

Sound, silence and the difficult heritage in the realms of remembrance: The case of Europe and Asia-Pacific region

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This article addresses the role of sound and silence in different types of memorials – monuments, memorials and museums. It shows how silence plays an important role which can be pierced by a sudden resounding sound – be it a whisper or the ringing of a bell, or oil coming out of a wreck. The authors focused their analysis on memorials in the Asia-Pacific region, Europe and Israel, which are inextricably linked to a difficult heritage. The aim of using sound in a space commemorating tragic events is to appeal to the visitor's emotions, as well as to create a specific narrative.

Keywords: memorials, Pearl Harbor, Holocaust, Japan, Israel

Introduction

Every country celebrates the memory of the past events via memorials, including museums in which the artefacts are presented to uphold remembrance of past events. Decisions about what information should be transferred in a given place transform artefacts into heritage which can which can be both the enabler and the product of diplomacy.¹ Different cultures present their heritage to achieve different goals, treating it as a history to be told and passed on to future generations. Again, these stories may evolve and varying meanings may be ascribed to them depending on the period. But one thing remains unchanged: the longstanding and widespread belief that “places should seek to inscribe what is significant in their histories, and especially their past achievements”² onto the topos.

¹ HUANG, Shu-Mei; LEE, Hyun-Kyung. Difficult heritage diplomacy? Re-articulating places of pain and shame as world heritage in northeast Asia. In: *International Journal of Heritage Studies*, 25(2), 2019, p. 144.

² MACDONALD, Sharon. *Difficult heritage: Negotiating the Nazi past in Nuremberg and beyond*. Abingdon: Routledge, 2010, p. 2.

When remembering specific events or their participants, we use various tools. When we create memorials, we use, among others, architectural solutions, arrangements of space, symbols and the construction of narrative lines. Another tool is the use – or absence – of sound. We are invited by silent places to reflect; or, in places where silence is intentionally broken, this silence and sound have specific role to play. They can comment on or supplement information, they can create atmosphere, and they can intensify or calm emotions. Silence and sound can become part of the narrative and an important element of visual creation. They allow us to immerse ourselves in the recalled past and come closer to reality and history.

The overall aim of the article

In this article we analyse the role of sound memorials and sound in memorials, as well as sound and silence in the context of realms of memory³, in two specific regions: Europe and Asia-Pacific. Those places are strongly connected to difficult heritage – the Holocaust, Japanese aggression in the first part of the twentieth century (the cases of Korea and the United States (Pearl Harbor)), and also the atomic disaster in Hiroshima, Japan. In Europe we focus on Holocaust. Because of this, as a case we analyse not only locations in the European continent but also in Israel, where many citizens' memories are linked to Europe.

The article addresses soundscapes and provides analysis of how they are used not only to affect visitors but also in overall heritage diplomacy. We discuss the matter of “legitimate sound” which, Bubaris claims, creates a “multisensory dynamic environment that rearranges the relation of the visitor to the exhibitions”.⁴

The authors visited all the sites presented in the analysis. As well as gaining their subjective impressions of the analysed memorials, they collected data in the form of academic articles and, inter alia, information on government and local government websites, with the aim of keeping the analysis as objective as possible.

Difficult Heritage and the heritage diplomacy

Since heritage itself is considered as both an enabler and a product of diplomacy,⁵ it has in some cultures, for example in China, “become an important vehicle in the service of cultural nationalism”.⁶ The notion of heritage can be both tangible and intangible. As Sharon Macdonalds notes:

Heritage is a material as well as a symbolic practice. [...] This materiality matters. [...] Despite the claims of some of those involved in preservation debates, it is only rarely the case that material factors alone fully govern the fate of material culture. Rather, human decisions about what to do with a building, including whether to neglect it entirely or fail to secure its foundations against subsidence, are co-determinant in shaping the land- or city-scape.⁷

³ NORRA, Pierre. *Realms of Memory: Rethinking the French Past, Vol. 1 – Conflicts and Divisions*. New York: Columbia University Press. 1996.

⁴ BUBARIS, Nikos. Sound in museums – museums in sound. In: *Museum Management and Curatorship*, 29(4), 2014, pp. 392–393.

⁵ Ibidem.

⁶ HUANG; LEE. Difficult heritage diplomacy?..., p. 147. See more: GUO, Yingjie. *Cultural nationalism in contemporary China*. London: Routledge, 2004.

⁷ MACDONALD. *Difficult heritage*..., p. 26.

This notion is strongly associated with “traumatic and painful processes by which heritage and identity are formed”.⁸ Individual countries decide what is meaningful in their history and what should be displayed. This heritage, frequently described as “difficult”, can be also defined as “worthy” and it can change depending on various decisions, including political ones.⁹ Therefore we can refer to “the politics of heritage” which focuses on contestation, dissonance and conflict.¹⁰ “Difficult heritage” itself is considered a historical and ethnographic phenomenon, often treated as a kind of “assemblage”.¹¹ It is defined as “a set of processes whereby cultural and natural pasts shared between and across nations become subject to exchanges, collaborations and forms of cooperative governance”¹². Referring to the practical usage of heritage within each country’s policy, we should discuss the question of heritage diplomacy, a term which stands separate from cultural diplomacy within the definitions of diplomacy.¹³ Heritage diplomacy is more extensive, incorporating “the export or projection of a particular cultural form” as well as bringing into focus “bi- and multi-directional cultural flows and exchanges”, becoming in the process a non-human actor in international and political relations.¹⁴ Artefacts which commemorate a difficult heritage are often categorised in an awkward way due to discipline-based classifications that consider folk art to be “timeless” rather than historical, as well as the unwillingness of museum curators to raise inconvenient issues.¹⁵

Soundscapes, museums and types of sounds in material heritage

The term “soundscape” refers to both the sound that surrounds us and to a construct which is “designed to make sense of that world”.¹⁶ The term was coined in the late 1960s by R. Murray Schafer.¹⁷ As DeJong claims, soundscapes can be used to serve the cause of “sentimental education”.¹⁸ Soundscapes are created from a distribution of sound within a given space; their perception depends on the sensory point of view, as well as on distance from the sound source.¹⁹ Political anthropologists describe soundscapes as not only sound, but also “a place of production, staging, consumption, reproduction and transformation, namely a place of power and politics.”²⁰

With regards to their use in the museum space, soundscapes are used to promote sentimental education, enabling difficult aspects of history to be assimilated, moving audiences “to a more

⁸ HUANG; LEE. Difficult heritage diplomacy?... p. 144. LOGAN, William; REEVES, Keir (eds.). *Places of pain and shame: dealing with 'difficult heritage'*. Routledge, 2008. MACDONALD. *Difficult heritage...*

⁹ MACDONALD. *Difficult heritage...*, p. 2.

¹⁰ WINTER, Tim. Heritage diplomacy. In: *International Journal of Heritage Studies*, 21(10), 2015, p. 998.

¹¹ MACDONALD. *Difficult heritage...*, p. 4.

¹² WINTER, Heritage diplomacy..., p. 1007.

¹³ Ibidem.

¹⁴ Ibidem.

¹⁵ LEHRER, Erica, et al. Awkward Objects of Genocide. In: *Anthropology News*, 2017, 58.1: 243.

¹⁶ JACOBS, Annelies. Barking and blaring: City sounds in wartime. In: *Sounds of War and Peace: Soundscapes of European Cities in 1945*, 10, 2018, p. 12.

¹⁷ DE JONG, Steffi. Sentimental Education. Sound and Silence at History Museums. In: *Museum and Society*, 16(1), 2018, p. 91.

¹⁸ Ibidem, p. 89.

¹⁹ Ibidem, p. 94.

²⁰ VELASCO-PUFLEAU, Luis; ATLANI-DUAULT, Laëtitia. Sounds of survival, weaponization of sounds: Exploring sonic lieux de mémoire. In: *Violence: An international journal*, 1(2), 2020, p. 266.

abstract level”²¹. They are also linked to a textual approach encompassing the analysis of spatial narratives “set up by the relationship of one gallery or object to another” or consideration of “the narrative strategies and voices implicit in labelling, lighting, or sound.”²²

The lack of silence makes the sound act as a significant echo in the visitors’ world – “the Voice”, as defined by Bubaris, revealing the authentic essence of the exhibition.²³ Moreover, music and soundscapes can provide social mediation of difficult themes.²⁴ Sound may add to the tangible experience of museums, especially those that focus on the experience of war.²⁵ Sound should be studied in an interdisciplinary way. From the early days of museums, display rooms were acoustically sealed and isolated from the exterior world.²⁶ Gradually, sound started to be added as part of the exhibition in order to move the spirit of visitors. Exhibition-makers began to use sound reproduction, volume, spatialization and original sound recordings (such as announcements, radio programmes, etc.) to engage audiences.²⁷ As Bubaris describes, this meant that

sound is no longer limited, literally and metaphorically, to the voice that guides the visitor to uncover the hidden truth of the exhibition. [...] the vibratory and spatiotemporal properties of sound may stimulate the visitor–exhibition interaction, providing the visitor with a sense of immediacy and participation in experiencing the museum exhibition as a “live event”.²⁸

Museums can serve as places which present history that should not be repeated, frequently carrying a pacifist message, or they can serve as a space where difficult heritage is presented as a tool for heritage diplomacy. They can also fulfil both options.

Steffi de Jong proposed a typology for sounds presented in the museum and places of remembrance, splitting them into original sound documents and sound reproduction.²⁹ Original sound documents

are often mixed with other, reproduced, sounds. When they are not combined with other sounds, they are generally played in the open, their sound bleeding into other soundscapes and mingling with sounds made by visitors. Like reproduced sounds, original sounds are used to give visitors an immersive experience. Often, the nature of the sounds is not made explicit either.³⁰

Sound reproduction is primarily carried out sound engineers, who produce sounds that researchers and curators are confident existed at a specific point in time, commissioned as an

²¹ DE JONG, *Sentimental Education...*, p. 95.

²² MASON, Rhianon. Cultural theory and museum studies. In: MACDONALD, Sharon (ed.). *A companion to museum studies*. Oxford: Blackwell Publishing, 2006, p. 26.

²³ BUBARIS, *Sound in museums...*, p. 392.

²⁴ BENDRUPS, Dan. War in Rapanui music: a history of cultural representation. In: *Yearbook for traditional music*, 2006, 38: 1, p. 31.

²⁵ JACOBS, *Barking and blaring...*, p. 12.

²⁶ BUBARIS, *Sound in museums...*, p. 391.

²⁷ DE JONG, *Sentimental education...*, p. 91.

²⁸ BUBARIS, *Sound in museums...*, p. 393.

²⁹ DE JONG, *Sentimental education...*, pp. 91–93.

³⁰ *Ibidem*, p. 91.

indispensable part of the exhibition.³¹ Sound can be used in a diegetic and non-diegetic way. Diegetic refers to sounds that exist or occurring within the narrative world of the exhibition and the environment it reproduces.³² Non-diegetic use of sound refers to recording personal documents, such as memories or diaries, in the manner of a “truthful reproduction”³³. Recorded voices can create a kind of “oratorio” designed to give the impression that witnesses who lived through the event are speaking. Their statements – presented without a storyline and often supported by background music – become the “music” of the exhibition.³⁴ These sounds and accompanying images evoke memories, helping give the space a human dimension and engaging audiences.³⁵ When sound is used as part of a virtual museum, without the physical experience of visiting the building, this impression is weakened.³⁶ Moreover, exhibitions in which sound is provided only via special devices, not as an ongoing part of the exhibition, mean that sound is no longer an essential part of the tour. Visitors can decide for themselves whether to make the sound the part of the visit by choosing to use digital devices such as audio guides, during the visit.³⁷

Silence and memorials

The past is recorded in us not only in the form of remembered images but through other sensory traces, including sounds. Awareness of this has led designers to not only visually recreate past events at memorial sites, but to attempt to influence the audience on other levels, including through the use of audio. We know that sounds can act as specific stimuli to evoke memories or generate various images in the imagination. Thanks to this, sounds can engage people emotionally, including those visiting museums or a monument.³⁸ Sound can be used in such spaces to stimulate feelings or trigger memories among visitors to memorial sites. Sound is a subtle medium that can help generate images and scenes in our imagination.³⁹ This process is supported by what Cathy Lane and Nye Parry call “sonic memory theatres”: “The musical work can be seen as a journey through a sound space. Personal memories and associations are triggered in the minds of the listeners, both in response to the material and to the structural arrangement of that material.”⁴⁰

This influence can be exerted not only by emitting specific sounds but also by isolating the audience from sounds and creating silence. Both variants might involve both spontaneous or carefully arranged situations. Memory studies and museum studies largely neglect sound, mentioning only the minute’s silence associated with remember the dead.⁴¹ We understand

³¹ Ibidem, p. 92.

³² BUBARIS, Sound in museums..., p. 394.

³³ DE JONG, Sentimental Education..., p. 93.

³⁴ POSŁUSZNA, Joanna. Dźwięk jako terapeutyczna i duchowa forma upamiętniania oraz przywracania pamięci. In: *Annales Universitatis Mariae Curie-Skłodowska, sectio J—Paedagogia-Psychologia*, 30(1), 2017, p. 89.

³⁵ Ibidem, p. 90.

³⁶ BENNETT, Tony. Civic seeing: museums and the organization of vision. In: *A companion to museum studies*, ed. Sharon Macdonald, Oxford: Blackwell Publishing, 2006, p. 307.

³⁷ More cases see: HJORTKJÆR, Kamilla. The Sound of the past: sound in the exhibition at the Danish Museum Mosede Fort, Denmark 1914–18. In: *Curator: The Museum Journal*, 62(3), 2019, p. 460.

³⁸ POSŁUSZNA, Dźwięk jako terapeutyczna..., pp. 90–94.

³⁹ MARSH, Caryl. In Praise of Sound at the Royal Ontario Museum. In: *Curator: The Museum Journal*, 1998, (41)1, p. 54.

⁴⁰ LANE, Cathy; PARRY, Nye. The Memory Machine: Sound and memory at the British Museum. In: *Organised Sound*, 10(2), 2005, p. 142.

⁴¹ DE JONG, Sentimental Education..., p. 89.

that silence may be the result of speechlessness, whether through an individual's choice or as a consequence of a specific will being imposed on a human being (such as a ban on speaking and expressing thoughts). Here we see the interpenetration of ideas – silence and speechlessness – and observe that speechlessness may represent a conscious decision to refrain from speaking. The act of speechlessness, therefore, assumes the presence of a human being. The situation is different when silence exists without human intervention.⁴² Either way, both silence and speechlessness in the individual and their social dimensions are important elements of communication.⁴³

There can be various sources of silence. Their diversity is underlined by Colum Kenny, who discusses this issue in his work on silence and highlights its correlations with speechlessness.⁴⁴ He notes that silence / speechlessness may be an effect of wisdom or virtue: in such cases it can reflect reluctance to make an unambiguous, harsh judgement. It can signify an attempt to understand reality and a defence against expressing opinions too hastily. Silence may also result from hesitation to speak due to modesty, or speechlessness chosen in the face of danger or misfortune; in these cases it represents an attempt to wait things out and avoid a threat. Another source of silence is a situation in which emotions and feelings are difficult to express in words, leaving only meaningful silence. This happens when we are impressed by great beauty or wisdom, but also when we feel terror, disgust or guilt. There is yet another situation when silence is born from the speechlessness of strong personalities who do not need words to command respect. Conversely, there are situations when weak personalities remain silent because they do not feel able to speak or do not feel they have the right to speak out.⁴⁵

Silence may also originate from a feeling of contentment – a person is silent because they feel physically satisfied, healthy and pleased and do not want to disturb this state in any way (even with words). We can also observe idle silence, that is, silence for which it is difficult to find a purpose or reason. In this catalogue, Colum Kenny points out two more areas which are important from the perspective of our considerations. The first is solemn silence, that is, the silence we celebrate in liturgical, contemplative and meditative contexts. The second is dead silence, which we can associate with the reality of transience and death. "There is nothing quite as powerfully silent as a loved one who has just passed away"⁴⁶. In this context, Teresa Olearczyk notes that

speechlessness most often appears as one of the ultimate, boundary means of expression – one is silent in the face of a mystery, with silence one points to something which cannot be expressed in words, when we reach the Wittgensteinian boundary of our inner world.⁴⁷

We notice the presence of both of these last two dimensions – contemplative and associated with boundaries – when looking at commemorations of the victims of World War II, especially in relation to the history of the Holocaust. In such spaces, we experience what Maria Ślawek describes:

⁴² OLEARCZYK, Teresa. Antropologiczne aspekty milczenia. In: *Teologia i Moralność*, 1, 2023, p. 66.

⁴³ KENNY, Colum. *The Power of Silence. Silent Communication in Daily Life*. London-New York: Routledge, 2018, p. 69.

⁴⁴ Ibidem, pp. 6–44.

⁴⁵ Ibidem, pp. 6–39.

⁴⁶ Ibidem, p. 44.

⁴⁷ OLEARCZYK, Antropologiczne aspekty..., pp. 76–77.

Silence can have a heavy weight; it can be saturated with meanings or it can be completely empty. [...] There are places and situations in which silence seems to be the most appropriate sound.⁴⁸

We often express this belief by observing practices applied at the sites of former concentration and extermination camps. Silence often seems to be the only possible response to the immensity of the cruelty which has permanently marked these places.

It should be emphasised, however, that silence means the absence of audible sounds; it does not mean complete emptiness or a lack of movement or action. We see and feel it clearly, for example, in musical structures, where a moment of silence moves us forward and makes us wait for what is about to happen.⁴⁹ In a broader sense, we can also see a kind of dynamic character in silence, because silence can be a source of spiritual experience.⁵⁰ It can strengthen concentration and calm inner emotions, imagination and will. In many religious traditions, cultivating inner silence is necessary for contemplation.⁵¹ When we analyse various religious traditions, we find silence as a kind of network connecting the individual with the Absolute or as a place where God's will is fulfilled, or, at least, a place, where one can listen to this will and recognise it.⁵²

Kenny notes that silence was an important aspect of the rites of various religious mysteries in the ancient world. It was embedded in the essence of the ceremonies of that time. Initiates were expected to remain silent about what they experienced while taking part in festival celebrations.⁵³ Silence was a sign of waiting, of being open to listening to the message coming from beyond human reality. The Greeks, for example, developed a form of mysticism the essence of which was silent experience, rising above all images and ideas and achieving peace and inner silence.⁵⁴ Priestly documents from ancient Egypt and Mesopotamia often included "orders of silence". Silence was also praised by the Jewish sages and it has an important place in the Jewish religion. Jewish texts teach that silence can mean waiting for the moment when wiser people will speak. "Being silent in the face of God can be a sign of reverence or fear or of expectation that He is about to communicate by word or deed."⁵⁵

The correlation between speechlessness and silence and religious discipline was also recognised by early Christians. For them, silence meant readiness to listen and learn the truth. In many cultures, silence is also considered one of the conditions of penance.⁵⁶

Nowadays, we cannot perceive silence only as the absence or lack of acoustic stimuli. In the context of our considerations we see it as a creative space, releasing the possibility of intellectual

⁴⁸ SŁAWEK, Maria. Skrzypce w Auschwitz. In: *Zagłada Żydów. Studia i Materiały*, 17, 2021, p. 629.

⁴⁹ DOCTOR, Jenny. The texture of Silence. In: *Silence, Music, Silent Music*, ed. Nicky Losseff, Jenny Doctor, London, New York: Routledge, 2016, p. 19.

⁵⁰ GLEŃ, Adrian. Wiersze u-ciszone. Prolegomena do badań nad ciszą w wierszach Juliana Kornhausera. In: *Er(r)go. Teoria – Literatura – Kultura*, 1, 2011, p. 251.

⁵¹ JACKO, Jan Franciszek. Cisza jako pojęcie analogiczne. Próba analizy ontologiczno-semiotycznej. In: *Przestrzeń ciszy. Przestrzenie wizualne i akustyczne człowieka. Antropologia audionowizualna jako przedmiot i metoda badań*, ed. Justyna Harbanowicz, Agnieszka Janiak, Wrocław: Wydawnictwo DSW, 2011, pp. 18–20.

⁵² KENNY, The Power of..., p. 69.

⁵³ Ibidem, p. 199.

⁵⁴ ARMSTRONG, Karen. *Historia Boga. 4000 lat dziejów Boga w judaizmie, chrześcijaństwie i islamie*. Warszawa: Świat Książki, 1996, p. 237.

⁵⁵ KENNY, The Power of..., p. 195.

⁵⁶ Ibidem, pp. 199–207.

or spiritual activity. In this case, the absence of sound opens the way to the emergence of other intellectual or emotional forms.⁵⁷ Thus, silence becomes the space in which commemoration takes place. It allows memory to work and to experience processes related to remembering specific events or people. This may be both an individual and collective experience.

Difficult heritage in Europe and Asia-Pacific: selected cases of sound in museums and memory sites

In European twentieth-century history and the difficult heritage associated with this period, war experiences are important. Experiences from the Holocaust undoubtedly raise vivid images in the mind. This can be clearly seen in many monuments that remember the victims of the genocide committed by Nazi Germany, with the support of its allies and collaborators. Today, memorial sites for millions of European Jews exist in European countries and beyond.

With regard to the history of East Asia in the first half of the twentieth century, this article mainly analyses memorials associated with the impacts of Japanese foreign policy. Starting with the expansion of Japanese influence on the Korean peninsula from the early twentieth century, followed by the incorporation of Korea into Japanese territory in 1910, warfare on the Asian continent in the second half of the 1930s and, finally, the attack on the US military base at Hawaii's Pearl Harbor in December 1941, the memory of the past in many parts Asia is often linked to Japan's policies at this time.

Children's Memorial – Yad Vashem in Jerusalem, Israel

We can see the important role of sound in commemorative space in one of the memorials located in the grounds of the Holocaust Martyrs' and Heroes' Remembrance Institute, Yad Vashem, in Jerusalem (The World Holocaust Remembrance Centre). This is the Children's Memorial (Fig. 1), which recalls the fate of the Holocaust's 1.5 million youngest victims. The initiators of its construction were Abe and Edita Spiegel, whose son, Uziel, was murdered in the gas chamber at Auschwitz as a two-and-a-half-year-old child.⁵⁸ Opened in 1987, the monument, which was designed by architect Moshe Safdie, is a grotto, a kind of underground cave entered directly from the garden surrounding the Yad Vashem Institute. In the darkened space, the light of a candle – which, according to Jewish tradition, commemorates the dead – plays a key role. A single flame is reflected and multiplied endlessly in hundreds of mirrors that line the walls, floor and vault.⁵⁹ As Paul Goldberger noted, “the sense is of blackness, deep and limitless, yet illuminated by tiny points of hope”.⁶⁰ Entering a space arranged in this way, we may have the impression that we are under a starry sky. Visitors to the site are invited to enter a space that Paolo Coen calls “a galaxy of sorts of the souls of the murdered children”.⁶¹

The contemplative nature of the space is supported by the sound elements used here. The first is a chant that evokes associations with a mournful lament. The male voice we hear in the recording played here belongs to American musician Paul Horn and comes from the album

⁵⁷ Ibidem, p. 67.

⁵⁸ *Yad Vashem: Moshe Safdie – Architektur der Erinnerung*, accessed 21 May 2023, <https://www.israel-reiseleiter.com/post/yad-vashem-moshe-safdie-architektur-der-erinnerung>.

⁵⁹ GUTTERMAN, Bella, SHALEV, Avner (ed.). *To Bear Witness. Holocaust Remembrance at Yad Vashem*. Jerusalem: Yad Vashem, 2005, p. 312.

⁶⁰ GOLDBERGER, Paul. *Rebuilding Jerusalem*. In: *Moshe Safdie*, ed. Wendy Kohn, Mulgrave: Images Publishing, 2009, p. 20.

⁶¹ COEN, P. *Moshe Safdie at Yad Vashem: Architecture, Politics, Identity*. In: *Pólemos*, 1(13), 2019, p. 12.

“Inside the Great Pyramid”, released in the 1970s, which contains recordings of Old Testament psalms performed inside the Egyptian pyramid of Cheops. The spacious sound, the acoustic recording, the hypnotic sound all promote meditation and reflection, and the interior of the monument reinforces the impression that the sound emitted here comes from deep within the earth. These were the intentions of the creators of this memorial.⁶²

Complementing this soundtrack are the names of children murdered during the Holocaust, slowly read out by voiceover. This is information taken from documents and testimonies collected since the mid-1950s in the nearby Hall of Names gallery⁶³ (Holocaust History Museum, Yad Vashem). They clearly show the many countries of origin of those whose lives were brutally interrupted by the criminal policies of Nazi Germany. This picture is constructed not at the level of statistics depicting the scale of the drama but through the individual dimension of collective experience.⁶⁴

Through the use of person-specific data, the space not only appeals to sensory impressions, but also – by means of a factual layer – connects to reality.

The author of the installation, Moshe Safdie, describes it as follows: “The reading is done by several voices. Name, age, place of birth. English and Hebrew. That is all. A nonstop whisper in the darkness.”⁶⁵

We can conclude that an encounter with the monument in Jerusalem implies not only a presence inside but also a specific experience. According to Neuman, “Safdie’s idea was to keep commemoration simple and direct by creating an experience in space to which no visitors could remain indifferent.”⁶⁶ The “envelopment” of darkness, light and sound has an effect on the senses of visitors to the memorial, making remembering the victims of the Holocaust not only a cognitive process but one that is heavily immersed in the emotional sphere. The darkness into which the visitor must sink when entering the interior of the monument undoubtedly sharpens the perception of all stimuli – including sounds.⁶⁷

Monument to Children – Victims of the Holocaust at the Jewish Museum in Vilnius, Lithuania

Sound is an essential element of the interactive memorial dedicated to the victims of the Holocaust found in the Museum’s Tolerance Centre, one of the buildings of Vilna Gaon Jewish State Museum (Fig. 2). This symbolic installation is the centrepiece of the permanent exhibition on child victims of the Holocaust in Lithuania (“Rescued Lithuanian Jewish Child Tells About The Shoah”), which has been on display there since 2009. It is a small, darkened

⁶² SAFDIE, Moshe. *If Walls Could Speak: My Life in Architecture*. New York: Atlantic Monthly Press, p. 190; SAFDIE, Moshe, *The Architecture of Memory*. In: *Yad Vashem. Moshe Safdie – The Architecture of Memory*, Joan Ockman, Moshe Safdie, Avner Shalev, Elie Wiesel, Jerusalem: Yad Vashem, 2011, p. 92.

⁶³ HAREL, Dorit. *Facts and Feelings. Dilemmas in Designing the Yad Vashem Holocaust History Museum*. Jerusalem: Yad Vashem, 2010, p. 92.

⁶⁴ *Children’s Memorial*, accessed 19 May 2023, <https://www.yadvashem.org/remembrance/commemorative-sites/children-memorial.html>.

⁶⁵ SAFDIE, Moshe. *If Walls Could...*, p. 191.

⁶⁶ NEUMAN, Eran. *Shoah Presence: Architectural Representations of the Holocaust*, Abingdon-on-Thames: Routledge, 2016, p. 80.

⁶⁷ Read more about Children’s history presentation at Yad Vashem: ZABORSKI, Marcin. Children and the politics of memory: analysis of the museum narrative at the Yad Vashem Institute. In: *Athenaeum. Polskie Studia Politologiczne*, 2023, 80(4), pp. 60–79.

room that you can enter as you explore further parts of the exhibition. A path leads to it, setting the rhythm of the tour.

Utilising light, image and sound, the space of the monument has been designed as an engaging place that encourages visitors not only to reflect but also to take a specific action referring to the Jewish tradition of cherishing the memory of the dead by placing a small stone in the space of this memorial. Undertaking this act illuminates the space of the memorial, allowing the visitor to see dozens of faces of the Jewish children featured in the photographs presented there.

A rising wave of light floods the pictures of children on concrete walls. The visitors of the memorial look at authentic pre-war pictures and meet the glances of children, whose names and exact places of death were recorded, and children whose names and fates remain unknown to us.⁶⁸

The Vilnius monument not only speaks through images brought out of nothingness by means of light: music also plays an important role, and can be heard from the very beginning of the visit. In a way, it leads the visitor to the central point of the exhibition. It takes the form of a lullaby sung by a child, “Shtiler, Shtiler...” (“Quiet, Quiet”), with words written during the war in the Vilnius ghetto by Shmerke Kaczerginski, an educator, writer, poet and partisan. The music was composed by Alik Wolkowyski, an eleven-year-old prisoner of the Vilnius Ghetto at the time who, after the war, became the pianist known as Aleksander Tamir. The piece was first performed in front of a large theatre audience in April 1943, one of the last concerts organised by the Jewish Council (Judenrat) before the liquidation of the closed Jewish quarter.⁶⁹ Later, the lullaby gained popularity among Holocaust survivors and became one of the most frequently performed songs on anniversary ceremonies dedicated to the victims of Nazi crimes. This historical context is all relevant to understanding the role of the lullaby in the Vilnius museum space. It not only tells the story of the tragic Jewish fate, it is also a kind of witness and “participant” in that fate. As well as providing an aesthetic experience, it becomes an important testimony that co-creates the message of both the monument and the exhibition as a whole. The circumstances of the lullaby’s creation, like the first performances of the piece, take us directly back to the time of the Second World War and provoke reflection on the living conditions in the Vilnius Ghetto, the fate of the community living there and the tragedy of the Holocaust. Sound thus becomes an essential tool for building the narrative thread of the

⁶⁸ *Rescued Lithuanian Jewish Child Tells about the Shoah*, accessed 18 May 2023, <https://www.jmuseum.lt/en/expositions/i/195/>.

⁶⁹ Decades later, this performance was recounted by the woman who witnessed it – Nehamka Rahav (then Shuster), who was 16 years old at the time. She was the same age as the girl she remembered – Mirele – who sang a lullaby composed by Wolkowyski: “Mirele, a tiny little girl, goes up to the stage. And when she starts singing – her voice sounds like bells – everybody begins to cry. Not hysterically, not wailing – their sobbing was terrible but silent, out of the depths. It was perhaps the first time people there had let themselves express what they had been feeling for a year and a half. I didn’t cry when they took my father away and murdered him in Ponar. I didn’t cry, not once. But that day I cried too, and my tears kept falling, and Mirele stood there, singing – that’s something I’ve never wanted to forget.” TE’ENI, Aviad. *The Remarkable Story of ‘Shtiler, Shtiler’*, accessed 19 May 2023, <https://www.tabletmag.com/sections/history/articles/a-song-of-the-vilna-ghetto>.

place. It affects the listener both through its melancholic melody and the words that are sung. However, its history is also significant.⁷⁰

“Shtiler, Shtiler...” is the story of a mother singing a lullaby to her child – although it is in fact a lullaby sung to those who rest in their graves:

Quiet, quiet, let's be silent,
Dead are growing here.
They were planted by the tyrant,
See their bloom appear.
All the roads lead to Ponar now,
There are no roads back,
And our father too has vanished,
And with him our luck.⁷¹

The song recounts the dramatic events that occurred in Ponary, where people crowded into the Jewish quarter of Vilnius were taken to the forest and shot. It refers to the collective experience of those who lost their parents, spouses, children or friends there. And while it describes dark events and mourns the pain and suffering of the ghetto prisoners, it also expresses the hope that light will prevail and overcome the darkness surrounding the Jews, bringing them the freedom they crave.

Created during the Holocaust, “Shtiler, Shtiler” was part of a rich tradition of Yiddish lullabies telling the story of a lost father. In these songs, the mother usually comforts her child and assures them that a better future awaits them. The lullaby becomes the backdrop for contemplating the fate of the child victims of the Holocaust immortalised in the photographs on the walls of the memorial. It fills the entire space of the exhibition, along with the with videos, photographs, documents and the memories of witnesses who talk about losing their loved ones, the fear of persecuted children, and also about survival. The song becomes the voice of both those who survived the Holocaust and those whose lives were ended prematurely due to the brutal crimes committed by the Nazis.⁷²

Shalechet (Fallen Leaves), Berlin, Germany

We can also see the important role of sound in the installation titled Shalechet (Fallen Leaves), presented at the Jewish Museum Berlin (Fig. 3), prepared by Israeli sculptor Menashe Kadishman, dedicated to the victims of the Holocaust and all victims of violence. He used over 10,000 metal discs to create his project, cutting holes in each of them to give them the appearance of a human face with wide eyes and a screaming mouth. These faces appear to be contorted in pain and frozen in fear.⁷³ The discs, as their name suggests, are like fallen leaves, symbolising the death of innocent victims of war crimes and evoking painful memories. The

⁷⁰ *Shtiler, Shtiler (Quiet, Quiet)*, accessed 18 May 2023, <https://www.yadvashem.org/yv/en/exhibitions/music/shtiler-shtiler.asp>; *Shtiler, Shtiler*, accessed 19 May 2023, <https://holocaustmusic.ort.org/places/ghettos/vilna/shtiler-shtiler/>.

⁷¹ *Shtiler, Shtiler (Quiet, Quiet)....*

⁷² Ibidem.

⁷³ SODARO, Amy. Memory, History, and Nostalgia in Berlin's Jewish Museum. In: *International Journal of Politics, Culture, and Society*, 1(26), 2013, p. 85.

discs are placed on the floor of one of the museum's corridors.⁷⁴ Visitors usually go there after seeing the part of the exhibition devoted to the memory of the Holocaust, located in the basement. To fully experience Kadishman's installation and see its full extent, the visitor must walk over the disks – as if over the fallen leaves – causing the individual elements to move and bump against each other. At this moment the sonic aspect of this project is revealed, because each step triggers a metallic noise which resembles the sound of a chain. This sound is enhanced by the acoustics of the concrete tunnel which houses the installation – a high, empty and ascetic space.⁷⁵ The sound, like a scream or moan, carried by the echo may intensify the feeling of discomfort or guilt caused by the (symbolic) awareness of walking on people's heads or trampling on human faces. Such an experience may bring up associations with a visit to Auschwitz–Birkenau, where every day thousands of people move around the space where the ashes of the victims of the Holocaust are buried.⁷⁶ Another association mentioned by the installation's author refers to the metallic sound produced when a train runs on its tracks. In this case, the sound resonating in the museum space recalls the railway transport of prisoners to concentration or extermination camps. At the same time, Kadishman notes that this is only one of many possible interpretations, and that he does not attribute only one meaning to his work. He leaves its interpretation to the audience, allowing them to constantly look for new meanings and dimensions.⁷⁷ It may, for example, be associated with the sounds of forced labour during the war. Regardless of which interpretation we adopt, we must admit that the moving sound emitted while visiting the Shalechet installation undoubtedly provokes powerful thoughts, emotions and feelings.⁷⁸ What is important is that the production of sound is not the result of direct action by the installation's author; rather, the audio layer of the project is triggered by the audience themselves. Without their involvement, it cannot be released. Thus, the audience of the installation become its co-creators. They have an important role to play, not only through experiencing the space prepared for them but also by actively participating in the experience.

Sound in Seodaemun Prison in Seoul, South Korea

Constructed in 1907–1908, two years before the Korean Peninsula was incorporated into Japanese territory, Seodaemun Prison Museum is the site that recalls the colonial aspects of Japanese–Korean relations. Although the Japanese occupation of Korea ended with Japan's capitulation in 1945, the prison was used until 1987 – the moment when South Korea became a democracy. It operated under various names: Seodaemun Prison, Seodaemun Jail, Seoul Prison and Seoul Detention Centre. Although it operated for 38 years under Japanese administration and 42 years under Korean, the contemporary shape of this place, which serves as a site of memory, consists mainly of preserved buildings erected in the 1920s.⁷⁹ The appearance of these buildings from the Japanese colonial period strengthens the feeling of “shame, violence,

⁷⁴ *Jüdisches Museum Berlin. English.* Berlin: Stiftung Jüdisches Museum Berlin, 2020, p. 20.

⁷⁵ JAWOREK, Jarosław. Pomniki dźwiękowe. In: *Pomniki w epoce antropocenu*, ed. Małgorzata Praczyk, Poznań: Wydawnictwo Naukowe UAM, 2017, p. 195.

⁷⁶ DOLEGŁO, Sławomir. *Nie tak dawno, nie tak daleko. Strategie komunikacyjne miejsc pamięci Holocaustu*. Kraków: Instytut Dziennikarstwa, Mediów i Komunikacji Społecznej UJ, 2019, p. 204.

⁷⁷ JAWOREK, Pomniki dźwiękowe..., p. 195.

⁷⁸ SOUTO, Ana. Experiencing memory museums in Berlin. The Otto Weidt Workshop for the Blind Museum and the Jewish Museum Berlin. In: *Museum & Society*, 16(1), 2018, pp. 18–21.

⁷⁹ LEE, Seung-yun, *Hall of Memories. Old Seodaemun Prison Transformed from Instrument of Oppression to Place of Learning*, accessed 2 January 2024, <https://www.kocis.go.kr/eng/webzine/202204/sub01.html>.

and trauma left by the Japanese empire”⁸⁰. It is this feeling and history that are at the core of an application by the site’s management board to seek nomination for UNESCO World Heritage status.⁸¹ Despite the long period of activity (the prison operated for longer in the post-war period than under Japanese occupation), it is claimed that if visitors do not take in information about its activity they might be left with the impression that the prison was closed after America liberated Korea following Japan’s surrender.⁸²

In Seodaemun Prison Museum, our analysis of sound (and its controversies) focused on the Japanese occupation period. The most important place with regard to of sound is the Basement Torture Chamber, which shows how visitors’ emotions can be shaped into forming negative attitude towards the Japanese.⁸³ In this place, one of the individuals commemorated is Yu Gwan-sun, a young participant in the March First Movement (1919). Yu Gwan-sun was imprisoned and, following her trial, was transferred to Seodaemun Prison, having been sentenced to additional seven years of imprisonment. She continued to organise calls for independence from within jail.⁸⁴ She died in 1920 after being tortured. In the Torture Chamber, however, there is no information about the torture suffered by democracy activists in the 1960s and 1970s.⁸⁵ The place makes a very frightening impression, causing visitors pass through quickly due to the combination of the sound of screams, overwhelming cold and darkness.⁸⁶ However, a quick walk through the space, especially for those who find it too stressful to stay there, allows only a cursory impression of the perpetrators and the victims. Commands barked out in Japanese are played over the loudspeakers, their shouts reminding visitors of the torture carried out here by representatives of that nation, depicted physically by large mannequins in Japanese colonial uniforms. The room also contains smaller mannequins depicting Korean girls. The overwhelming sound of the space, its gloomy nature and the limited opportunities to learn about the broader history of the building mean that the difficult heritage represented by the building is reduced to the Japanese occupation and ignores the struggle for democracy in South Korea up to 1987. The use of Japanese voices in the exhibition also bends history, given that even during the Japanese occupation many of the guards who used torture were Korean, and they remained in senior positions under the post-war prison administration.⁸⁷ This specific case therefore allows us to look critically at the use of audioscapes in memorials, especially in the context of commemorating traumatic experiences. As Hjortkjær states,

Sound is a powerful medium and enables museums to amplify the sensory experience – yet there is also a risk that sounds may take over and disrupt the experience of museum visitors. Therefore, it is important that museums carefully consider the use of sound in their exhibitions.⁸⁸

⁸⁰ HUANG; LEE, *Difficult heritage diplomacy...*, p. 144.

⁸¹ *Ibidem*.

⁸² DUDDEN, Alexis. *Troubled Apologies among Japan, Korea, and the United States*. New York: Columbia University Press, 2008, p. 9.

⁸³ OH, Minju. “Registers of Empathy” of Visitors towards the “Painful History” of South Korea within South Korean National Museums. PhD Thesis, School of Museum Studies, University of Leicester 2022, p. 98–99.

⁸⁴ PODOLER, Guy. Revisiting the March First Movement: On the commemorative landscape and the nexus between history and memory. In: *The Review of Korean Studies*, 8(3), 2005, p. 145.

⁸⁵ DUDDEN, *Troubled Apologies...*, p. 10.

⁸⁶ OH, “Registers of Empathy”..., p. 123.

⁸⁷ DUDDEN, *Troubled Apologies...*, p. 9.

⁸⁸ HJORTKJÆR, *The Sound of the Past...*, p. 454.

In the Basement 'Torture Chamber, the specific atmosphere and the lack of verifiable facts can serve as a tool to perpetuate visitors' belief that there was only one villain who oppressed the Korean people and ignores the Korean administration's responsibility for crimes committed against the opposition. The sound captures visitors' attention, "creates an atmosphere and conveys information that may not have been communicable via text or objects".⁸⁹ Sound is therefore not just a background, a supplement, an add-on. It sometimes plays a primary role, replacing another type of message when that proves impossible. Sound fills a gap in the creation of a message.

Silence over Pearl Harbor: USS Arizona Memorial, Honolulu, Hawaii

Although silence is the most important aspect of the Arizona Memorial in Pearl Harbor, Hawaii, US, it was music that supported the creation of this memorial and focused public attention on it. In early 1961, a charity concert was announced by Elvis Presley, who was himself a war veteran, to raise funds for the construction of the Arizona Memorial. The event was a huge success, raising a total of \$64,000.⁹⁰ The decision to create the Arizona Memorial was made by President Eisenhower in US Public Law 85-344 in 1958 and fundraising was carried out throughout the United States, with donations from the state, private organisations and ordinary citizens.⁹¹ The memorial eventually opened in 1962.

The Arizona Memorial is a white construction located above the USS Arizona, which was sunk by the Japanese. Visitors first enter the building to a film showing the American perspective of World War II, and then travel by boat to the platform, which is a memorial site. As the boat sails, information about elements of the surrounding landscape is presented, referring both to current edifices, such as the naval base, and historical ones such as the USS Missouri, on which the surrender of Japan took place. When arriving at the memorial, visitors are advised to remain quiet and solemn. The only sound that occasionally breaks through the silence is the "tears of the Arizona", which is actually the sound of oil coming out of the wreck.

The Arizona is also an "immaterial" monument, in the terms Salvatori uses to describe sites of remembrance, as well as one that has been designed to be "listened to".⁹² Similarly to the Brühlsche Terrasse in Dresden, analysed by Salvatori,⁹³ the platform constructed over the USS Arizona's wreck overlooks the waters that enter the harbour from Mamala Bay, offering a place of silence in contrast to the nearby Pearl Harbor Naval Shipyard. Leaning against the railing of the platform, one can hear the oil coming out of the wreck of the USS Arizona – which is also the tomb of the soldiers who rest there. The oil, still present in the tanks, becomes "tears", a sound across which the fallen soldiers remind us of themselves. The role of the sound made by oil is to intensify visitors' sense of immersion and create an atmosphere unique to this place.⁹⁴ Therefore, the intention of the installation's may have been to immerse visitors in stories that

⁸⁹ Ibidem, p. 453.

⁹⁰ BREMER, Shannon Lee. *From Ship to Sarcophagus: The USS Arizona as a Navy War Memorial and Active Burial Ground/ "A Date Which Will Live in Infamy": Community Engagement at Pearl Harbor National Memorial and Museum*. 2021. PhD Thesis. The College of William and Mary, p. 14.

⁹¹ BARBASIEWICZ, Olga. *Pomniki i miejsca pamięci w relacjach międzynarodowych. Wpływ pamięci na stosunki japońsko- amerykańskie z perspektywy Japonii*. Warszawa: IKSiO PAN, 2016, p. 115.

⁹² SALVATORI, Gaia. Stone or sound. Memory and monuments in contemporary public art. In: *IL CAPITALE CULTURALE. Studies on the Value of Cultural Heritage*, 12, 2015, p. 940.

⁹³ Ibidem.

⁹⁴ HJORTKJÆR, The Sound of the past..., p. 456.

can be felt emotionally and physically. This impact on all the senses is intended to intensify the desire to discover stories.

Hiroshima Peace Memorial Museum: a memorial which depicts the tragedy that does not need sound

In March 1949, the Japanese Parliament, after lengthy negotiations with the American authorities regarding the censorship previously imposed on discussion of America's nuclear bomb attack on Japanese cities, enacted a law allowing Hiroshima to be rebuilt as a city of remembrance and peace.⁹⁵ The city now contributes to remembering the events of the first half of the twentieth century from the perspective of being a victim (in Japanese, *higaisha ishiki*) potentially displacing within Japanese society the awareness of being a perpetrator of the events preceding Hiroshima, characterised in this article through memorials in South Korea and the United States. Hiroshima Peace Memorial Museum⁹⁶ is the main object in which this history is presented, located within a park that is also part of the memorial. It is the main location in Japan where this tragedy of World War II is commemorated from the Japanese perspective, and the stage for many political events, including international ones.⁹⁷

The exhibition itself does not utilise any sound. However, the Peace Bell, located in the park, does provide a sound-based experience. It can be struck while strolling through the park, so every now and then the muffled sound of a bell ringing can be heard in the area. Built in 1964, the Peace Bell is a symbol of the anti-war movement and opposition to nuclear weapons. Carved by Masahiko Katori, it features engravings symbolising world unity and the desire to destroy nuclear weapons.⁹⁸ The bell is surrounded by a pond with lotus flowers. In addition to its daily use by visitors to the park, the bell is used for significant occasions. One such occasion is the Peace Memorial Ceremony, held annually by the Hiroshima City authorities to commemorate the tragedy of an atomic bomb being dropped on the city and to express the desire for peace for all time. On the agenda for this event, the eerie sound of a bell echoes for a minute after the laying of flowers at the cenotaph in memory of the victims and is accompanied by the silent prayers of the participants.⁹⁹

In 1996, the Environment Agency (nowadays the Ministry of the Environment) decided to establish a "Soundscapes" project, collecting "soundscapes that people in various parts of the country cherish as local symbols and wish to preserve in the future".¹⁰⁰ One-hundred diverse soundscapes were selected, accommodating both the natural environment and those generated by human culture and local industry. The Bell of Peace is among them.

⁹⁵ BARBASIEWICZ, *Pomniki i miejsca pamięci...*, p. 115.

⁹⁶ In the Japanese language version it is called the *shiryōkan*, meaning not only museum, but also archive, documentation centre.

⁹⁷ In May 2023, Hiroshima was the site of the G7 summit and the spouses of the heads of government visited the Hiroshima Peace Memorial Museum and laid flowers at the Cenotaph of the Atomic Bomb Victims. In 2016, G7 representatives met in Ise-Shima discussing global economic and political challenges. A key moment of the meeting of this group was the visit of heads of state to Hiroshima and paying tribute to the victims of the atomic attack.

⁹⁸ "Peace Bell: Spot", HIROSHIMA PEACE TOURISM, accessed 5 January 2024, <https://peace-tourism.com/en/spot/entry-78.html>.

⁹⁹ "Peace Memorial Ceremony", The City of Hiroshima, accessed 5 January 2024, <https://www.city.hiroshima.lg.jp/site/english/115509.html>.

¹⁰⁰ "残したい日本の音風景 100選 [100 Sounds That We Want to Leave in Japan]." The Ministry of Environment, accessed 5 January 2024. https://www.env.go.jp/air/life/nihon_no_oto/.

Conclusions

Memorials and museums play a crucial role in preserving the history and culture of a nation. They offer the opportunity to reflect on the past and understand the events that have shaped us as a society. Regardless of the continent, memorial spaces – whether in the form of monuments, memorials or museums – are transformed, not just to persuade visitors to visit a particular place for its attractiveness, but above all to convey meaning, to reflect or evoke the emotions that the originators of a given space want to implicate in their audiences. It is important to treat heritage with respect and use it to achieve positive goals, such as promoting peace and understanding between nations. In this paper, various use of sound in memorials were analysed, with a particular focus on opposites, including silence.

This article addressed issues around expressing difficult heritage in the form of memorials and monuments, as well as in the museum space. The interdisciplinarity of sound was shown, especially with regard to the presentation of difficult heritage – in this case related to the painful experiences of individual nations in the first half of the twentieth century. There are many memorials to the victims of the Holocaust in Europe, accompanied by living-memory accounts of the crimes of genocide committed by Nazi Germany. These memorials will endure for generations both inside and outside Europe. In the Asia-Pacific region, memory of this period in history is often linked to the politics and activities of Japan. When analysing the first half of the twentieth century, especially Japanese politics, these images focus on Japan's expansion on the Korean Peninsula, the incorporation of Korea into Japanese territory, other wars on the Asian continent in the 1930s, and the attack on the US military base at Pearl Harbor in December 1941.

The Children's Memorial at Yad Vashem in Jerusalem uses sound to remember the fate of the youngest victims of the Holocaust. The site connects to reality and interacts with visitors' senses, enhancing the emotional experience. The darkness of the memorial intensifies the perception of sounds. Sound is a key element of the interactive memorial at the Museum of Tolerance, presenting an exhibition about child victims of the Holocaust in Lithuania. The lullaby "Shtiler, Shtiler..." plays an important role, guiding us through the exhibition. Israeli sculptor Menashe Kadishman created the installation *Shalechet* (Fallen Leaves) at the Jewish Museum in Berlin using more than ten thousand metal discs that resemble fallen leaves. Those passing through the installation produce a chain-like sound, adding a sonic layer to the experience of the Holocaust.

In Asia, the Seodaemun Prison Museum in Seoul recalls Korea's colonial history under the Japanese administration and is applying for UNESCO heritage status, but the exhibition focuses mainly on the Japanese-administered era of the prison and ignores its connection to the struggle for democracy in South Korea. Content that is meant to evoke emotions without verification of facts is conveyed through sounds that can frighten viewers in the museum space.

After the Pacific War, two significant places of remembrance were created. The Arizona Memorial in Pearl Harbor is a place of silence, where visitors are encouraged to reflect on the tragedy and sacrifice of the USS Arizona. The sound of oil seeping from the wreck serves as a reminder of fallen soldiers. In Japan the reconstruction of Hiroshima as a city of remembrance and peace made the Peace Memorial Museum and the Peace Bell important symbols against war and nuclear weapons. The silence of this museum and the solemn sound of the aforementioned bell are symbols not only of the nuclear tragedy, but above all of the quest for peace.

The sites depicted show how silence, pierced by sound, can contribute to commemoration, a call for peace and the non-repetition of history's mistakes, but can also be used to misrepresent the past. Nevertheless, the sounds portrayed through particular places in the story have a deep meaning and move the audience, enshrining themselves in their memory.

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Appendix 1



Fig. 1: *Children's Memorial – Yad Vashem.* Photo by Marcin Zaborski.



Fig. 2: Children's Memorial at the Jewish Museum in Vilnius. Photo by Marcin Zaborski.

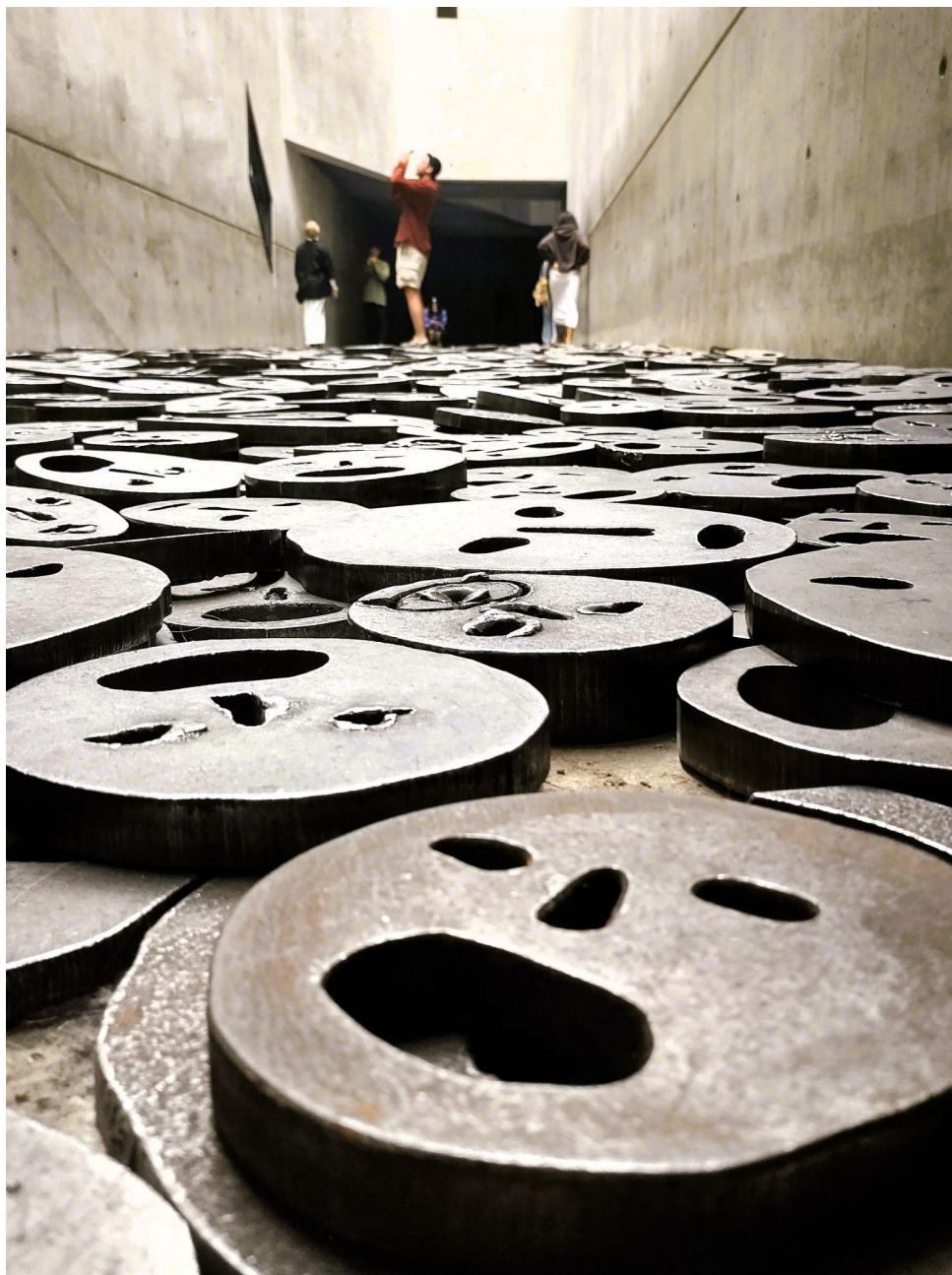


Fig. 3: *Shalechet (Fallen Leaves)* – Jewish Museum Berlin. Photo by Marcin Zaborski.