



## **Memory, Justice, Renewal: DC-Cam’s Strategic Plan for Commemorative Architecture in Cambodia**

Seen above, the logo for the Documentation Center of Cambodia (DC-Cam) shows Garuda, Hindu deity of vigilance and protection. Looking back, as if confronting the past, Garuda wields a sword of justice as he moves onward, carrying a millingtonia branch of memory into the future.

Such has been the threefold mission of DC-Cam, one of memory, justice, and renewal for the people of Cambodia. For nearly thirty years DC-Cam, inspired and guided by its founder and Executive Director, Youk Chhang, has documented the atrocities of the past, paved the way for justice, and prepared the next generation of Cambodians for a more peaceful future.

But the design on the logo has a more obvious message. Created by Youk, the image speaks to DC-Cam’s long-term interest in design as a mechanism for healing, reconciliation, and recovery.

On May 22, 2024, DC-Cam hosted an evening of presentations and awards for 250 aspiring Cambodian students of architecture (Hyatt Regency hotel, Phnom Penh). Looking back, and moving forward, presenters stressed the need to conserve Cambodia’s rich architectural heritage, unveiled Zaha Hadid’s design for DC-Cam’s future home, the Queen Mother Library (QML), and recognized the winning teams of DC-Cam’s annual student competition to design, build, and maintain commemorative, purpose-built, community centers throughout Cambodia.

Taken together, the proceedings provide a blueprint for DC-Cam’s coherent, multi-dimensional plan for the use of commemorative architecture in Cambodia. Below is a summary of the evening’s events, framed around DC-Cam’s broader, strategic vision of architecture for the future.

# Overview, Introductions and Historical Background

DC-Cam opened the proceedings looking back, into history. DC-Cam Board member Dr. Markus Zimmer guided the audience of emerging student architects on a journey into Cambodia's past, focusing, in particular, on the centrality of architecture to Cambodia's unique cultural identity.

During his presentation, Dr. Zimmer observed that Cambodia's architecture is deeply influenced by its long history, notably the Khmer Empire, which flourished from the 9th to the 15th centuries. The most striking example of this architectural heritage can be found at Angkor Wat, a massive temple complex in Siem Reap, whose design structure, echoing across many centuries, continues to influence Cambodian design in the present, including Zaha Hadid's design for the QML (see below).



Angkor Wat, main temple complex, Siem Reap

Dr. Zimmer observed that Cambodia's architectural heritage was shaped by French colonial rule which, lasting from the mid-19th to the mid-20th century, shaped Cambodia in complex ways and left an indelible mark on its urban architecture.

He discussed the US aerial bombing of Cambodia (1969-1973) which, aimed at disrupting North Vietnamese supply lines and supporting Cambodian nationals in their civil war, caused widespread destruction and displacement; an upheaval that, in turn, facilitated the rise to power of the Khmer Rouge (KR) and the founding of the Democratic Republic of Kampuchea (DK). Sustained and indiscriminate, US carpet bombing, he noted, destabilized the infrastructure of many Cambodian temples, destroying many more (see below).

From 1975-1979 the KR, intent on transforming Cambodia into a classless, agrarian society, waged a campaign of social and cultural genocide, devastating all aspects of Cambodian life, including much of its architectural heritage. Temples, monasteries and pagodas were destroyed, religion was banned, and schools closed. Urban life came to a standstill as towns and cities, among them the capital Phnom Penh, were evacuated. Millions of Cambodians were forced onto collective farms in rural regions. There, nearly two million Cambodians, roughly twenty percent of the population at the time, died from exhaustion, starvation and disease. The KR tortured and murdered hundreds of thousands of victims more, burying them in mass graves, now known as the Killing Fields.

Dr. Zimmer described memorials in Cambodia as poignant reminders of this turbulent past, bearing silent witness to the trauma of the DK period. The Choeung Ek Genocide Center, known as the Killing Fields, and the Tuol Sleng Genocide Museum (formerly S-21 Prison) stand as “silent narratives of shock and horror” dedicated to the memory of the victims of the KR. These memorials are sites of remembrance and spaces for learning, he said, helping to ensure that the atrocities of the past are not forgotten, or repeated. As such, Dr. Zimmer stressed the importance of preserving and protecting these somber memorials to the past, a point discussed later in the program during a presentation by Dr. So Sokuntheary (see below).



*Choeung Ek, Memorial Stupa and Killing Fields*

Dr. Zimmer described DC-Cam’s vision of architecture, inspired and guided by Youk Chang, as a crucial component of its broader objective: honoring memory, stimulating healing and reconciliation, and paving the way for a more peaceful future in Cambodia.

Youk envisioned the creation of a new home for DC-Cam, a multi-purpose memorial, institute and park, located in the heart of Phnom Penh, that would teach lessons from the past and values for the future. Eschewing traditional models of victim memorial architecture, Youk and DC-Cam sought out an architecture firm that could realize their vision for a contemporary, uniquely Cambodian, structure. For inspiration, they visited genocide memorials, museums, and institutes in other countries, including the United States Holocaust Memorial Museum, Washington D.C., and the Jewish Museum in Berlin.

To realize their vision, the DC-Cam Institute Planning Board partnered with the world-renown firm of Zaha Hadid Architects (ZHA), winner of the Pritzker prize for architecture in 2004 among many other awards. DC-Cam chose ZHA based on the design legacy of Dame Zaha Hadid, recognized as one of the world’s leading architects. Named a UNESCO Artist for Peace, and conferred a Dame by Queen Elizabeth II, Zaha Hadid pioneered an architectural

language of flowing, curvilinear forms that departed from the hard-edged, angular geometry of much modern architecture. DC-Cam describes the ZHA partnership as one that can “redirect the dominant design approach of war crimes commemorative architecture in an entirely new, uplifting and more enriching direction.”

Youk and DC-Cam hosted a team of ZHA architects on tours of Cambodian architectural sites, from traditional stilt-houses in the countryside, to the majestic temples of Angkor Wat at Siem Reap. During their visit, the architects encountered the rich diversity of Cambodia’s ecosystem; they drew inspiration, in particular, from the dense biodiversity of the jungle, and the ability of nature to reclaim ancient structures, such as this structure at the Sambor Prei Kuk temple complex.



*The jungle reclaims a pre-Khmer temple structure at Sambor Prei Kuk, leaving behind a poignant reminder of its absence. Void spaces are a key component of the SRI design structure.*

When asked how long the buildings of the QML complex are designed to last, the architects observed that the design life of any given structure is subject to the impact of water, erosion, loss of structural integrity, and insects. While the goal is to create a structure that will last, like the temples of Angkor Wat, for many centuries, each part of a building has a different life, and needs to be maintained, or replaced, at different times (for example, the architects observed, glass lasts less time than the internal structure and outside timber and needs to be replaced more often). Buildings, they asserted, should be “cared for, nurtured and maintained, like a child.”

Biodiversity, coupled with Cambodia’s architectural heritage, provided insight and inspiration for ZHA’s visual language of curvilinear architecture. Following their visit to Cambodia, the ZHA team, in collaboration with Youk, designed a structure for the future of DC-Cam: the Queen Mother Library.

Following the presentation by Dr. Zimmer, three members of Zaha Hadid Architects presented their concept and design for the QML. Below is a summary of their panel presentation.

# Conceiving and Designing the Queen Mother Library

Dr. Zimmer moderated the panel of architects, each of whom collaborated with DC-Cam and ZHA to design the Queen Mother Library: former ZHA architect DaeWha Kang, founder of DaeWha Kang Design, UK; former ZHA architect Brian Dale, founder of Sort Studio, Architecture + Design, Colorado, USA; and Craig Kiner, Associate Director of Zaha Hadid Architects, UK.

Opening with a brief background, they noted that ZHA is a world renowned employee-owned firm, with more than 500 staff members and architects from 55 nationalities, that has designed more than 950 projects in 24 countries around the world. During the presentation, they gave examples of several ZHA design projects, including: the Rosenthal Center for Contemporary Arts, Cincinnati, Ohio; the National Museum of 21st Century Art, Rome; the London Aquatic Center, England; the Michigan State University Broad Art Museum, East Lansing, Michigan; the Heydar Aliyev Center, Baku, Azerbaijan; and the Guangzhou Opera House, China.

The panelists described the overarching vision of ZHA as a fundamentally different way to conceptualize space, one that values architecture as a mechanism for renewal, resilience and perseverance. They noted that ZHA conceptualizes architecture in a way that aligns with DC-Cam's vision for the Queen Mother Library:

a bold and ambitious project designed to reconcile the destructive legacy of the Khmer Rouge with Cambodia's enduring cultural heritage through a focus on the timeless values of justice, memory, and healing. Founded by the Executive Director of the Documentation Center of Cambodia, Youk Chhang, the QML will provide an institutional space for reflection, healing and reconciliation, as well as an educational and research facility dedicated to commemorating the lives of the past by building a better future.

TDuring the early planning stages, the Queen Mother Library was originally called the Sleuth Rith Institute (SLR), a name that derived from the dried palm leaves that for centuries have been used in Cambodia to document history and preserve culture. During the DK period, the architects noted, the leaves were used to record the oppression of intellectuals and other victims of the KR. In this sense, the original name echoed the architectural language of ZHA, which emphasizes flowing, quasi-organic forms, like the palm leaves themselves.

DC-Cam later changed the original, working name from SRI to the Queen Mother Library, a change that recognizes, honors, and commemorates Queen Mother Norodom Monineath Sihanouk, beloved monarch of the Cambodian people, who has long dedicated her life to creating a better future for Cambodia. DC-Cam formally announced the dedication in its recognition statement: "With a due sense of Cambodia's national heritage and in homage to the Queen Mother Norodom Monineath Sihanouk, His Late King Majesty, the King Father Norodom Sihanouk, and the people of Cambodia, we are committed to exploring the establishment of SRI's permanent facility as a site dedicated to the Queen Mother."



*A visual idiom of curvilinear forms creates the impression of growth, renewal, and resilience in Zaha Hadid's design for the SRI.*

In keeping with ZHA's curvilinear approach to architecture, the QML will consist of a network of integrated spaces, with branching, interlocking forms that echo the biodiversity of Cambodia's ecosystem. The architects described how these interlocking forms create "void spaces" that seamlessly integrate natural light and shadow into the structure, creating the impression of light filtered as though through a jungle canopy. These negative spaces open up opportunities for impromptu gathering, facilitating connections between visitors, unifying structural form with social function. Void spaces also evoke a sense of loss; they echo and respond to DC-Cam's goal of recognizing and remembering the past.

By integrating natural light and shadow into the design, the QML will provide a space for reflection and contemplation that connects the inside of the building with the outside, producing a transparent space in which "nothing is hidden." In this way, the QML will function as a visual metaphor for DC-Cam's goal of recovering and reconciling, honestly, with the past. As the architects put it, in the QML the "poetic and technical nature of design structure come together, complement one another, and cohere."

The architects further emphasized that the QML is designed around principles of environmental sustainability: the interlocking arches and cantilevers provide structural support while also enabling ventilation (here the architects clearly took inspiration from the traditional Cambodian stilt houses they saw during their tour of the countryside). The structure is also designed to capture rainfall and to reuse water when available, a principle of sustainability that, in turn, echoes the centrality of seasonal change, rainfall and rivers to Cambodian culture and society.

Principles of connectivity also inform DC-Cam's decision to position the QML in the capital Phnom Penh, just south of the city center, and to choose a historically significant parcel of land, a space once used by the KR to detain Cambodian nationals. There, a memorial park will connect the QML to the city, enabling the structure to mediate between urban and natural contexts.

DC-Cam notes that the landscape of the park will ascend gradually, rising through a series of mounds to the base of the building, calling to mind archeological excavations carried out at Angkor Wat. At the base of the building, reflecting pools will provide a poetic visual metaphor for the social function of the Institute. As in the building itself,

the memorial park will invite visitors to reflect, to contemplate the past and to imagine a more prosperous and peaceful future. Transitioning between meditative reflection and physical recreation, the park will also provide spaces for children, families and friends to play, to live in the present even as they contemplate the past.



*The SRI design silhouette echoes the temples of Angkor Wat. Mediating between the SRI and its urban context, a memorial park provides space for reflection and recreation.*

Structured around symbiotic connectedness to the topography of the natural world, the QML is designed on principles of biodynamic change that provide a stark contrast to the ideological rigidity and violent extremism of the DK period. In designing QML the ZHA architects, in collaboration with Youk, created a distinctive structure unique to DC-Cam's objectives and to Cambodian culture and history. The QML will provide DC-Cam with a multifunctional home for the future in which to pursue its objectives of memory, justice, and renewal. In keeping with the visual language of its design, the QML will branch into five interlocking purpose-built spaces: a museum, auditorium, school, archive and library.

### **The Library**

Currently housed adjacent to their offices in Phnom Penh, DC-Cam's library holds special significance for Youk and DC-Cam. The current library is an intimate, inviting space, adorned with elegantly framed photos, original Zaha Hadid design drawings for the QML, ancient pottery objects, and even a vintage, functional record player spinning recordings of Cambodian music.

The intimacy of DC-Cam's library belies the vast scope of its holdings, the largest collection of genocide-related materials in Southeast Asia. The QML will provide a new home for the thousands of paper documents, photographs, films, interview transcripts and maps that comprise DC-Cam's ever-expanding collection. Along with print materials, the library will include a built-in multi-media facility with computer stations, a digital library of archived materials, and access to online journals.

Structurally, the library interlocks with a museum and connects, via a bridge, to a proposed school (see below). Connected to other buildings within the broader QML complex, the library provides a visual metaphor for the centrality of research, learning, and reflection to the mission of DC-Cam, and a fitting tribute in the new context to the beloved Queen Mother.

### **Museum of Memory and Healing**

A museum will provide exhibition space for Cambodian art and artifacts, from antiquity to the DK period and into modernity and the contemporary era. The museum will house, conserve, and display objects from the Khmer empire, documents, testimonials and objects associated with the KR regime, and contemporary works of art from emerging and established Cambodian artists. The museum will provide a space for DC-Cam to collaborate with museums and galleries, both within Cambodia around the world, to curate and host exhibitions of genocide-related art and artifacts.

### **Hall of Contemporary Arts**

An auditorium will provide event space for dance, music and theatrical performances, and for academic lectures and other presentations related to DC-Cam's vision of memory, justice, and healing. DC-Cam describes the auditorium as a space in which "a sense of openness prevails...allowing events to use both indoor and outdoor space when weather permits." Here too, the open design of the auditorium, mediating between inside and outside, speaks the logic of its function: an inviting space for people to come together, share cultural understanding, and strengthen community.

### **School of Genocide, Conflict and Human Rights Studies**

The QML integrates expansive spaces for 'classroom' learning into the design structure, while more intimate, 'void spaces' foster "chance interactions and cultivate an atmosphere of study throughout the complex." DC-Cam envisions the educational function of the school as one in which future generations will learn the "history of the past and the values of the future." There, scholars from Cambodia and around the world will collaborate to "craft strategies and policies oriented toward the creation of a future of increased understanding, empathy and justice."

### **Research and National Policy Development Center**

DC-Cam's extensive archive of original KR documents will be situated, appropriately enough, at the center of the QML design. Here too, the placement of the archive provides a poetic visual metaphor for the centrality of these documents to DC-Cam's founding mission. DC-Cam describes the archive as a "regional hub" for scholars to "engage in diverse research projects designed to impact policymaking at the national, regional and international levels." DC-Cam will house its press facility in the proposed Center, building on its legacy as a long-term publisher of books about DK, and of its in-house magazine *Searching for the Truth*.





*Interlocking structures create spaces for impromptu encounters and conversation, transforming the SRI into a multi-dimensional space for learning.*

## Preserving Cambodia's Architectural Heritage

Central to DC-Cam's mission is the conservation of historically significant documents, artifacts, and structures for future generations of Cambodians. As part of DC-Cam's evening program, Dr. So Sokuntheary, a leading Cambodian architect and conservationist, herself a survivor of the KR, spoke on the centrality of architecture to understanding the past and to sustaining cultural and national identity for the future.

Speaking to the audience of emerging architects, too young to have any direct experience of the DK period, Dr. Sokuntheary shared her personal story of survival, resilience, and renewal. Born in Kampong Cham province, she was forced to leave her home in Phnom Penh when the KR came to power on April 17, 1975. She was seven years old. Dr. Sokuntheary described those years as a time of extreme privation and loss, without access to education, adequate food, or health care. Forcibly separated from her family, she labored on a collective farm in the countryside, carrying fertilizer and tending cattle. Dr. Sokuntheary recalled the abolition of private ownership, and spoke poignantly about her only possessions, two tools necessary for survival during the DK period: a spoon and bowl. When Cambodia was liberated on January 7, 1979, she returned to Phnom Penh; there, she searched for her sister among the photos of prisoners interned in the notorious S-21 security prison (see above).

Dr Sokuntheary described her path to becoming one of Cambodia's foremost architects. She joined a UNESCO sponsored exchange program with students from Japan in the 1990s; later, she received a Ph.D. in architecture from Waseda University in Japan. Dr. Sokuntheary recalled meeting Cambodian architect Vann Molyvann, widely regarded as the father of New Khmer architecture, whose uniquely Cambodian architectural idiom prevailed in the period prior to DK. Inspired to conserve Cambodia's architectural and cultural heritage, she joined a team tasked with restoring the library at Angkor Wat. One day, she recalled, she came across a Sanskrit inscription carved onto a temple wall, a message that, echoing across time, seemed to be directed, personally, to her: "Please do not destroy."

Dr. Sokuntheary warned of the many dangers facing Cambodia's architectural legacy: of temples damaged by land mines and aerial bombardment; of monuments, statues, and temple facades looted and defaced; of structural instability caused by farming and new road construction; and of erosion from wind, rain and jungle regrowth. Such challenges will only intensify in coming years as global climate change threatens to further destabilize Cambodia's unique ecosystem.

Dr. Sokuntheary showed sequential images of the destruction of pre-Khmer temples at Sambor Prei Kuk, some of the oldest temples in Cambodia (see the images above and below).



*Erosion, jungle regrowth, and structural instability from new road construction, bombing and landmines threaten the temples at Sambor Prei Kuk.*

Dr. Sokuntheary highlighted the vital role that architecture plays in the development of national and cultural identity. New architecture stimulates economic growth and national development, and these structures, over time, fade into the past, becoming, like the temples of Sambor Prei Kuk, a repository of cultural memory. “Void of conservation,” she said, “temples would long ago have been destroyed and, along with them, the cultural identity of the present would be lost.”

Dr. Sokuntheary drew attention to the ongoing destruction of architecture designed for living and for memory in the wars in Gaza and Ukraine. More recent historically significant structures, such as those used by the KR during DK, should also be conserved, she observed. Below is an example of one such site, a primitive wooden house used by the KR in the early 1970s to detain and interrogate victims at Kraing Ta Chan Security Center, now rapidly falling into disrepair.



*A crude wooden house used by the KR to detain victims at Kraing Ta Chan Security Center, falling into disrepair. A memorial stone bears silent witness to the victims.*

## **Designing the Future: Architecture Education in Cambodia**

To realize its vision for the future of commemorative architecture, DC-Cam has long mentored and provided resources for future generations of Cambodian architects. Showcasing these efforts, DC-Cam concluded the evening program with an award ceremony recognizing five design teams of aspiring student architects from around the country.

Since 1998, DC-Cam has invited emerging Cambodian architects to compete in an annual design competition. Each team of student-architects is invited to design a purpose built, commemorative community center in one of a number of carefully chosen locations around the country.

DC-Cam chooses each location strategically, so that the winning designs will be built in regions with significant populations of survivors. (Youk observes that DC-Cam regards KR perpetrators as victims, too; the KR, many of them children during the DK period, also suffered, endured and survived). Since nearly every Cambodian old enough to remember DK is, to some degree, a survivor - even decades later, many continue to suffer the trauma of those years - DC-Cam used census and demographic data to identify and locate every Cambodian national born ten years or more prior to 1975.

Doing so ensured that the community centers would be designed for regions of the country with significant populations of survivors old enough to remember and recount their experiences.

Identifying survivors yields valuable data about the location of older Cambodians, many of whom live in rural, often impoverished regions of the country, and who, in addition to trauma, may suffer from declining health, illness, and disease. Locating community centers in these regions enables DC-Cam to identify those survivors most in need of adequate health care. Each community center can, in this way, function as a hub of essential support and services to vulnerable populations, while furnishing a space to gather, commemorate, and memorialize the past.

Permanent full-time DC-Cam staff administer the centers. Rotating between DC-Cam's offices in Phnom Penh and the community centers in the provinces, they supervise local teams of young volunteers, DC-Cam's CamboCorp. Recruited from provinces across the country, CamboCorp volunteers liaison with DC-Cam supervisors to administer the operations of the centers. With DC-Cam's training and supervision, they interview survivors in their communities, learning about the past even as they uncover and help to preserve it for the future. DC-Cam staff transcribe CamboCorp interviews and enter them into their ever expanding database of first-person testimonials (using this strategic design, DC-Cam now has more than thirty thousand narratives on file in its digital database).

Much like the competition for student architects, the community centers are designed to unite the past, present and future in a coherent, interconnected strategy. CamboCorp volunteers learn the history of their country and community, help to preserve that history, and learn skills for the future, such as decision making, professional responsibility, and interview skills. DC-Cam staff train CamboCorp volunteers to initiate interviews by asking each survivor a broad, non-guiding essential question: "What do you remember most?"

Strategically located in specific regions of the country, each community center has a unique thematic focus, such as memory, reconciliation, healing and peace. Below is a map showing designs from previous competitions, some that have, with the support of the Turkish government, already been built, and others that have been chosen more recently for future development. (See the map of community centers in Appendix I).

This year, winning designs were chosen for commemorative community centers in five provinces. Each member of the winning two-person design team, fourth-year architecture students from the Royal University of Fine Arts, Phnom Penh, received a cash award of five hundred dollars to help finance the remainder of their studies. Awards were presented Mr. Kang and Dr. Sokuntheary at the close of the proceedings. Below are the winning design teams, along with the province and thematic focus of each winning design:

**The Koh Thma Stieng Village Center** (Tbaung Khmom province)

Design team: Von Rothvisal and Lim Vansoliza

**Mondul Kiri Hill Tribes Memory Center** (Mondul Kiri province)

Design team: Yorn Kimhong and Sok Kimsong

**Bak Nim Healing Center** (Kampot Province)

Design team: Touch Senghy and Ra Monyratanak

### **Anlong Veng Peace Center** (Oddar Meanchey province)

Design team: Meas Makara and Chhoeun Vannet

### **Queen Mother Library, Mekong Reading Center** (Stung Treng province)

Design team: Tith Satchavong and Hou Lyza

During the award ceremony, Mr. Kang showed an engaging in which each team described their design concept. Below is a closer look at one of the winning designs, the Bak Nim Healing Center designed for Kampot province. (See the design blueprint and photos in Appendix III). Recently opened as a resource for community development, the Bak Nim Healing Center includes a generator for functioning electricity and air conditioning, along with a restroom facility detached a short distance away from the building. The design features expansive glass ‘walls’ that visually integrate the structure into the topography of its natural surroundings. An elegantly designed tile floor and sloping roof call to mind traditional Khmer design element, echoing Cambodia’s architectural heritage.

## **Conclusion**

DC-Cam’s evening devoted to commemorative architecture was held the day after a broader, international conference, co-sponsored by DC-Cam, devoted to the “Future of Cambodia Without Genocide” (May 20-22). During his keynote remarks, the Prime Minister of the Kingdom of Cambodia, Samdech Moha Borvor Thipadei Hun Manet, emphasized that atrocity education in Cambodia is most effective when it takes many forms, comments that seem ideally suited to DC-Cam’s focus on architectural design:

Genocide education does not have to be limited to history lesson. We can integrate it into all subjects, from Khmer morality and literature to leadership studies and other soft skills development. We can also develop creative ways to tell these difficult stories to people of different ages and generations, through arts, digital content or multimedia.”

DC-Cam’s design competition, coupled with the call to preserve Cambodia’s architectural heritage and the ZHA design for DC-Cam’s future home, the Queen Mother Library, combine to create a coherent, multi-dimensional blueprint for the future of commemorative architecture in Cambodia. Like the image of Garuda in its logo, DC-Cam has envisioned and largely realized a plan for commemorative architecture that looks to the past, lives in the present, and shapes the future. Mirroring this logic, the symbol/logo for the Queen Mother Library (below) is designed, like the building itself, to represent and “embrace the transformative journey from our ancient noble ancestors through our periods of adversity to the new generation, reflecting the Cambodian peoples’ capacity to build on the experiences and lessons of the past and to confront the future with courage and innovation. (See below the symbolism of the Queen Mother Library in Appendix III). For, as Youk Chhang reminds us, “Although two million were killed, five million survive to tell their story.”

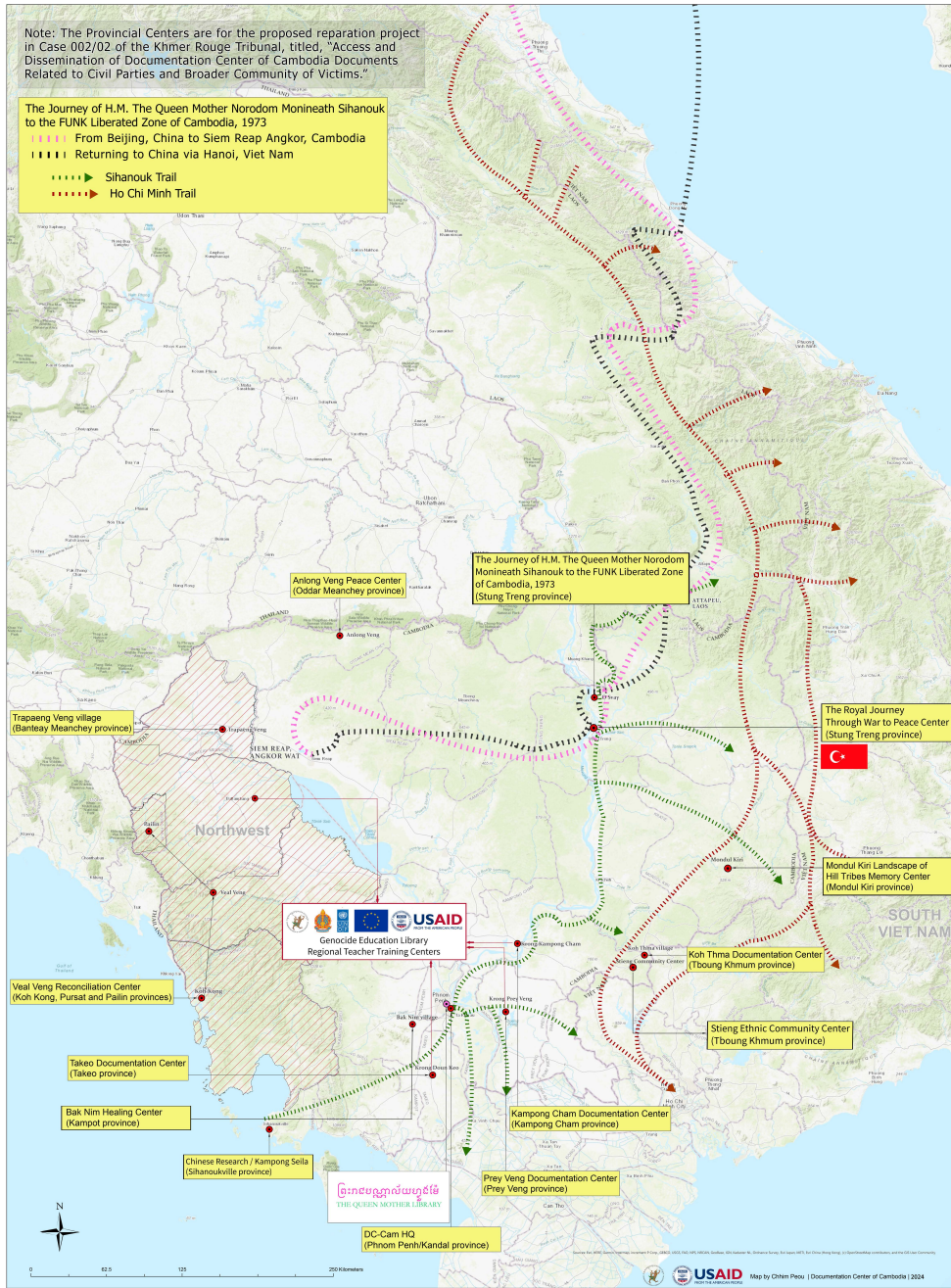


# Appendix I

## Documentation Center of Cambodia MAP FOR KHMER ROUGE RESEARCH AND AREA STUDIES 2023-2030

Note: The Provincial Centers are for the proposed reparation project in Case 002/02 of the Khmer Rouge Tribunal, titled, "Access and Dissemination of Documentation Center of Cambodia Documents Related to Civil Parties and Broader Community of Victims."

The Journey of H.M. The Queen Mother Norodom Monineath Sihanouk to the FUNK Liberated Zone of Cambodia, 1973  
 - - - - - From Beijing, China to Siem Reap Angkor, Cambodia  
 - - - - - Returning to China via Hanoi, Viet Nam  
 - - - - - Sihanouk Trail  
 - - - - - Ho Chi Minh Trail



# Appendix II

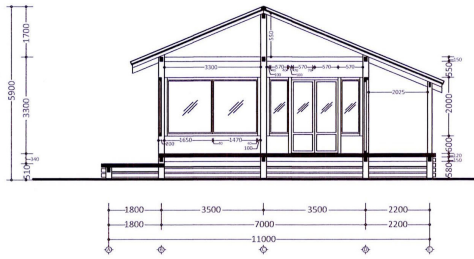
## Bak Nim Healing Center



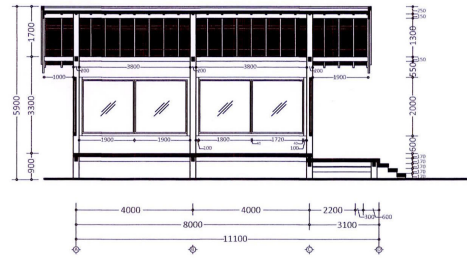
**ប្លង់លម្អិត**  
DETAIL

**គម្រោង៖ BAK NIM THE HEALING CENTER**

សមាជិកគ្រូមុខ វ៉ា មុនីរតនៈ និង ទូច សេនហ៊ុំ  
ដឹកនាំដោយ ឧ យុ និង អ្នកគ្រូ ម៉ាឡែន



ក្នុងត្រូវ"គត"  
មាត្រដ្ឋាន ១:១០០



ក្នុងត្រូវ"ខខ"  
មាត្រដ្ឋាន ១:១០០





# Appendix III

## Symbolism of the Queen Mother Library

- I. It will concurrently serve as a powerful symbol of our ancestral spirits throughout history, enduring the challenges of the French colonization period, civil war, and a genocidal regime. This effort is something that can and should be undertaken.
- II. It shall become a solemn representation of our national conscience, honoring our Khmer ancestors who safeguarded our country's sovereignty, civilization, culture, religion, traditions, and society.
- III. It will reflect a profound tribute to the selfless devotion of our heroes, heroines, warriors, ancestors, and guardians.
- IV. It will function as a mighty symbol of our commitment to protect human rights and pursue justice and the rule of law for our fellow citizens who unwittingly and tragically lost their lives during the horrifying genocidal regime that endured for three years, eight months, and twenty days.
- V. Its symbolism will in time manifest itself as firmly grounded in undeniable evidence, and successive generations of Khmer youth will assume the mantle of guardianship and preservation of that symbolic legacy through their remarkable capability, insights, intelligence, and love of country.
- VI. It also will become a prominent symbol of national unity under our constitution integrating the principles of righteous governance, democratic government, and patriotic armed forces, all working together to safeguard the peace, development and future of our nation and its people
- VII. It will embrace the transformative journey from our ancient noble ancestors through our periods of adversity to the new generation, reflecting the Cambodian peoples' capacity to build on the experiences and lessons of the past and to confront the future with courage and innovation. This evolution is conforming to our objective to foster social, economic, and political development in the context of globalization.
- VIII. We will re-emerge as a distinguished global pillar of unparalleled prestige, attained in earlier centuries by our glorious ancient Khmer ancestors and the powerful kingdoms they crafted, unmatched elsewhere in the world as a cherished legacy for future generations of Cambodians. The Queen Mother Library will become an esteemed repository of knowledge and wisdom, guided by principles of consciousness, for the benefit and appreciation of both present and future generations.
- IX. The Queen Mother Library complex should be a historically significant national treasure. It should not just symbolize Cambodia's break from 3 years, eight months, and twenty days of genocide, but also celebrates a proud history that stretches back to prince Jayavarman ii who established the great Khmer empire in the 9th century.