

THE SENSE OF LOSS IN MEMORIAL SPACES: 'ABSENCE' VS. 'PRESENCE'

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Abstract. In recent years, memorial parks have garnered increased attention as spaces for public commemoration and individual reflection. However, despite their growing significance, many contemporary memorials have been criticised for over-reliance on abstraction and a lack of tangible connections to memory, limiting their ability to engage visitors' perspectives effectively. This research explores the interplay of presence and absence in the design of memorial parks, focusing on their role in engaging visitors' sensory perceptions and fostering emotional connections to memory. Through an analysis of the Vietnam Veterans Memorial and the 9/11 Memorial, this research identifies and categorises four standard design methods that utilise presence and absence to evoke reflection and remembrance. In this context, presence refers to visual or audible elements, such as reflections and repetition. At the same time, absence encompasses inaudible and invisible features like negative space and cut-outs. These methods operate not as isolated elements but within a dynamic continuum where presence and absence blend and transition, creating spaces that resonate with individual and collective memories of loss. By examining the application of these design methods in both case studies, this paper elucidates how memorial landscapes can evoke a profound sense of loss, providing visitors with a space to confront and reflect upon historical trauma. This analysis contributes to a deeper understanding of the fluid boundaries between presence and absence in commemorative design, offering insights into how these concepts can be employed to enhance the emotional and sensory engagement of memorial spaces.
Keywords: Memorial Parks, presence, absence, sensory perception, memory

Introduction

Current memorial design has evolved to address the emotional complexities of historical trauma. Designers today strive to balance abstraction and representation to convey the themes of presence and absence. This research defines presence as the aspects of memorial spaces that visitors can directly perceive through sight or sound—such as structured names, symbolic forms, or reflective surfaces that foster a sense of continuity within memory. On the other hand, absence refers to elements within the memorial that elude direct perception—those that visitors cannot see or hear yet evoke a profound sense of loss. These concepts, however, exhibit fluidity and functional variability within memorial parks; presence and absence are not static states but adaptable tools that contribute to the memorial's expressive capacity, allowing designers to craft spaces that resonate emotionally across different audiences.

In the context of memorial spaces, absence holds a particularly central role, often expressed through two primary design strategies: the portrayal of loss through the void and the deepening of absence through disappearance into the land. For example, presence is conveyed through tangible arrangements, like the repetition of names or symbolic elements that establish a flow within the memorial's design. By contrast, absence emerges through voids or infinite spaces, invoking an emotional depth that encourages contemplation on what is lost.

The Vietnam Veterans Memorial and the 9/11 Memorial were selected for comparative analysis because they exemplify distinct yet complementary approaches to presence and absence. As depicted in the diagram, the Vietnam Veterans Memorial embodies presence through reflection and repetition, while the 9/11 Memorial conveys absence through negative space and land scarification. By analysing these contrasting elements, this research aims to elucidate how different memorials utilise presence and absence to evoke sensory perception and emotional connection. Two landmark sites that utilise contrasting strategies to articulate absence. The Vietnam Veterans Memorial employs repetition as a form of absence, symbolised by the endless listing of names that underscores the scale of loss. The 9/11 Memorial, in contrast, uses void as a spatial strategy, with reflective pools

and cascading water symbolising an unfillable gap, creating a multi-layered experience that engages individual and collective memories.

Literature Review

The conceptualization of presence and absence in memorial design has been shaped by interdisciplinary debates spanning phenomenology, landscape theory, and critical heritage studies. This section synthesizes key theoretical frameworks that inform the interplay of sensory perception, spatial design, and collective memory.

Memory, Spirit of Place and Fluidity. Christian Norberg-Schulz's concept of "genius loci" emphasises that a site's identity is rooted in its physical characteristics and ability to evoke emotional responses by connecting visitors to the earth (Norberg-Schulz, 1974, p. 120). This theory underscores the importance of grounding memorials in their contextual landscapes to foster authenticity.

In contrast, critics argue that not all memorials rooted in land art principles achieve the same effect. The emphasis on grounding a site in physical and historical context, as Norberg-Schulz suggests, may only sometimes foster emotional attachment, especially in designs that lack symbolic resonance. Critics may view some minimalistic or abstract land art memorials as overly ambiguous, risking a "placeless" quality that lacks cultural specificity and personal connection. Regarding the fluidity of visitor's perception, Merleau-Ponty's view on relational embodiment posits that the self is dynamically interconnected with others and one's environment. This interconnectedness grounds identity in embodied relationships, significantly impacting ethical and social interactions (Lojan & Kremarik, 2022). Additionally, Edward Relph's concept of "insideness" highlights the emotional attachment individuals develop with specific places, fostering a sense of identity and collective memory (Smith & Relph, 1974, p. 116). According to Relph and Merleau-Ponty, commemorative spaces gain significance by embedding experiential layers that strengthen viewers' connections to collective history. However, Dimitropoulos observes a trend in modern memorials toward minimalistic designs that reject traditional allegorical forms, fostering introspection and mirroring broader cultural shifts toward

complex, introspective national identities (Dimitropoulos, 2009). Broudehoux and Cheli argue that abstract designs encourage empathy and collective healing over nationalistic displays (Broudehoux&Cheli, 2021). While Relph emphasises rootedness in place, modern minimalist memorials often prioritise emotional openness over a fixed cultural or historical context, appealing to diverse interpretations. This can foster an inclusive form of memorialisation but may need a deeper connection to places that Relph views as essential to authentic memorial experiences.

Reflective Surfaces as Presence. Reflective surfaces in architecture serve as sensory mechanisms that deepen interaction between viewer and monument. I.M. Pei's use of reflective glass in the Louvre Pyramid blends history with modernity, allowing the surrounding environment to dialogue between past and present. P. Davey's analysis includes a look at the reflective materials used to create visual harmony and contrast with the historical surroundings (Davey, 1989). Pei's philosophy underscores light and reflection as essential to creating architectural resonance, transforming spaces into dynamic, living elements that adapt to their environment. Pallasmaa and other phenomenologists argue that sensory design and kinesthetic awareness create emotional connections with architecture. This approach involves crafting atmospheres that foster embodied experiences, allowing users to intuitively grasp the character of space before analysing its elements (Pallasmaa, 2014).

In contrast, some critics question whether reflection alone can foster a meaningful connection to memory without additional symbolic elements. While reflective surfaces invite introspection, they may need to provide more context for viewers unfamiliar with the history or meaning behind the memorial. Reflection can evoke personal engagement but may risk superficiality if the memorial lacks other elements that ground viewers in a specific narrative.

Challenges in Interactive Design. Interactive design in memorials, such as the Princess Diana Memorial Fountain, demonstrates the complexity of engaging visitors while maintaining reverence. Stevens and Franck argue that interactive elements can sometimes inadvertently undermine the solemn purpose of memorials, as recreational features may overshadow the intent for reflection (Stevens & Franck, 2014). This challenge is also present in "living memorials" like those dedicated to the 2005 London bombings, which use ongoing acts of care and community engagement to commemorate. Allen and Brown suggest that living memorials can incorporate acts of stewardship and embodied remembrance, transforming spaces into dynamic memorials that emphasise collective resilience over static memory (Allen & Brown, 2011).

While interactive elements enhance accessibility, they can dilute the solemnity essential to commemoration, particularly in spaces that must balance engagement with reverence. Interactive memorials must navigate the tension between open and inclusive public spaces and serve as sites of reflection and mourning. While dynamic features can make memorials more approachable, there is a risk that such designs could lessen the space's symbolic depth and emotional resonance. The balance between interactivity and solemnity remains crucial in modern commemorative design.

Research Gaps and Conceptual Framework. Existing scholarship predominantly examines singular design elements (e.g., reflection, negative space) rather than analyzing how presence and absence dynamically interact within memorial landscapes. Few studies explore how topographic strategies—such as descent, scarification—activate embodied memory through physical participation. This research addresses these gaps by proposing a phenomenological framework to analyze how spatial sequences and sensory layering in the VVM and 9/11 Memorial mediate between absence and presence, thereby shaping emotional and mnemonic engagement. This research seeks to answer the following question: How do the spatial design methods of the Vietnam Veterans Memorial and the 9/11 Memorial facilitate visitors' sensory perception and emotional connection to memory between absence and presence?

Methodology

This research employs a phenomenological framework to analyze how spatial design in memorial parks mediates between absence and presence, shaping visitors' sensory and emotional engagement with memory. The methodology is structured as follows:

Research Design and Case Selection. The Vietnam Veterans Memorial and the 9/11 Memorial were selected for their distinct approaches to conveying "presence" (Visibility and Audibility) and "absence" (Invisibility and Inaudibility) and for their popularity as influential sites of public memory (see Fig.1). Both memorials share similar design methods, including sunken landscapes, reflective materials, and interactive elements. Their popularity and resonance with diverse audiences make them ideal for examining how these design strategies can evoke varied experiences of memory and reflection.

This research selects phenomenology as the primary methodology for analysing the two memorial sites (the Vietnam Veterans Memorial and the 9/11 Memorial) due to its unique strengths in exploring sensory experience and memory interaction. A phenomenological lens provides insight into how sensory engagement shapes emotional responses within memorial spaces. Pallasmaa's "haptic architecture" theory is particularly relevant here, as it emphasises the role of touch and vision in eliciting emotional connections (Pallasmaa, 2014). By analysing visitors' embodied experience in these spaces, this research explores how the senses are activated to reinforce themes of "presence" and "absence".

Phenomenology enables an in-depth examination of subjective experiences within memorial spaces, especially in contexts involving grief, remembrance, and self-reflection. This approach unveils the emotional and sensory connections people establish with these spaces, revealing how individuals interact with and interpret memorial environments on a profoundly personal level. For instance, phenomenology captures memorials' immersive and material nature, illustrating how visitors engage with collective memory through personal recollections and sensory experiences (Wagoner et al., 2019).

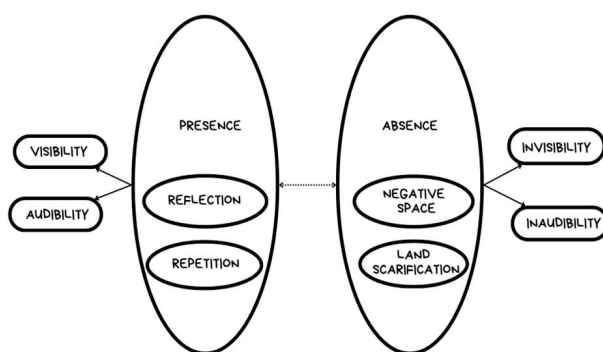


Fig. 1. Conceptual Diagram of Presence and Absence (created by the authors)

Additionally, phenomenology is well-suited to investigating “genius loci” (the spirit of place) and emotional resonance in memorial design. Memorials are not merely physical containers of memory; they serve as spaces of sensory and emotional exchange. Phenomenological analysis of the relationship between landscape and visitor reveals how design elicits memory and emotional responses, endowing the memorial with profound meaning and relevance for visitors (Baptist, 2013).

Furthermore, phenomenology provides a framework for understanding how sensory cues in memorial design evoke memory. Unlike traditional methodologies, phenomenology focuses on sensory details, spatial structures, and user interactions to capture memorial sites’ rich emotional and cultural dimensions. This method offers a distinct lens for analysing how both case studies utilise design to foster memory and emotional connection among visitors (Park et al., 2020). By employing phenomenological methods, this research seeks to uncover how sensory and emotional aspects of memorial design shape and influence visitors’ memory experiences, providing both theoretical insight and practical guidance for future commemorative space design.

Comparative Analysis

Both memorials use reflective materials and engraved names to embody memory, but their approach to these elements shapes different visitor interactions.(see Table 1) At the VVM, the polished granite surface allows visitors to see their reflections alongside the names of the fallen, symbolising the enduring presence of memory. Adding a deeper layer to this reflective experience, Juhani Pallasmaa notes that buildings using reflective materials can create a “dreamlike sense of unreality and alienation,” which contributes to a form of detachment as the viewer’s gaze is returned without encountering the life or reality beyond those walls (Pallasmaa, 2012, p. 35). Watkins et al. argue that this reflective surface helps reduce trauma symptoms, providing veterans with a space to engage deeply with personal memories and grief (Watkins et al., 2010). This therapeutic quality aligns with the minimalist design, facilitating a space for reflection rather than imposing a specific narrative. The polished surface acts as a boundary between the living and the deceased, offering a quiet space that enables personal healing and reflection on loss. In contrast, the 9/11 Memorial employs reflective materials to evoke absence through dynamic, fluid interactions. Its twin reflecting pools, lined with cascading water and bronze parapets engraved with victims’ names, create a kinetic interplay of light and sound. The water’s continuous flow disrupts static reflections, symbolizing the irreparable rupture of the event while inviting contemplation on the passage of time and the persistence of memory. Unlike the VVM’s mirror-like surface, which merges the visitor’s reflection with the names of the dead, the 9/11 Memorial’s turbulent water surfaces fragment reflections, embodying the instability and impermanence of post-traumatic memory. This design choice aligns with James E. Young’s concept of the “anti-monument,” where voids and ephemeral elements challenge traditional notions of permanence in memorialization (Young, 1993). The auditory dominance of falling water further shifts focus from visual reflection to collective auditory immersion, fostering a communal sense of mourning that contrasts with the VVM’s introspective silence.

The vertical black granite wall of the Vietnam Veterans Memorial (VVM) puts visitors in direct line of sight with the names of the fallen, creating an egalitarian dialogic relationship, while the horizontal bronze panels of the 9/11 Memorial require visitors to lean down to read them,

reinforcing the ritualistic nature of mourning through the humility of the gesture. This difference in spatial height not only shapes the visual interaction, but also guides the emotional experience through the adjustment of physical gestures - VVM’s “looking at each other” symbolizes the coexistence of the living and the dead, while 9/11’s “bending down” suggests the need for an irreversible relationship with the dead. The “staring” of VVM symbolizes the coexistence of the living and the dead, while the “stooping” of 9/11 suggests submission to irreversible trauma.

The sequence in which the names are arranged at each memorial also reflects different conceptual approaches to memory. The spatio-temporal logic of the arrangement of names reveals the two memorials’ different interpretations of collective memory (see Fig. 2).VVM arranges the names in chronological order (1959-1975), incorporating visitors into a linear historical process that culminates in a closed loop of first and last names at the lowest point of the memorial, hinting at the cyclical and unfinished nature of the memory of the war, while the 9/11 Memorial grouped names according to their social relations (e.g., companies, rescue teams, relatives’ requests), weaving individual tragedies into a mesh of collective narratives. The former emphasizes the “presence” of history, while the latter highlights the “presence” of community ties, which together prove that the temporal and spatial encoding of memory directly affects visitors’ empathy for the “missing”. The two together prove that the way memory is encoded in space and time directly affects the visitor’s empathy for the “absence”.

The topographic strategy regulates the emotional intensity through the design of spatial sequences (see Table. 1). The sloped descent of the VVM forces visitors to go through the physical path of “descending-staying-ascending”, this process can be explained by Merleau-Ponty’s “body-space” theory (Merleau-Ponty, 1962, p. 123): the body’s movement and perception are not passive acceptance of space, but actively construct spatial meaning through muscle tension and trajectory. When the visitor descends down the slope, the continuous contraction of the leg muscles and the gradual lowering of the center of gravity transform the body into a

TABLE 1

Comparison Table (created by the authors)

Design Dimensions	Vietnam Veterans Memorial (VVM)	9/11 Memorial
Reflective Interaction	Vertical black granite wall, living and dead looking at each other	Horizontal copper plate, need to lean down to read
Negative Space Strategy	Sloping “wound” embedded in the ground	Twin pools flush with the ground, auditory guidance
Logic of Name Arrangement	Chronological Order (Linear Historical Closed Loop)	Social Relationships (Mesh Collective Narrative)
Body Engagement Model	Downward-Upward Pathway Simulating Trauma Immersion and Return to the Everyday	Edge Proximity Triggering Void Perception
Sensory dominance	Visual (reflections) vs. tactile (wall touch)	Auditory (sound of running water) vs. visual (depth highlights)

medium for perceiving trauma -- the sense of resistance at each step is a metaphor for the difficulty of entering the abyss of memory; and when staying in the valley, the feeling of oppression surrounded by the black granite is felt through the skin's sense of touch. At the trough, the feeling of repression, surrounded by black granite, reinforces the embodiment of the memory through the tactile and visual reflections of the skin. Ultimately, the relaxation of muscles and the broadening of horizons on the way up suggest a psychological release from the trauma of "surfacing". According to Merleau-Ponty, "the body is the vehicle of being in the world", and it is through the kinetic involvement of the body that the VVM's ramp design transforms abstract historical trauma into a physical object that can be carried by muscular memory). While the flat surface of the 9/11 Memorial creates an emotional impact through the sudden drop in depth - visitors encounter emptiness from the urban hustle and bustle without warning. The flat surface of the 9/11 Memorial Plaza, on the other hand, creates an emotional impact through a sudden drop in depth - visitors encounter emptiness from the urban hustle and bustle without warning, reinforcing the sense of rupture between the "everyday" and the "traumatic". The gradual and abrupt topographical interventions respectively shape different rhythms of memory awakening. Furthermore, building on the method of negative space and land scarification to present "presence" and "absence" in memorial landscapes, it's valuable to examine how these design methods extend beyond the Vietnam Veterans Memorial (VVM) and the 9/11 Memorial to other memorials that use land as a medium for conveying trauma and loss. The "5-12" Wenchuan Earthquake Memorial (2010) by Yongjie Cai (see Fig. 2), like the VVM, utilises the idea of land scarification—creating a "wound" on the earth's surface to symbolise the lasting pain of natural disasters. This approach mirrors the VVM's concept of an embedded, visible wound

within the landscape, deepening the viewer's emotional response by making the trauma part of the earth itself. Korzilius underscores this by highlighting the memorial's profound use of absence as a symbol for loss and trauma, noting that this "wound" in the landscape invites introspection and collective mourning (Pallasmaa, 2012, p. 35). Visitors can experience a visceral connection to the deceased as they descend into the quiet, somber space, where absence is embodied through silence and isolation. This design choice supports Relph's theory of "insideness," which suggests that spaces fostering multiple layers of experience enable visitors to form deeper emotional attachments, enhancing personal connections through the sense of loss embedded in the landscape.

On the other hand, Micha Ullman's "The Empty Library" (1995) employs a similar yet distinct method to express absence, focusing on cultural and historical memory (see Fig. 2). Here, absence is portrayed through a void that reveals empty bookshelves beneath the ground. This emptiness reflects the books burned by the Nazis, a physical absence that extends beyond mere symbolism to address the erasure of knowledge and culture. The void is both a memorial and a reminder of loss—an unfilled absence, inviting reflection on what was irretrievably taken. Ullman's and Cai's designs reflect an extension of the design methods seen in the VVM and the 9/11 Memorial. These memorials embody loss and cultural memory through land scarification and negative space, making the absence powerfully present. They demonstrate how design can both reveal and conceal, guiding visitors from an initial absence to a profound realisation of presence, each step reinforcing the memory of trauma and loss.

Through these comparative design elements, the Vietnam Veterans Memorial and the 9/11 Memorial illustrate distinct approaches to representing "presence" and "absence." The VVM's embedded structure and reflective wall lead visitors on a journey from hidden trauma to visible memory, while

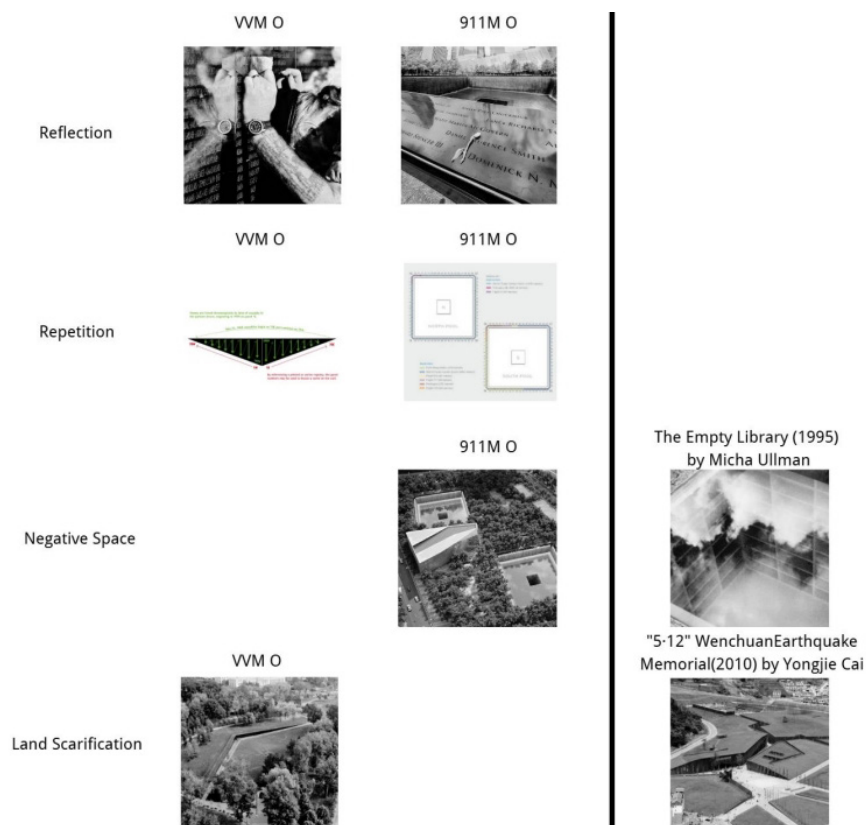


Fig. 2. In comparing memorial design methods in VVM and 911M and another memorial with the same design methods, 'O' signifies existence in the case studies (created by the authors)

the 9/11 Memorial's hidden pools and soundscape create a progression from absence to presence as visitors approach the edge. Both sites use reflective materials and engraved names to invite interaction, yet they differ in placement and posture, impacting the nature of visitor engagement. The chronological versus relational order of names highlights contrasting views on individual versus collective memory. These memorials reveal how spatial design, material choice, and layout can shape how we remember and honour loss, providing spaces where personal and collective reflections on memory are both possible and profound.

Discussion

This study, through a comparative analysis of the Vietnam Veterans Memorial (VVM) and the 9/11 Memorial, reveals the theoretical significance and practical value of "presence" and "absence" as core strategies in memorial space design. The findings demonstrate that these two memorials employ design methods – reflective materials, repetitive names, negative space, and land scarification – to transform individual trauma into a physical carrier of collective memory, while validating the phenomenological hypothesis that the body acts as a medium for memory (Pallasmaa, 2012, p. 52-54). Specifically, the VVM's embedded scar renders the trauma of war visible through land scarification, while the 9/11 Memorial's reflection pool metaphorizes irreparable loss through negative space and cascading water. These design strategies not only align with Edward S. Casey's philosophical interpretation of "traumatic places" – "where fissures in the earth are not merely physical voids but topological containers of memory" (Casey, 1996, p. 214) – but also expand Christian Norberg-Schulz's theory of *genius loci*, proving that landscapes are not passive containers of memory but active participants in its reconstruction (Norberg-Schulz, 1974, p. 45). Meanwhile it resonates Pallasmaa's highline that spaces and landscapes act as amplifiers of emotions that can evoke feelings of belonging or alienation.

However, the scope of this article is limited by its focus on only two cases and four primary design methods for discussion and comparison. While these methods provide an overarching framework, the analysis only includes the symbolic meaning of surrounding vegetation, the integration of memorials into daily life for city residents, or a detailed exploration of materiality. These aspects may play significant roles in shaping visitors' experiences and would benefit from further examination in future studies.

Mechanisms of Design Methods and Theoretical Dialogues. This study directly addresses the research question, "How do spatial design methods facilitate visitors' sensory perception and emotional connection to memory?" by delineating the following mechanisms:

Reflective materials (e.g., the VVM's black granite) blur the boundary between the living and the deceased through mirrored surfaces, triggering self-dialogue. This design resonates with Pallasmaa's concept of the "uncanny" in place memory, where reflections force visitors to confront the "otherness of the self," thereby renegotiating individual and collective memory (Pallasmaa, 2012). This approach could provide a dynamic, living interaction with the memorial space, deepening the visitor's reflective experience, bridging past and present. Future memorial parks could expand on this design method by incorporating more immersive reflective surfaces that engage sight, sound, and light, allowing the environment to change according to the time of day or seasons.

Repetition (e.g., the VVM's chronological name arrangement) amplifies the scale of collective sacrifice through rhythmic

patterning. This method echoes Paul Connerton's theory of ritual repetition, where repetitive acts inscribe memory into landscapes through bodily practices (Connerton, 1989). Repetitive symbols in memorial spaces are 'written' into muscle memory through physical movement, making memory a palpable, dynamic presence. Take the Vietnam Veterans Memorial (VVM) as an example: touching the walls inscribed with names (e.g., relatives looking for a specific name) becomes a repetitive ritual, and the contact of the fingers with the cold stone transforms individual wounds into haptic symbols of collective memory, as same as the names on 911 memorial. Moreover, repetitive symbols evoke emotions through visual rhythm and spatial cadence. the linear arrangement of tens of thousands of names in the VVM creates an overwhelming visual repetition, forcing the visitor to confront the scale of the sacrifice of war and triggering a mixture of awe and grief. Awe and grief are mixed. Additionally, repetitive rituals not only affect the immediate experience, but also reconstruct long-term memory through habituation. Year after year, visitors repeat the act of laying flowers and printing their names on Memorial Day, making the memorial space part of their personal life history. Negative space (e.g., the 9/11 Memorial's sunken pools) metaphorizes historical rupture through visual voids. This strategy echoes Micha Ullman's *The Empty Library* (1995) – a subterranean void of empty bookshelves commemorating Nazi book burnings – which functions as an 'anti-monument' that compels viewers to actively reconstruct erased histories (Young, 1993). Both are completely embedded in the ground, and visitors are required to gaze down into the subterranean void (World Trade Center site, bookshelves), their body posture forced to shift from looking down to introspection. Both are situated in their original locations, in direct response to the traumatic events that destroyed the city's life and cultural memory. The design of the negative space not only challenges the vertical authority of traditional monuments (ancient Egyptian obelisks or Roman statues), but also transforms the visitor into a co-conspirator through the negative space, and the viewer's act of gazing becomes a participation in the reconstruction of memory.

Land scarification (e.g., the Wenchuan Earthquake Memorial) embeds trauma into topography, transforming the environment into a memory carrier. This aligns with Karen E. Till's critical geographical perspective, wherein scars on landscapes serve as both physical symbols and contested sites of power (Till, 2008). Similarly, the VVM's "wound" in the landscape, has the potential to make trauma a visible part of the environment, these sites often evokes complex emotional responses, allowing individuals to grapple with feelings of loss, grief, and anger, transforming these environments into dynamic memory carriers. This method could be adapted to different topographies or terrains for future memorial parks, creating scars or earth cuts reflecting the cultural or historical trauma being commemorated. Additionally, integrating pathways within these scarred landscapes could allow visitors to physically traverse and engage with the memorial space, reinforcing a collective journey through remembrance. While the phenomenological approach effectively captures individual sensory experiences, its neglect of structural power dynamics risks oversimplifying the sociopolitical context of memorialization. For instance, although the VVM's design is offering a space for visitors to reflect on personal and collective trauma without imposing a specific political message (Hobbs, 2014), its initial controversies (e.g., public resistance to abstraction) reveal how state narratives co-opt memorial spaces. Similarly, the 9/11 Memorial's void-centric

design, while emphasizing universal loss, risks depoliticizing the event's historical complexity (Dimitropoulos, 2009). Future studies should integrate critical theories, such as Derek Alderman's framework of "memorial landscapes," to interrogate how design is appropriated by or resists ideological agendas (Alderman & Dwyer, 2009). Meanwhile, Future research could further explore how these methods might be adapted and enriched by additional elements, such as vegetation, natural materials, or interactive features, providing comprehensive guidance for the evolution of memorial park design that resonates across diverse cultures, events, communities and environments.

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Kopsavilkums

Pēdējos gados memoriālie parki ir ieguvuši lielāku uzmanību kā vietas publiskai piemiņai un individuālām pārdomām. Tomēr, neskatoties uz to pieaugošo nozīmi, daudzi mūsdienu memoriāli ir kritizēti par pārmērīgu pašaušanas uz abstrakciju un taustāmu saikņu trūkumu ar atmiņu, ierobežojot to spēju efektīvi iesaistīt apmeklētāju perspektīvas. Līdz ar to pētījums atspoguļo klātbūtnes un prombūtnes mijiedarbību memoriālo parku dizainā, koncentrējoties uz to lomu, nozīmi apmeklētāju maņu uztverē un emocionālās saiknes veicināšanā. Izmantojot Veiktais pētījums identificē un iedala četras standarta dizaina metodes. Rakstā ir izskaidrots, kā memoriālās ainavas var izraisīt dziļu zaudējuma sajūtu, sniedzot apmeklētājiem vietu, kur konfrontēt un pārdomāt vēsturisko traumu. Pētījumā veikta analīze veicina dziļāku izpratni par mainīgajām robežām starp klātbūtni un prombūtni piemiņas noformējumā, sniedzot ieskatu par to, kā šīs koncepcijas var izmantot, lai uzlabotu piemiņas telpu emocionālo un sensoro iesaistīšanos.