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EVOLUTION OF APPLIED FORMS IN MEMORIAL ARCHITECTURE: FROM PREHISTORIC STRUCTURES TO MODERN INTERPRETATIONS

Abstract:

This paper examines the development of forms in memorial architecture, from prehistoric structures to abstract monuments. It demonstrates how basic patterns such as circular structures, pyramidal forms, and simple geometric shapes have established enduring principles in memorial design. Over time, these forms have evolved under the influence of religion, politics, and aesthetic movements, shifting from symbolic representation toward more abstract expressions. Such development indicates that the form of a memorial is not merely an aesthetic choice, but an important carrier of meaning through which collective memory is shaped and transmitted.

Keywords: Architectural Design, Form, Visual Elements, Memorial Architecture

ЕВОЛУЦИЈА ПРИМЕЊЕНИХ ФОРМИ У МЕМОРИЈАЛНОЈ АРХИТЕКТУРИ: ОД ПРАИСТОРИЈСКИХ СТРУКТУРА ДО МОДЕРНИХ ИНТЕРПРЕТАЦИЈА

Сажетак:

Рад истражује развој форме у меморијалној архитектури, од праисторијских облика до савремених апстрактних споменика. Приказује како основни обрасци као што су кружне структуре, пирамидални облици, геометријски једноставне форме обликују трајне принципе у дизајну меморијала. Током времена, ове форме су се мењале под утицајем религије, политике и естетике, прелазећи од симболичког приказа ка апстрактнијем дизајну. Такав развој указује на то да форма меморијала није само естетски избор, већ важан носилац значења кроз који се обликује и преноси колективно сећање.

Кључне речи: Дизајн, Архитектура, Форма, Визуелни елементи, Меморијална архитектура

1. INTRODUCTION

Since the earliest civilizations, memorial architecture has been one of the most important ways of spatially articulating collective memory. Throughout history, societies have developed various architectural and artistic forms to commemorate events, individuals, and suffering. In addition to figurative representations in the form of human figures that glorified rulers and military leaders, free forms that rely on geometric shapes dominate. "A monument in its oldest and most original sense is a human creation, erected with the specific purpose of keeping individual human deeds or events (or their combination) alive in the minds of future generations." [1] The choice of form is often closely related to symbolism, which sends a message to future generations through the conveyed meaning. Form, in this case, plays a key role in the process of designing a memorial. The choice of geometry, proportions, and composition influences the way in which space is experienced and interpreted. By observing the memorial monuments through different eras, one can observe the repetition of certain basic geometric patterns, such as circular structures, pyramidal volumes or vertical markers, but also the creation of new forms that serve as a reminder of previous events.

The influence on the design of memorials depends a lot on the historical period in which they are created, as well as on the available materials, technologies and artistic tendencies of that time. However, the basic message conveyed by the memorials remains similar. Memorial monuments result primarily from the intention to create a timeless artifact, which is the main reason that the form of the memorial is often based on simplicity, clarity and symbolic power, in order to be understandable to different generations and cultural contexts.

The aim of this paper is to study the development of architectural forms in memorial architecture, from the earliest historical examples to contemporary abstract memorials, with a special focus on the transformation of basic geometric patterns. The research is based on a comparative analysis of selected examples through different historical eras, with the aim of looking at the way in which the form is used as a means of expressing collective memory. The analysis includes the earliest examples from prehistory, then the monumental architecture of the ancient and medieval periods, as well as the transformations that appear in modern architecture.

2. ELEMENTS OF MEMORIAL ARCHITECTURE

Memorial architecture represents a special segment of architectural practice aimed at marking historical events, personalities or collective suffering. According to Riegl [1], monuments of architecture can be planned, that is, intentional, built for the purpose of memory, or accidentally created over time as a testimony of history because they belong to a certain direction and gain importance over time. However, what we single out in this paper are precisely those memorials built with the aim of witnessing and remembering historical events. The basic function of such works is to preserve collective memory through spatial forms that take different shapes throughout history, but support the basic idea of being visually appealing and having a strong symbolic character.

In the paper, Building Memory [2], the authors emphasize the importance of memorial architecture by highlighting its main characteristics. "The main characteristic of architecture is its complexity, as an art that works with matter, space and emotions, consciously restoring the unity of the senses, needs, impulses and actions characteristic of human existence and contemporary design at the level of significance. Within monuments and museums there is also an additional need to understand certain historical events." [2] This is precisely what makes monumental architecture specific for analysis, because architecture in this case is not just an object but also its deeper meaning needs to be understood. The visual elements of architectural form contribute to arousing interest in the work and leaving an impression [3], while the symbolic expression helps the observer to constantly return and think about the message that the memorial carries [4]. When we talk about symbolism in memorial architecture, it should be noted that a symbol represents a universal aesthetic category, which is discovered and recognized through comparison with similar categories - on the one hand, architectural forms; on the other hand, meanings, or functions of an architectural work [5]. The applied symbolism of the observed object gives the visitor the possibility of his own personal interpretation and offers the idea of recreating the memory of a certain event. Through such observation, symbolism in memorial architecture gives the object a certain degree of mysticism, offers the visitor a variety of experiences and researchers an inexhaustible material for study [4].

Throughout history, memorial architecture has taken on various forms, from primitive mastabas to memorial complexes. The group of memorial objects can include free-standing monuments, memorial complexes, mausoleums, memorial parks, memorial cemeteries, as well as memorial

museums. Although they differ from each other in form, size and function, all these objects have a common characteristic, the establishment of a physical space in which the memory of a certain historical event or person is symbolically preserved. The styles and formal expressions of memorial architecture often overlap, as each historical period takes over and reinterprets elements of previous eras. Nevertheless, through historical development it is possible to single out certain types and formal principles that are characteristic of certain periods.

3. DEVELOPMENT OF MEMORIAL OBJECTS THROUGH DIFFERENT HISTORICAL PERIODS

Memorials throughout history show the continued use of basic geometric forms, although their symbolism and function change according to cultural, religious and political circumstances. By observing memorials from prehistory to the modern period, we can follow the evolution of architectural forms, from basic to abstract.

3.1. THE EARLIEST FORMS OF MEMORIAL ARCHITECTURE

The first forms of memorial buildings appear in prehistory. Simple buildings made of massive stone were intended for ritual marking. "Although there is no generally accepted typological division of megalithic monuments, due to the great differences in their appearance and structure, it is now suggested that there are four basic types of megalithic structures: menhirs, dolmens, cromlechs and "allees couvertes" (French: covered streets), of which the first three types are present everywhere in large numbers"[6]. They differ in the number and arrangement of stones, as well as in the way they organize space and ritual function. Menhirs are single vertically oriented stone blocks, while dolmen structures are composed of two vertical stones on which a stone slab is placed [7]. Cromlechs are more complex than the above two examples, and they represent a circular form composed of a larger number of stone blocks.(Figure1) The most famous cromlech monument is Stonehenge, built in England in the late Neolithic period around 2500 BC. Due to its complex composition and precise arrangement of stone elements, it is often seen as one of the most significant prehistoric memorial and ritual complexes. Its organization based on concentric circular structures indicates an early awareness of spatial order, symbolism and collective rituals. In these first megalithic structures, archetypal patterns of memorial architecture can be recognized, in which simple geometric forms become the basis of symbolic meaning and spatial organization.

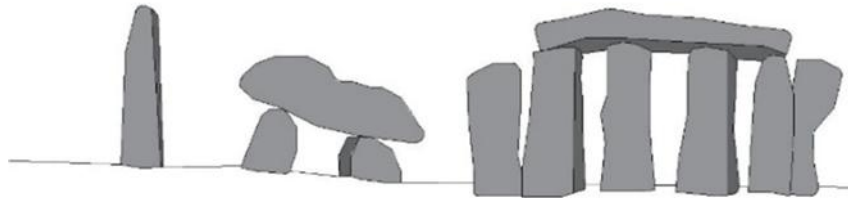


Figure 1. Prehistoric monuments: menhir, dolmen, cromlech (Autors scheme).

"The homeland of true and conscious monument-building was in Ancient Egypt." [8] Ancient Egypt was one of the earliest civilizations to develop highly organized monumental architecture. Its pyramids evolved through several types and represent a peak of early monument-building. Pyramidal structures were later constructed across Latin America and the Near East. The first form of the pyramid is the Pyramid of Djoser, built primarily as a simple mastaba, around 2650 BC and later expanded by adding mastabas one on top of the other, which achieved a stepped shape. In a later period, a pyramid with rounded edges appears in Dahshur around 2600 BC, all the way to the most famous pyramid in Giza, which is a geometrically regular pyramid with straight edges. Next to it are the Pyramids of Khafre and Mykerinus, all three of which are square in shape with sides in the form of equilateral triangles oriented in the direction of the cardinal points [9]. The construction of the pyramids indicates the application of symmetry, knowledge of geometry and mathematical principles in the earliest history, thus representing the basis for the study of memorial architecture.



Figure 2. Types of Egypt pyramids (Autors scheme).

In the Mesopotamian civilization, which developed in a similar period, the most significant sacred buildings were ziggurats. The most famous of them, the Ziggurat of Ur, was built around 2100 BC. Both the ziggurats in Mesopotamia and the Egyptian pyramids used a "stacking system" [10] where blocks were stacked on top of each other without plaster. They are characterized by a terraced form of massive dimensions that stands out as a visual landmark in relation to other buildings. Although they primarily had a sacred function, their monumentality and dominance in space indicate early principles of symbolic marking and architectural emphasis of collective identity.

3.2. THE DEVELOPMENT OF MEMORIAL ARCHITECTURE IN THE ANCIENT PERIOD AND THE MIDDLE AGES

"Different from the monumental tombs of earlier civilizations, the ancient memorial architecture created more diverse types of monuments, which glorify, in addition to individuals and mythical creatures, military victories and historical events. They appear in the form of tombstones and temples. It is specific to this period that memorial architecture cannot be separated from philosophical and mathematical researches that are based on the principles of harmony and order." [11] Such principles represented the basis for construction in the ancient period, relying both on the Pythagorean principles and on Plato's theory about the living bodies and their connection with the elements in nature [12].

Roman civilization additionally influenced the development of memorial architecture by introducing new types of monumental signs, such as triumphal arches, mausoleums and columns erected in honor of military victories and emperors. The most famous are Trajan's column and Constantine's triumphal arch. These objects are based on Vitruvian principles [13], defining architecture as a discipline that must be in accordance with rational and aesthetic principles.

Ancient monuments are characterized by clearly defined geometric principles, harmonious dimensions, symmetry and proportion. Their form often emphasizes an idealized representation of an individual, while the memorial architecture of the Middle Ages develops within the Christian religious tradition, with an emphasis on spiritual values and religious symbolism. Reliefs, mosaics and sculptural representations increasingly represent scenes from the Holy Scriptures, where architecture becomes a way of presenting religious messages and collective memory. In the early Middle Ages, the emphasis in construction is on sacred buildings, basilicas and churches that serve as gathering places for believers [14]. The Mausoleum of Theodoric was constructed from carefully cut stone blocks arranged in regular horizontal courses, representing an exceptionally precise and rare technique for the early Middle Ages [15]. Its form is distinctly centralized, with a circular interior space and a monumental monolithic dome that further emphasizes the unity of mass and the geometric clarity of the structure.

Later medieval styles, such as Romanesque and Gothic, further develop the symbolic character of memorial architecture. In the Romanesque period, massive stone tombs and pillars appear with clearly defined geometric forms and symbolic functions, while Gothic architecture introduces more complex, vertically articulated memorials with rich sculptural decoration and a pronounced symbolism of ascent toward the heavens, as exemplified by the Scott Monument in Edinburgh.

3.3. THE DEVELOPMENT OF MEMORIAL ARCHITECTURE FROM THE RENAISSANCE TO MODERN MONUMENTS

“The memory of something lost or forgotten first appears in the Renaissance. For the first time, an architect begins to understand the fact of losing something valuable when faced with the magnificent ruins of the past or ancient manuscripts.” [15] Renaissance architects return to ancient values, thereby reviving the very concept of memorial markings, rediscovering the principles of proportion and harmony. In this way, interest in classical forms is renewed, which in the new century reaffirms the very concept of memorial marking through architecture.

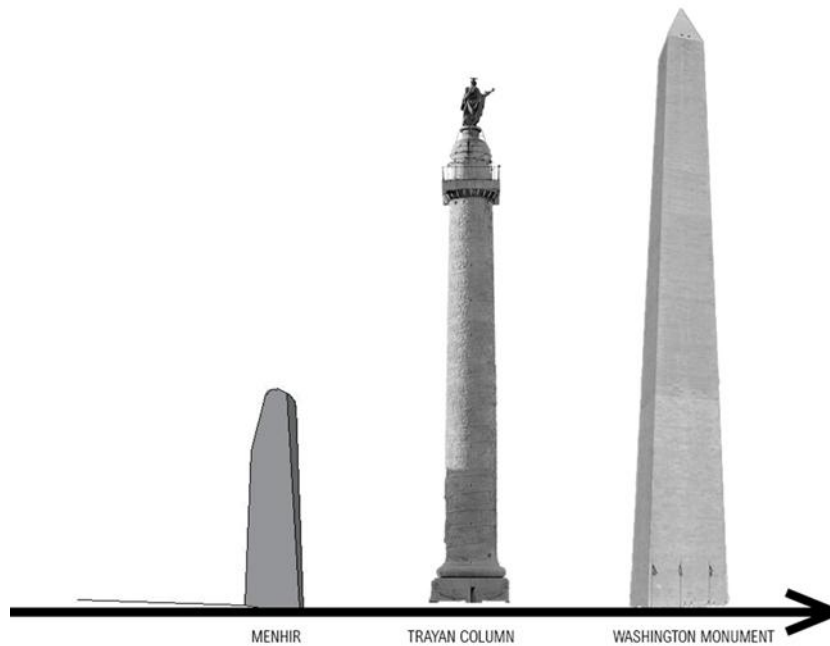


Figure 3. Evolution of vertical memorial symbol (Autors scheme).

In the Baroque period, monuments become complex sculptural compositions that skillfully combine knowledge of architecture and sculpture, placing them in urban space, in squares. Examples such as the Four Rivers Fountain in Rome, as well as the Obelisk of San Domenico in Naples are some of the most representative examples of the observed period. Both use the dynamics of form, the contrast of light and shadow, and rich ornamentation. Their purpose is not only to mark events or personalities, but also to create a strong emotional impression on the observer. As throughout Antiquity, the Middle Ages and the Renaissance, the depiction of human figures is still dominant, but the architectural composition of the monument is gaining an increasingly significant role in shaping space and emphasizing symbolism. The period of classicism and neoclassicism continued in the direction of symmetry and proportion, simple compositions. Monuments are built in the form of triumphal gates (Brandenburg Gate, Arc de Triomphe in Paris) and memorial columns, Nelson's Column (London) and the Washington Monument (Figure3). In these examples, we can see the geometric clarity of the form, while figurative elements and reliefs still play an important role in conveying historical and symbolic content.

In the period of the new century, public space has an increasing importance as a place of collective memory, so monuments are more often erected as free-standing structures that dominate the urban space. “Styles such as Renaissance, Classicism, Romanticism, Eclecticism, Art Deco, and Postmodernism do not invent new forms, but rather turn to historical heritage and build their messages by borrowing and combining historical images and forms, creating certain associations in memory.” [16] Looking for inspiration in proven historical methods, figurative sculpture is still present, but the architectural form of the monument itself is gaining increasing importance. This development represents an important step towards the modern period, in which the form of the memorial is becoming increasingly reduced and abstract.

3.4. TRANSITION TO MODERN MEMORIAL ARCHITECTURE

"At the beginning of the twentieth century, there was a radical rejection of historical heritage, which was associated with the search for absolute and universal criteria, for universal concepts such as form, space, time, function, construction". [15] The first years of the 20th century were marked by the construction of monuments to war heroes, dedicated to the battles of World War I, as well as to the fallen victims.

The old principles were rejected, and the period monuments where the emphasis on forms began. As examples from that period, we singled out monuments such as the Monumento ai Caduti in Como, Italy, built in the period from 1930. to 1933, then the National WWI Museum and Memorial in Kansas City from 1926, but also the Canadian National Vimy Memorial in France built in 1936, which testify to a gradual transition from simpler to abstract forms and reduced use of decoration (Figure4).

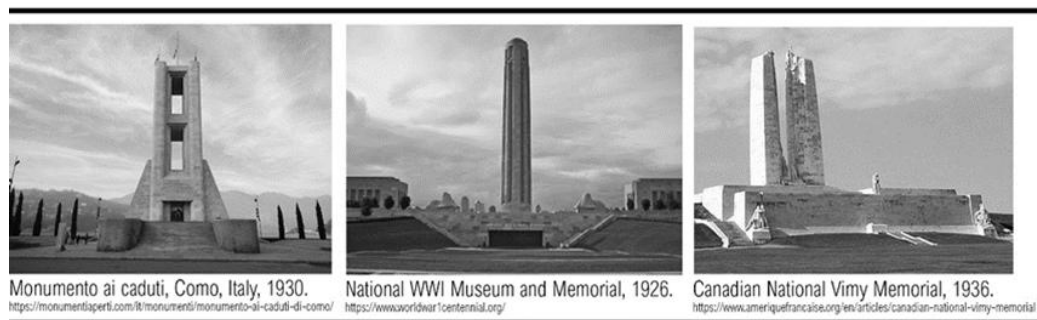


Figure 4. Monuments in period 1920-1940 (Autors scheme).

Although figurative elements are still present in the monument expression, where fallen fighters are glorified through independent monuments, the architectural composition itself is gaining more and more importance: massive volumes, emphasized verticality and clear geometry. Monuments are increasingly integrated into the landscape or urban space, thus becoming places of collective gathering. This development represents an important step towards the modern understanding of memorial architecture, in which the form will become increasingly reduced and abstract during the second half of the 20th century.

The year 1934 represents in some way a turning point in the design of monuments, and in general the beginning of a different understanding of what a monument should be in the coming years. The authors J. L. Sert, F. Leger, S. Giedion [17] in 9 points on monumentality state that a monument should connect the past and the future, but also integrate the work and cooperation between architects, painters, planners, sculptors and landscapers. Also, in this document, they state that the location must be chosen carefully, and they emphasize that memorials should be new urban places. What is important for analysis, they also state a recommendation for researching new materials, new ways of construction, where they add that "Monumental architecture will be something more than strictly functional. It will regain its lyrical value." [17]

World War II was the cause of a large number of new victims. As a result of the war, the idea was to build memorials to commemorate the period of great suffering but also to strengthen national identity. Memorial modernism [18], which emerged in the 1960s, is the name for a new and abstract approach to monument design. "The acceptance of modernism as a dominant political, cultural and artistic paradigm at the end of the fifties and during the sixties will enable the realization of some of the most impressive realizations of monumental modernist sculpture, not only in the Yugoslav, but also in the European context, in the genre of monumental sculpture". [19]

The mention of SFRY monuments is not accidental, because they represent one of the most famous monumental achievements of that period. The direction of modernism, which appeared in SFRY, is also called socialist modernism [15] as a special direction is often found in literature. Monuments of that period are characterized by large dimensions, a specific form and a strong symbolic expression [4].



Figure 5. Monuments in period 1960-1980 in SFRY (Autors scheme).

The use of concrete as the dominant material plays a significant role in shaping these memorials. Concrete structures formed through strong geometric volumes are often associated with the aesthetics of brutalism, an architectural movement that emphasizes massiveness and the specific use of material. Owing to these characteristics, many memorials from this period are recognizable for their pronounced monumentality and strong visual identity [3].

These complexes were most often located outside urban areas, at sites of historical events, and, in addition to the central monument, included accompanying facilities such as museums, amphitheatres, pathways, urban furniture, and gathering spaces. In this way, the memorial space transcends a purely commemorative function and acquires a broader social and educational role, thereby establishing the concept of the memorial complex.

In broader terms, SFRY memorials are characterized by expressive sculptural forms, a consistent use of abstract geometric configurations, and a carefully articulated relationship between the built structure and its natural context. Form is not treated as an isolated object but as an integral part of a spatial composition in which meaning is constructed through the interaction of volume, space, and movement.

This approach is evident in a number of representative examples, including the Kosmaj Memorial Complex and Bubanj Memorial Park in Serbia, Jasenovac in Croatia, as well as memorials in Bravsko and Kozara in Bosnia and Herzegovina. The Battle of Sutjeska Memorial Complex in Tjentište stands out for its dynamic formal expression, based on sharply articulated volumes and a pronounced sense of monumentality achieved through abstraction. Similar principles can be observed in the Monument to the Revolution of the People of Moslavina in Croatia, as well as in the memorial in Ilirska Bistrica in Slovenia, where geometric reduction, symbolic abstraction, and strong integration with the surrounding landscape prevail.

Chronologically, these memorials were predominantly constructed between 1960 and 1980, indicating a phase of intensive memorial production. Although the selected examples represent only a portion of the overall corpus, they clearly illustrate the key formal tendencies of the period—most notably the shift toward abstraction, the dominance of sculptural mass, and the transformation of symbolic expression through architectural form.

Similar approaches can be observed in other European countries under socialist rule, such as Bulgaria, Czechoslovakia and the Soviet Union, where monumental memorials with an emphasized abstract form and strong symbolism of collective memory are also erected.

No period in the history of architecture was marked by the abundance of monumental symbols, as the period after the Second World War. This style of construction and aesthetics remained until the eighties. What we have to separate in our work is an architectural work from pure sculpture, so we can notice that after that period, architects from the memorial complex will often decide to build memorial museums instead of independent memorials. In this sense, modern memorials increasingly emphasize the architectural space and the experience of the visitor, while the monumental memorial form becomes less dominant. Examples such as the Memorial to the Murdered Jews of Europe in Berlin, Yad Vashem Holocaust History Museum, National Lynching Memorial in USA, Polin Museum of the History of Polish Jew in Poland (Figure 6) show how the memorial function can be realized through architectural narrative, spatial symbolism and conceptual design approach.



Figure 6. *Modern monuments, Memorial to the Murdered Jews of Europe in Berlin [20] and Yad Vashem Holocaust History Museum [21].*

Such changes in the approach to memorial architecture represent an important introduction to the analysis of the development of the form of monuments, in which the evolution from monumental modernist structures to contemporary memorial spaces based on minimalism, abstraction and spatial experience can be followed.

4. ANALYSIS OF DEVELOPMENT FROM BASIC TO ABSTRACT FORMS

After a systematic review of the development of memorial objects through different historical epochs, it can be observed that memorial architecture represents a constant presence within architectural practice. Its earliest forms appear already in the first stages of the development of human civilization, and throughout history they are continuously transformed and developed until modern times.

By comparative analysis of the mentioned examples and the changes that took place following the historical era, it is possible to identify several key principles by which the form is used to communicate with the observer and which are repeated throughout history: verticality, monumental volume, organization of space and symbolism. These principles represent the basis of the development of memorial architecture from the earliest megalithic structures to modern memorial spaces.

One of the earliest and most recognizable types is verticality, which appears even in prehistoric megalithic structures, menhirs. These simple stone forms were associated with rituals, remembering ancestors or marking important places. From this basic form, the form of obelisks and memorial columns develops over time. The verticality of these structures symbolized permanence, strength and connection with divine principles, while their monumentality further emphasized the importance of the events or persons to whom they were dedicated. Although the basic idea of a vertical memorial element exists through different epochs, only the way of its stylization changes in accordance with the dominant architectural styles of a certain period (Trajan's column in the ancient period, Washington Monument in Neoclassicism). Through the design, proportions and decorative elements, we can recognize the historical context in which a certain vertical memorial was created, so based on its formal characteristics, the period of its construction can often be deduced.

Analyzing the form of dolmen and cromlech monuments, it can be noted that they symbolize gatherings and community, representing places where rituals and ceremonies took place. Later, through development in Egypt and Mesopotamia, pyramids and ziggurats were built, which with their monumental proportions and complex structure herald the formation of early memorial complexes. These types gradually evolved during the Middle Ages, when they appeared in the form of churches and basilicas, and contributed to the shaping of modern memorial complexes, and later memorial museums. When we mention this sequence, we can clearly see that the greatest role in the formation of monuments is played by the influence of politics and rulers, because throughout Egypt the pharaohs are glorified, throughout antiquity the greatest emphasis is on the deities they believe in, religion has the greatest influence on memorial architecture in the Middle Ages, until the war events when the ages glorify the heroism and courage of fighters. When we mentioned SFR Yugoslavia, and a special method in the creation of monuments, planned construction, the political role and the formation of special administrations that deal with monument plastic are the biggest factor. If we compare the organization of space, and start from Stonehenge as one of the most important preserved examples from the prehistoric period, we can see a clear circular or central organization of space, which also serves gatherings or ritual events. This approach to the organization was maintained even later through the development of basilicas and up to the memorial

complexes, where the central element is a monument with an abstract design that attracts visitors as an emphasized benchmark in relation to the surrounding elements. The transformation that occurred in the second half of the 20th century is particularly significant, when memorial architecture becomes more and more a spatial experience, with landscaping and gathering spaces. In that period, numerous memorial complexes were created in which the central monument is a visual symbol, and with the surrounding environment forms a spatial unit through which the visitor moves and experiences a historical narrative.

When we analyze the geometric form itself and the visual elements of the monument separately, we see that from the basic forms like stone blocks, pyramids and circular structures only come modifications and transformations, the entire period of the old and new centuries was marked by ornamentation, but with roots in ancient architecture where postulates such as Plato's solids, Vitruvian principles were established, which all contributed to memorial architecture always being closely connected with geometric form. The monuments that were built after the Second World War stand out for their geometric shape, their volume, where the roots can be found again in the historical overview. Egyptian pyramids and Mesopotamian ziggurats are based on clear geometric principles and symmetrical compositions, where massiveness and stability of form symbolize eternity and impermanence. This principle was later transformed into monumental mausoleums and memorial buildings in antiquity and later historical periods. Only in the modern age, we can see that there is a gradual purification of form, where monuments lose decorative reliefs and figurative representations, and geometry, proportion and clearly defined symbolism become the primary bearers of meaning. A comparative analysis of the above examples shows that the development of memorial architecture can be seen as a process of gradual transformation of basic geometric forms towards greater abstraction.

Symbolism in memorial architecture has its roots in prehistoric monuments, however, after the abolition of decorative elements and figurative representations, symbolism becomes a key factor in communication with the observer. Memorials in the 20th century, whose design is based on pure geometric forms, convey symbolic messages with their characteristic design and volume. Such an approach enables a more universal interpretation of the monument, because the observer shapes his personal understanding of the memorial site through his own experience and perception of the space. In this way, symbolism is not only an aesthetic element, but becomes a means through which architecture realizes a dialogue between the past, the space and the contemporary observer.

5. CONCLUSION

Analysis of the development of memorial objects shows that, despite changes in styles, technologies and social circumstances, certain basic principles used for the design and organization of memorials are continuously repeated and transformed. It is precisely this continuous transformation of basic geometric patterns that represents one of the key characteristics of memorial architecture.

Memorial architecture develops from the earliest prehistoric megalithic structures where we can clearly see that the organization is based on basic geometric principles, verticality, and the application of basic geometric shapes, proportions, which were later improved in ancient civilizations through monumental forms of pyramids, ziggurats, columns and triumphal arches with pronounced symbolism of power and eternity. During the Middle Ages and later eras, from the Renaissance and Baroque to the modern era, memorial architecture undergoes a transformation from religious and sculpturally richly shaped monuments to reduced geometric and abstract forms of the 20th century, in which meaning is increasingly conveyed through space, material and the personal interpretation of the observer.

In particular, we would like to highlight the significant contribution to the development of modern memorial architecture by the memorial complexes created in the second half of the 20th century, among which the memorials in the former Yugoslavia stand out. Their abstract sculptural forms, monumental dimensions and carefully designed relationship with the natural environment represent a unique combination of architecture, sculpture and landscape design. In these examples, the memorial space is not limited to the central monument, but encompasses a wider spatial context that includes paths, plateaus, museum objects and gathering places. This type of organization directly influenced modern approaches to memorial architecture, where we noticed an additional shift of focus from the monument itself to the spatial experience of the visitor. Memorial museums and complex spatial narratives are becoming an increasingly common way of interpreting historical events. In such projects, architecture functions as a medium through which the emotional and symbolic experience of space is shaped, while form, light, material and movement through space become key elements of meaning transmission.

Based on the analysis carried out, it can be concluded that the development of memorial architecture takes place through the gradual transformation of basic geometric forms towards greater abstraction. Although styles and aesthetic expressions change throughout historical periods, basic formal principles remain permanently present. Therefore, it can be concluded that the form of the memorial is not only an aesthetic choice, but a key carrier of meaning, which allows historical events and collective memories to be transmitted through time and remain present in the consciousness of future generations.

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