>

The analysis of the Apartheid Museum, South Africa, as shown in “Table 4” and “Figure17-28” shows that the architectural language express and communicate tragedy to the users. The dominance of the selection and application to evoke experiential conditions intensely play on the use of hard materials, dark surfaces and colours/rough textures, dimming light sensors, and compact transitional pedestrian movements to convey the message of tragedy. The exhibits started with a connection to the locational context to the historic mining landscape and pale plateau grassland of Witwatersrand Gauteng. Leading to the open entrance courtyard displaying the symbolic representation of South African constitutional values with the seven columns mounted, this flow we referred to as orientation stage of the experience. The shocking entrance gates categorize ushers in the next stage of experience, the disorientation stage with a stringent characterization that configured apartheid-mindedness. The third stage evolves into the lighter and freer specification, introducing democracy and the new South Africa, calling this the reorientation stage.

**(III) Yad Vashem (Holocaust History Museum), Israel 2005**

The Yad Vashem Museum is structured under the motto: “Remembering the past. Shaping the future”. The new Holocaust History Museum shaped like a triangular concrete prism that cuts through the landscape, massive and more technologically advanced museum. The New will replace the Old funded by the Zionist community. The visitors follow a present route that takes them through underground galleries that branch off from the main hall. The museum emits a feeling of emotions of dark memories to the users. To fulfil the stated goal, the exhibits include visuals materials and text. The mode of remembrance presented indicates a literal experiential effect on the visitors using the exhibits but the architectural embodiment is rather liberating and point users to the city of Jerusalem as the eternal ultimate place. Dominance is shown on the network of skylit galleries illuminated from both sides of the prism to create the ancient Mevoah – Succah (temporary huts used for Jewish Festival of Sukkot). The summary of the preliminary information is represented on (Table 5) and the visuals are shown in (Figure 29,30 ....35), and the analysis is organized in (Table 6).

**Table 5:**Yad Vashem (Holocaust History Museum), Israel (Authors)

<b>ARCHITECT</b>	<b>MOSHE SAFDIE ARCHITECTS</b>
<b>AIM</b>	To honor the victims of holocaust and serve as international center of Holocaust research and remembrance.
<b>LOCATION</b>	Situated on a hillside overlooking Jerusalem’s Ein Kerem Valley.
<b>SPATIALITY</b>	The Holocaust History Museum includes a new reception building (Mevoah), a Hall of Names, a synagogue, galleries for Holocaust art, an exhibitions pavilion, and a learning and visual center.
<b>STYLE</b>	Modern
<b>FUNDER</b>	The Holocaust Martyrs’ and Heroes’ Remembrance Authority.
<b>BUILT YEAR</b>	2005



Figure 29



Figure 30

Figure 29: Yad Vashem Museum Center on Google Map  
Figure 30: Bird view of Yad Vashem Museum Center

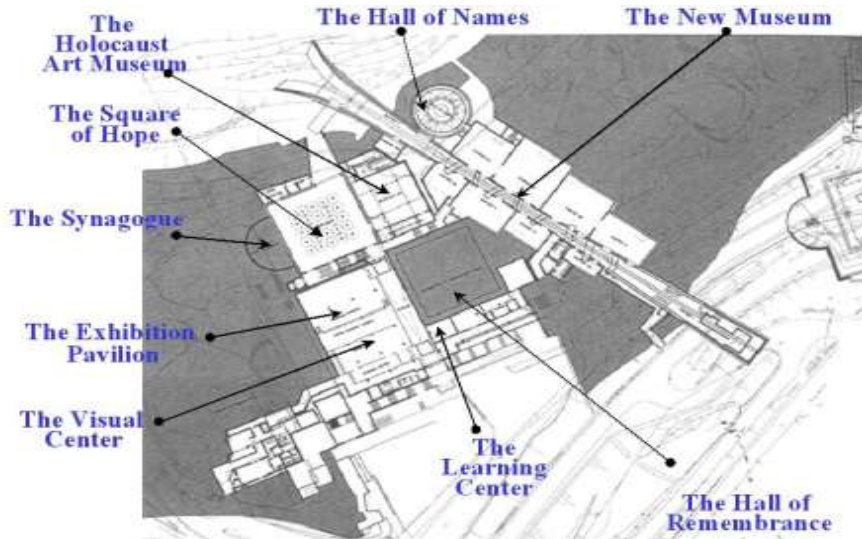


Figure 31: Spatial Layout of Yad Vashem Museum Center



Figure 32



Figure 33

Figure 32: Exteriors of Yad Vashem Museum Center  
Figure 33: Entrance of Yad Vashem Museum Center



**Figure 34**

**Figure 34:** Interiors of Yad Vashem Museum Center



**Figure 35**

**Figure 35:** Interiors of Yad Vashem Museum Center

All visual data for the Yad Vashem Museum shown above are retrieved from the archives of (Moshe Safdie in Archdaily.com), otherwise stated.

**Table 6:** Analysis of Yad Vashem Museum (authors)

CRITERIA	ARCHITECTURAL EXPRESSION	INTERIOR AND SPATIALITY	MATERIALS APPLICATION	ARCHITECT'S STATEMENTS	RELATIONSHIP WITH CONTEXT
<b>IDENTIFIED POINTS UNDER THE VARIABLE S</b>	<ul style="list-style-type: none"> <li>• It is rejuvenating and brighter with the top glass prism on the top.</li> <li>• It is a modernist form that symbolize brutality and desolation of the Jews.</li> <li>• It is a contemporary image that is recognizable globally.</li> <li>• The use of the Mevoah pays tribute to the Succah that was temporary local structures used for the celebration of Jewish Festival of Sukkot.</li> </ul>	<ul style="list-style-type: none"> <li>• It is rejuvenating and brighter with the top glass prism on the top.</li> <li>• It is a modernist form that symbolize brutality and desolation of the Jews.</li> <li>• It is a contemporary image that is recognizable globally.</li> <li>• The use of the Mevoah pays tribute to the Succah that was temporary local structures used for the celebration of Jewish Festival of Sukkot.</li> </ul>	<ul style="list-style-type: none"> <li>• Natural plaster in creamy color to capture visitor's interest in curious manner.</li> <li>• Cracks in the concrete denoting oppression. Natural surface finishes bring to a normal life awful feeling dehumanized mixed with metal, bones ashes.</li> <li>• Museum is crafted with concrete and glass, is soaked with natural light.</li> </ul>	<ul style="list-style-type: none"> <li>• The architect in charge of the museum, Moshe Safdie in an interview opined, quote "There have been more meetings per square meter on this project than any other project I ever undertook" one possible interpretation of this statement relates the very long prism from the beginning of the museum to the end view of Jerusalem.</li> <li>• Safdie tells about the museum as "Bursting out towards the north, a volcanic eruption of light and life"</li> </ul>	<ul style="list-style-type: none"> <li>• The museum brings in the atmosphere and ambience that places in context and perpetuates the memory and lessons of the holocaust.</li> <li>• The pillars at the entrance of the children's memorial accompanied with small white pebbles scattered in the stature in diverse places which seem to be delicate petals of flowers fallen from a tree representing the value of children in Jerusalem.</li> </ul>



In Yad Vashem, we see the architectural language configured a contemporary model, as shown in “Table 6” and “Figure 29-35”. It vouched for the liberation of solemnity about the genocide of Jews by Nazi anti-Semitism, apart from the glazed transparent triangular form that delineates the landscape in a soft material feel. On the other dimension, the application of hard materials is underground. The ecological composition of the Zionists' pastoral landscape of Mount Herzl flanked awaken to look ahead the next location to the city ahead-Jerusalem.

## CONCLUSION AND DISCUSSION

At the end of this study that focused on analysing the architecture of museums of remembrance to examine how tragedy is communicated through to the users. The three museums exemplified the remembrance of tragedy through the communication of specific architectural vocabularies to meet both the social structure and the symbolical functions of architecture in society.

When architects design buildings, the process generally follow a concept that is only familiar with the architect and progresses to the realization of it on the physical environment where it can interact with a different class of people, part of the intentions is to command public attention with the building (Spacey, 2013). However, Spacey went further to explain the efforts designers invest in getting people and the general public informed and understood the different systems and ideologies that the architects or designers wanted to portray during its design.

Different thoughts and emotions can be shown by how the architectural team designs the museum. It is vital to recall that museums are places that hold artefacts and collections of objects or memories of past events (Roth & Clark, 2014). The objects may hold different values that relate differently to different societies and it can also portray certain design values that point to the architect's interest/intentions, which Ukabi (2015) referred to as the architect's jewel.

The presence of weirdly shaped structure designs to portray different emotions. Shapes are a very ingenious way to portray messages, and different architects can use different shaped structures to portray different messages. A roughly looking and shaped structure can portray emotions of tragedy while perfectly shaped structures can provide a sense of belonging.

- The different color, lighting, and texture schemes of the spaces, to illustrate different messages to the visitors. Different museums have different messages and schemes they want to give to the general public, with well-lit and colored spaces may depict messages of joy, while darkly lit spaces and roughly colored walls giving out the sense of grief and remorse.
- The presence of sized openings, windows, and hallways either widely spaced or narrowly spaced to depict different themes to the visitors. The size of openings is also one characteristic of museums, and they show different emotions to the public to captivate different interests. However, the architect's main intention was to give off different notions.
- The location of the museum in context can also characterize different messages. Locating the museums close to what they commemorate also gives this sense of feeling, which connects the visitors to the reason at hand. Also, the positioning of the museums at different locations to capture different environmental features, like rivers, can be very intriguing and splendid to the public. This in a way show respects for the existing context and adds to the image of the city.
- The use of different materials for the structure can also render different ideas to visitors. The different messages that the designers and architects want to express achievable through different materials to evoke different emotions. For instance, using metal to show more of a rough and conventional feel while using glass and concrete to give a more modern and contemporary feel.

- The positioning of different sections and the spatial configuration of the museum can also represent different messages.

The three museums analogized the remembrance of tragedy through the communication of specific architectural vocabularies to meet both the social structure and the symbolical functions of architecture in society. Moreover, in the Hiroshima Peace Museum and Apartheid Museum, substantive connotative signs were engaged on the building expression to convey tragic past happenings to the public. On the contrary, in Yad Vashem Museum, the horrific experiential is filtered to the kind we experience inside spiritual worship centers- penitent via devoting more connotative signs to the spaces of exhibits. All the museums examined are international icons conceptually situated on the various contexts considered but significantly paying homage to modernist philosophy. It has been also observed that the functions that were footed by museums of architecture that are critical discourse and dissemination over the years penetrated museum institutions, valorising the platform for architects to celebrate their originality.

As a matter of urgency, pragmatic approaches in the design of museums, not taboo, but architects' intentions and interests should accept discipline for value on what they do rather than gains and 'Legend Shows'.

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