

## **The Memorial works of Bogdan Bogdanović: Their condition and situation as of 2012.**

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This document, intended as a resource for researchers, is derived from the thesis *The Partisans' Cemetery in Mostar, Bosnia & Herzegovina: Implications of the deterioration of a Monument and Site*, defended at the Raymond Lemaire International Centre for Conservation, Faculty of Engineering Sciences, KU Leuven, Belgium, in September 2013.

It discusses the architectural works of Bogdan Bogdanović (1922-2010) throughout the Former Yugoslavia, and gives an introduction to his opus by giving a brief description of each monument; its key architectural and landscape elements, history, and reason for construction. Alongside these details, the names given to the monuments (many lack an official name), both in various literature and colloquially are stated, and a summary of the protection laws currently covering the monument is given. The condition of the monument, and activities currently carried out at the site (both of a commemorative nature and otherwise) are also detailed.

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## Introduction

Bogdan Bogdanović (20 August 1922 – 18 June 2010) was a Serbian architect, urbanist and essayist. He is most renowned for his memorial architecture, over twenty examples of which were erected throughout Yugoslavia between 1952 and 1990, in five of the six Republics and both of the Autonomous Provinces of which the Socialist Federal Republic of Yugoslavia was comprised. Here, these monuments are detailed, chronologically, by the order in which they were opened to the public.

A number of lists of Bogdanović's work exist.<sup>123</sup> These all appear to be adapted from a list which appears in Aleksadr Trumić's 1988 PhD thesis, titled *Nacrtane riječi i napisani crteži; spisateljski i graditeljski opit Protomajstora Bogdana* (*Words in drawings and drawings in words: A literary and architectural experiment by Architect-designer Bogdan*), which is attributed to Ksenija Anastasijević, Bogdanović's wife, and is claimed to have been compiled in October 1984.<sup>4</sup>

A retrospective list of Bogdanović's works was also compiled and published (in German) in 2009 in a publication created to accompany an exhibition of Bogdanović's life and works at Architekturzentrums Wien; *Memoria und Utopie in Tito Jugoslawien* (*Memory and Utopia in Tito's Yugoslavia*) by Friedrich Achleitner, Ivan Ristić, Ursa Komac, Pablo Guillen, Heike Karge, Dragana Milovanović and Vladimir Vuković (2009).

Trumić's work describes Bogdanović's monuments on the basis of three main topics; syntheme, mythologeme and analogy. These three themes provide major foci for his work, which discusses Bogdanović's opus in terms of mythological allegories and relationship with the landscape.

Achleitner *et al.* discuss the history of the design and creation of Bogdanović's works, and, in certain cases, their present-day treatment. This, to date, can be considered the most complete discussion of Bogdanović's opus; the book also details two of his major non-memorial works (the Workers' Village for the Hydro-technical Institute in Belgrade, and the reconstruction of the Villa of Queen Natalija in Smederevo – soon to become the reception residence of the President of the Republic of Serbia<sup>5</sup>). This book further mentions the designs and proposals Bogdanović put forward for a number of other projects (57 in total) which were never realised, but were featured in the exhibition that the publication accompanied.

This document gives an introduction to each of the works of Bogdanović by giving a brief description of each monument; its key architectural and landscape elements, history,

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<sup>1</sup> <http://www.jusp-jasenovac.hr/Default.aspx?sid=7166>

<sup>2</sup> [http://kons.gov.ba/main.php?id\\_struct=6&lang=1&action=view&id=2778](http://kons.gov.ba/main.php?id_struct=6&lang=1&action=view&id=2778) [Footnote 2]

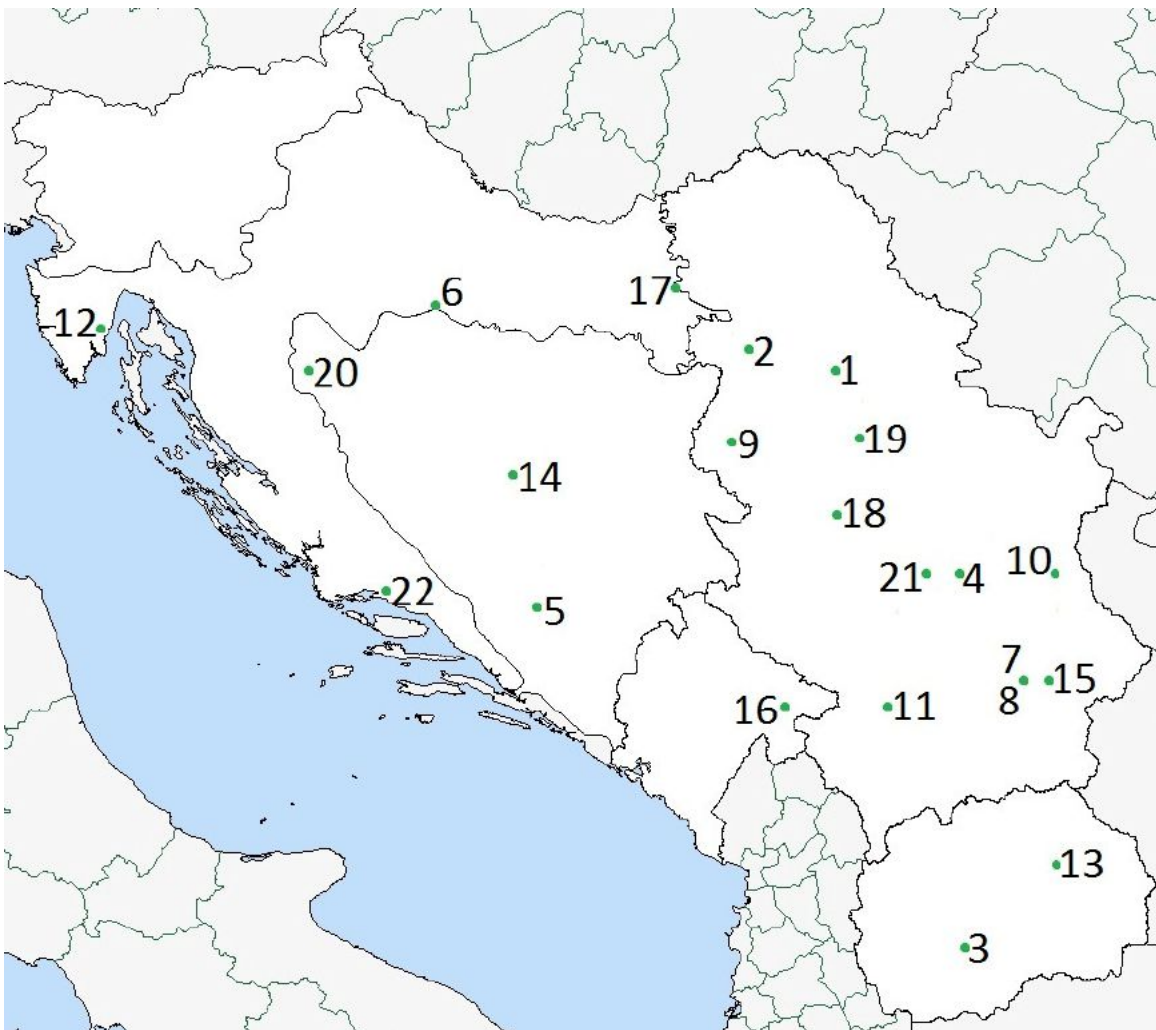
<sup>3</sup> [http://en.wikipedia.org/wiki/Bogdan\\_Bogdanovi%C4%87#Memorials](http://en.wikipedia.org/wiki/Bogdan_Bogdanovi%C4%87#Memorials)

<sup>4</sup> Trumić, 1988, pp.55-56

<sup>5</sup> <http://voiceofserbia.org/serbia/node/277>

and reason for construction. Alongside these details, the names given to the monuments (many lack an official name), both in various literature and colloquially are stated, and a summary of the protection laws currently covering the monument is given. The condition of the monument, and activities currently carried out at the site (both of a commemorative nature and otherwise) are also detailed.

It is worth noting that Bogdanović also submitted a number of studies for other monuments, both within the Former Yugoslavia and further afield. Examples include the Revolution Monument in Zenica, Bosnia and Herzegovina (1972), the Memorial to Fallen Soldiers in Ralja, Serbia (1980), the Freedom Monument in Algiers, Algeria (1981) and the Peace Monument on Vienna's Donauinsel, Austria (1994-96).



Map of the locations of Bogdanović's monuments throughout the Former Yugoslavia

## 1

**Name:** Monument to the Jewish victims of Fascism

**Location:** Belgrade, Serbia

**Year:** 1952

**Description:** This, the first monument designed by Bogdanović (allegedly at the personal behest of Josip Broz Tito) is located in the graveyard district (Novo Groblje) of Belgrade, at the rear of the city's Sephardic cemetery, which was established in 1888. Although the location within the cemetery (which is approximately 200 metres long) appears isolated and unfavourable, it has the advantage of allowing the impressive wings to be appreciated in their full scale, which would not have been possible were the monument located close to the high walls near the entrance (**Fig 1.1**).

The monument consists of two 10.5 metre tall wings, with a paved processional way between that ends with an iron sculpture of a Menorah. At the other end of the procession way is a small stone pedestal, which contains a stone flower pot and has been subjected to a number of modern alterations. It is indeterminable as to whether this was initially intended as a part of the memorial; although perfectly aligned with it and made of identical stone, it lies some 12 metres away, and has been subjected to alterations unsuitable for a monument of such importance.

The wings are made of granite-clad concrete, and bear a number of wrought iron traditional sacral decorative elements; when viewed from the graveyard entrance, a Star of David and the Hebrew abbreviation of a quote from Samuel I (25:29), and at the rear an image of hands performing the Priestly Blessing (*Nesiat Kapayim*) and a Levite pitcher.

The pathway leading up to and between the wings is lined by two walls approximately 1 metre in height, upon which are installed memorial plaques to families killed in the Holocaust. Each side is dedicated to one of Belgrade's two Jewish communities: Ashkenazi and Sephardic. The pathway itself is paved with old Jewish gravestones, and the walls incorporate fragments of construction material from buildings razed in the Dorćol district of Belgrade – traditionally one of the city's Jewish Quarters – during the Second World War. This was apparently decided upon due to financial constraints, and not chosen as a method for symbolic reasons (Achleitner et al., 2009, p.58).

**Protection status:** The monument is protected by Municipal law both as a work of art and an official City community object (Radovanović, 2012). As of April 2013, the entire complex of the Sephardic Cemetery is under the process of being registered as a monument protected at the State level. Included in this protection will be Bogdanović's monument (Lajbenšperger, 2013).

**Condition:** The monument bears no evidence of vandalism (although the graveyard itself has been subjected to a number of Antisemitic attacks since 1995), although natural decay has taken hold in a number of elements. Staining from the iron elements

fixed to the wings is evident throughout, although this is arguably a part of the monument's aesthetics. Many of the stones that make up the walls of the memorial pathway show signs of various pathologies, including staining (**Figs 1.5, 1.6**), blistering (**Fig 1.2**), flaking (**Fig 1.2**), bursting (**Figs 1.3, 1.4**), cracking (**Fig 1.3**) and delamination (**Figs 1.4, 1.7**). It is worth noting that, apart from the staining caused by the iron elements, these pathologies are almost exclusively evident upon reused materials.

Mr. Miroslav Grinvald, technical secretary of the Federation of Jewish Communities of Serbia, who is in charge of the Cemetery, stated that there are no plans for any renovations or conservation of the monument in place at the moment (Radovanović, 2012).

**Visitor activities:** The graveyard is open to the public daily, and, due to its location within a huge graveyard complex serving the city, is a relatively popular tourist attraction, although no statistics on visitor numbers are kept. However, the primary Holocaust memorial of Belgrade is nowadays considered to be a statue entitled 'Menorah in the Flames' by Nandor Glid, located on the bank of the Danube in the city centre.

The walls of the monument's memorial pathway appear to have plaques continually added to them, and one in particular (commemorating members of the Kalderon family) appears to have been added very recently. Furthermore, a plaque commemorating Bogdanović has been added to the foot of one of the wings since his death in 2010. His ashes are buried close to this.



Fig 1.1 Monument to the Jewish victims of Fascism



Fig 1.2 Blistering and flaking on the memorial pathway



Fig 1.3 Bursting, cracking and erosion on the memorial pathway



Fig 1.4 Delamination and bursting on the memorial pathway



Fig 1.5 Staining from metal elements on the monument



Fig 1.6 Staining from metal elements on the monument



Fig 1.7 Delamination on the memorial pathway

## 2

**Name:** Necropolis in Sremska Mitrovica (AKA: Monument-graveyard for the victims of fascist crimes)

**Location:** Sremska Mitrovica, Vojvodina, Serbia

**Year:** 1960

**Description:** The monument is situated on the site of mass executions from the Second World War. It is important to note that this is a memorial complex, of which only parts (most notably the landscaping and certain commemorative elements) were designed by Bogdanović. The complex, which covers approximately 12 hectares, consists of seven artificial hillocks (**Fig 2.1**) and bronze flames (**Fig 2.2, 2.3**), a bronze urn (**Fig 2.4, 2.5**), and a memorial museum and later additional features, added from the date of its official opening on 4<sup>th</sup> July 1960 until October 1981. The main elements of the site are arranged along an axis of approximately 600 metres, passing through the 'Alley of Heroes'.

Each of the seven mounds is dedicated to one particular group which was executed at the site, and topped with a bronze flame. The mounds are clustered around a central area, which contains three cuboidal stone features. This central area, as well as all access routes, is composed of a brick-lined surface in a slight depression compared to the surrounding topography (**Fig 2.6, 2.7**). The large bronze urn is situated to the right of the main path upon entrance, and dominates the entire complex.

In total, the site commemorates over 12,000 people (Trumić, 1988, p.60), including 308 Yugoslav Partisans, 20 Bulgarian soldiers and 18 soldiers of the Red Army, as well as 4 national heroes from the Srem district and notorious Serbian painter Sava Šumanović, who was executed at this site on 30<sup>th</sup> August 1942.

On a stone block in the central area is inscribed a text written by Dobrica Ćosić:

*„Овде су Немци и усташе од 1941. до 1944. године убили 7.950 људу и жена. Овде су измучене људе и жене по киши и снегу голе и босе бајонетима терали да сами себи ископају раку. Овде су рањене кречом пољивали и живе закопавали. Овде су мученици у смрти чекали спас. Овде су над ракама пред бајонетима и митраљезима певајући гинули људи. Били су патриоти Комунисти Борци. Били су људи. Били су и јесу слобода, братство народа и наше достојанство”*

*“At this place, Germans and Ustaše from 1941 to 1944 killed 7,950 men and women. Here were tortured men and women, and, naked in the rain and snow, were forced to dig their own graves and then bayoneted. Here, the wounded were covered in quicklime and buried alive. Here the martyrs awaited their salvation in death. Here lie the pits where, before bayonets and machine guns, people died singing. They were patriots,*

*Communist fighters. They were people. They were and they are freedom,  
the brotherhood of our people and our dignity”*

**Protection status:** The memorial complex has been enlisted in the ‘Cultural Monuments of Serbia’ database as a Monument of Great Value as item ZM 37 since 30<sup>th</sup> December 1997. The site has also been listed as a monument of local importance as item 118 in the database of *Zavod za zaštitu spomenika kulture Sremska Mitrovica* (Institute for Protection of Cultural Monuments of Sremska Mitrovica) since 12<sup>th</sup> December 1997. These registrations are based upon the previous Decision of the Institute, listed no. 39, dated to 28<sup>th</sup> April 1977, and published as Official Gazette article APV 28/91.

**Condition:** The site has been the subject of several additions and enhancements over time. Possibly the most dramatic of these were the 1979 renovations, which not only included the addition of two mounds at the entrance to the complex, but also placed a major horticultural emphasis on the site; nowadays it plays host to over 100 species of trees and shrubs (**Fig 2.8**). A number of the flame sculptures have been vandalised (**Fig 2.9, 2.10**). Graffiti has been a persistent problem at the site, with the bronze urn being particularly heavily affected (**Fig 2.11**). The site was further renovated in 2011, with works being completed in January 2012 (Lajbenšperger, 2013), and the site is now regularly maintained.

**Visitor activities:** The memorial complex used to be a key visitor attraction in the town, and featured on numerous postcards and other souvenirs (**Fig 2.12**). The memorial museum ceased to operate in the 1990s (Lajbenšperger, 2013), and the structure which hosted the museum and its collections has now been given to a local hunting association to be used as their headquarters. There are few (if any) organised visits to the site, and its primary function is as a park for local residents. There is usually a commemorative event held at the site some time in late August or early September (Lajbenšperger, 2013).



Fig 2.1 Hillock, topped with flame sculpture



Fig 2.2 Flame sculpture, 2006



Fig 2.3 Flame sculpture 2010



Fig 2.4 Bronze urn sculpture



Fig 2.5 Bronze urn sculpture



Fig 2.6 Brick-lined commemorative area, 2006



Fig 2.7 Brick-lined commemorative area, 2010



Fig 2.8 Horticultural gardens



Fig 2.9 Vandalised flame sculpture



Fig 2.10 Vandalised flame sculpture



Fig 2.11 Graffiti on the bronze urn



Fig 2.12 Postcard showing Sremska Mitrovica, with memorial in upper-left panel

### 3

**Name:** Burial Mound of the Undefeated

**Location:** Prilep, Macedonia

**Year:** 1961<sup>6</sup>

**Description:** This monument was designed at the behest of the Mayor of Prilep to coincide with the city's designation as a 'Partisan Town', due to its fierce resistance to the occupying forces in the Second World War (Komac & Guillén, 2011). Bogdanović rejected the three sites chosen by the town for the monument (one of which had already been earmarked for a project that was never realised), instead choosing a small plateau on the town's periphery.

The monument, which commemorates approximately 800 soldiers killed in battle (Trumić, 1988, p.62), consists of eight figures arranged haphazardly within carefully-landscaped parkland. Bogdanović himself described the monument as "an air monument" (Komac & Guillén, 2011).

The figures themselves are supposed to be feminine figures, and are styled on Ionic columns, commonly found in Classical architecture. These figures measure 2.9 metres in height, with the exception of one figure, which is considerably larger, at around 5 metres (**Fig 3.1**). Bogdanović added this figure as a compromise with the town's council. They wanted a monument more evocative of victory; he simply added this figure, and claimed it was representative of the Goddess of Victory (although it has been claimed that this is a 'male' figure (Achleitner et al., 2009, p.82), performing a dance with the female figures of a type typical to this region).

Each figure consists of three blocks of stone: two form the lower – geometric – part and one the upper – the artistic block. As with the majority of his monuments, Bogdanović hired local stonemasons to carve the figures and select the stone from local sources. The stone itself is a white marble called *Bianco Sivec* typical to this region of Macedonia. To the southeast of the group of figures opens a circular cavity, dug into a tumulus that contains the bones of fallen Partisans – a similar feature is utilised at the Partisans' Cemetery in Mostar to entomb the bones of unknown soldiers. The wall of this cavity is clad in marble, upon which the names of the deceased are engraved.

**Protection status:** The monument is protected at National level under the Cultural Heritage Protection Law. It is registered in the Central Register of Immovable Cultural Heritage as item no. 293. This database is currently unavailable for public consultation, but will be in coming years (Dimotrovski, 2012).

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<sup>6</sup> Note: Although Ksenija Anastasijević listed the monument as having been constructed in 1961, as does the Macedonian Institute for the Protection of Cultural Monuments, Komac & Guillén (2011) state that it was unveiled in 1962.

**Condition:** In the 1980s, a new road and petrol station were constructed beside the monument, drastically altering its setting (**Fig 3.4**). Bogdanović was called upon to personally consult on rehabilitating the site, and a pine copse was planted to hide the new constructions. The opposite side of this road is now a heavily-developed urban area (**Fig 3.4**).

In 2007-08, the complex and surrounding parkland underwent a phase of revitalization, with 4.3 million Macedonian Dinars (€70,000) donated by the Swiss Agency for Development and Cooperation (SDC), with the planting of trees and addition of approximately 1 kilometre of new pathways throughout the park, and the development of a botanical garden and miniature zoo, as well as the renovation of a pre-existing summer amphitheatre and sports centre<sup>7</sup> (**Fig 3.4**).

**Visitor activities:** Komac & Guillén (2011) state that the monument is a focal point for citizens' activities in Prilep. It is treated with respect, and they state it is "a living place and a good example of variety and compatibility of uses", with children, joggers and walkers all using it. It is considered a safe place to visit at night by the townsfolk, because of this regular circulation and good maintenance (**Figs 3.2, 3.3**).

Commemorative events, including the laying of wreaths are carried out at the site on 2<sup>nd</sup> August (Republic Day & St. Elijah's Day), 8<sup>th</sup> September (Macedonia's Independence Day), 11<sup>th</sup> October (Revolution Day), 23<sup>rd</sup> October (Day of the Macedonian Revolutionary Struggle), and 3<sup>rd</sup> November (Day of the Liberation of Prilep) annually. As well as these commemorative events, the park is used for many cultural events hosted by the city, such as its Motor Festival and events in its Summer of Culture.

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<sup>7</sup> <http://www.prilep.gov.mk/proekti/mk/revitalizacija-na-kompleksot-mogila-na-nepobedenite/>



Fig 3.1 Figures, with largest in the foreground



Fig 3.2 Main approach



Fig 3.3 Figures, as viewed from the tumulus



Fig 3.4 Plan of the site showing additional development (housing, children's park, sports complex)

## 4

**Name:** Slobodište

**Location:** Kruševac, Serbia

**Year:** 1961

**Description:** The memorial park occupies an area of approximately 10 hectares on a site previously known as Bagdala hill, after the adjacent hamlet. It contains graves and cenotaphs commemorating 1,642 Partisan soldiers and civilians taken as hostages and executed, including 324 executed at the site on 29<sup>th</sup> June 1943 alone. Here, Bogdanović designed a memorial complex along a 250-metre axis, surrounded by landscaped parkland (Achleitner et al., 2009, p.74). When approaching and entering from the north, one first enters a circular forecourt flanked by two grave mounds for executed men and fallen resistance fighters; one in a wooded clearing to the right, and the other on open ground to the left (**Fig 4.1, 4.2**).

The focus of the monument assemblage (referred to by Achleitner as a 'valley of memories'; '*das Tal des Andenkens*') lies within an 18-metre deep artificial depression, and consists of a series of twelve pairs of 'emerging wings' (**Fig 4.3, 4.4, 4.5**), reminiscent of Bogdanović's design for the Sephardic Cemetery in Belgrade, which is entered through a circular sandstone-clad portal, or 'Solar Gate', embedded in a grassed bank with the keystone removed (**Fig 4.6**). Six of the pairs of wings lie on the floor of the depression, while the other six – reduced in size to heighten the perception of depth – are placed on the slope. The stone wings are engraved with abstract patterns and designs, said to be evocative of symbols of life. Both the grave mound near the entrance and a nearby hilltop are crowned with sacrificial vessels made of bronze.

An owl-like figure – in a columnal style similar to that used later at Bela Crkva and Garavice – is placed in the courtyard of a memorial centre, set within a semicircular artificial mound (**Fig 4.7, 4.8**).

Two years after the monument's completion, a concrete ampitheatre was added at the eastern end of the complex. This was planted with greenery, the intention being that it would be covered and self-stabilise as a 'natural' ampitheatre by the mid-late 1970s. Until its installation, a makeshift stage had been placed here. This is the largest open-air stage in Serbia, and will remain so until the completion of rehabilitation works at Bubanj memorial complex, near Niš, in the coming years.

The name 'Slobodište' (meaning *Freedom*) is attributed to Dobrica Ćosić. He also contributed the inscriptions on the millstones in front of the two burial mounds:

*Под овим небом, човече, усправи се*

*Under this sky, man, raise yourself*

(Fig 4.9) and

*Хлеб и слобода исто су нама*

*Bread and freedom are the same to us*

The complex's ancillary facilities include the offices of the National Museum - Kruševac, which maintains the site.

**Protection status:** The memorial complex has been enlisted in the 'Cultural Monuments of Serbia' database as a Monument of Great Value, as item ZM 20, since 21<sup>st</sup> June 1992. The site was also listed as a monument of local importance as item 6 in the database of *Zavod za zaštitu spomenika kulture Kraljevo* (Institute for the Protection of Cultural Monuments, Kraljevo) on 12<sup>th</sup> June 1992, and by the same institute as a Place of Significance of great importance (IV/3). These registrations are based upon a previous Decision of SO Kruševac, listed as number 633-2, dated to 19<sup>th</sup> June 1991, and published as Official Gazette article SRS 28/83.

**Condition:** In recent photographs, the memorial centre appears to have fallen into disrepair. Furthermore, there is minor evidence of graffiti upon the pairs of wings in the crater, and also upon the 'solar gate'.

A serious incidence of vandalism occurred in August 2008, when the millstone bearing the *Bread and freedom are the same to us* inscription was destroyed. An online newspaper report<sup>8</sup> implied that the damage was premeditated, as the size of the stone would have necessitated the use of a sledgehammer. The millstone was broken into six large pieces. Other incidences of vandalism, including the breaking of lights and benches, have occurred in recent years<sup>9</sup>, in spite of the site being guarded overnight by private security contractors. There appears to have been some minor restoration work undertaken at the memorial centre between 2009 and 2010, including the replanting of flowerbeds and replacement of light fixtures (Fig 4.7, 4.8).

**Visitor activities:** The town's website lists the site as one of the 'places of interest' within the town for tourists<sup>10</sup>.

A commemorative event is held on 28<sup>th</sup> June, the day before the anniversary of the largest of the mass executions at the site. Held every year since the complex's opening,

<sup>8</sup> <http://www.politika.rs/rubrike/Hronika/Vandali-na-Slobodishtu.lt.html>

<sup>9</sup> <http://www.novosti.rs/vesti/naslovna/aktuelno.290.html:238752-Rostiljijada-kraj-stratista>

<sup>10</sup> [http://www.turizamkrusevac.com/index.php?option=com\\_content&view=article&id=1243&Itemid=588](http://www.turizamkrusevac.com/index.php?option=com_content&view=article&id=1243&Itemid=588)

the ceremony involves the lighting of a ceremonial flame and the recitation of a text by Dobrica Ćosić, as well as a procession through all elements of the memorial complex. On the evening of 30<sup>th</sup> April to 1<sup>st</sup> May, the Council of the Confederation of Independent Trade Unions organises a barbecue and family events at the site to celebrate Labour Day.



Fig 4.1 Guard of Honour in front of one of the burial mounds, 1970s



Fig 4.2 One of the two burial mounds



Fig 4.3 Valley with paired wings, 2010



Fig 4.4 One of the sets of paired wings



Fig 4.5 Family visit to Slobodište, c.1979



Fig 4.6 The 'solar gate'



Fig 4.7 Memorial centre, 2009



Fig 4.8 Memorial centre, 2010



Fig 4.9 Surviving millstone, with inscription *Under this sky, man, raise yourself*



Fig 4.10 Modern-day use of the memorial valley

**Name:** The Partisans' Cemetery

**Location:** Mostar, Bosnia and Herzegovina

**Year:** 1965

**Description:** This is arguably Bogdanović's largest and most extensive creation. Construction of the monument required huge amounts of landscaping, including the dynamiting of areas of Biskupova Glavica, the hill upon which it lies (Achleitner et al., 2009, p.66). The construction of the monument took several years, and huge amounts of material were used in its construction: over 12,000 carved limestone pieces (Achleitner et al., 2009, p.66), as well as rubble from the city's devastation during the Second World War – as at Belgrade – and traditional stone roof tiles recycled from houses, which were used as part of the wall façades in certain sections (**Fig 5.1, 5.2**). The monument was officially opened on 25<sup>th</sup> September 1965, in the presence of many of the country's top dignitaries, including President Josip Broz Tito.

The bodies of 810 named fighters are interred here; with the names, and places and dates of birth and death (where possible) given on their tombstones. The gravestones themselves are uniform, and are said to resemble a 'Bird of Peace'; a recurring leitmotif throughout Bogdanović's opus. The site can be considered notable for being one of the few monuments by Bogdanović to bear no inscription, besides these simple headstones (**Fig 5.3, 5.4**).

The bodies of several hundred unknown soldiers, recovered in the years following the Second World War, are interred in the mound within which the staircases leading up to the monument are set (**Fig 5.5**). The bodies were interred during construction, in either 1963 or 1964 (Mrs. R, 2013).

The monument has been described as an 'acro-necropolis', and as a microcosm of the town of Mostar. Bogdanović relied heavily on water elements in this monument (**Fig 5.6**), reflecting the town's location beside, and reliance on, the River Neretva.

The monument is accessed from a road not far from *Rondo*, one of the main convergences of roads within the city. Before the visitor is a paved pathway (**Fig 5.7, 5.8**), leading to a monumental entrance consisting of two stairways at the beginning of a ceremonial pathway, which flank an alcove containing a water feature: a series of rippled steps down which water originating at the top of the monument should flow (**Fig 5.9, 5.10**). After ascending one of the staircases, the visitor continues up the cobbled serpentine pathway (**Fig 5.11**) – also interspersed with features intended to hold running water – to the commemorative areas. These consist of five tiers of gravestones (**Fig 5.12**), plus the upper platform (which also bears gravestones) containing a fountain (**Fig 5.13**) and the focal architectural feature of the site; a 'cosmological sundial' (**Fig 5.14**). The lower platform is reserved as a commemorative area. At its western end, it bears an alcove with six pedestals (one for each Republic of SFR Yugoslavia), where flowers were laid at commemorative events (**Fig 5.15**).

Also within the complex is a large circular pond (**Fig 5.16**), situated within the ornamental gardens to the east of the monument. Bogdanović also envisioned a number of elements to be added to the Partisans' Cemetery which were never completed (**Fig 5.17**). One of these was an extensive landscaped garden to the east of the site, forming an area of parkland around the site's secondary entrance (**Fig 5.18**), with another being a small ornamental area stemming from the ceremonial pathway, approximately halfway up the hill leading to the ceremonial plateaux.

**Protection status:** The site has been declared as a National Monument of Bosnia and Herzegovina since 2006.

**Condition:** The monument suffered significant wartime damage (**Fig 5.19, 5.20**) and post-war neglect and vandalism. Although a major phase of restoration has been undertaken (2008-2010) (**Fig 5.21, 5.22, 5.23, 5.24, 5.25**), the monument has since remained neglected and further vandalism and graffiti have been a recurrent problem. The site is also covered in litter, although local initiatives by a number of organisations<sup>11</sup> have endeavoured to keep parts of the monument tidy (**Fig 5.26**).

The Agency responsible for funding and monitoring the site, *Agencija Stari Grad*, is unwilling to progress with the next phase of restoration activities until funds have been secured to allow public lighting to be fully installed, and guards to be employed to provide 24-hour surveillance. The surveillance facilities have already been constructed (**Fig 5.27**), but have also fallen victim to graffiti and other minor vandalism. Were restoration works to continue without the security of the site being guaranteed, then further vandalism would occur, and the funds would be wasted (Fajić, 2012). Currently, none of the water installations are functional, and drainage re-laid above the monument during the recent phases of restoration (**Fig 5.28, 5.29**) has already begun to fail, leading to water damage in parts of the site (**Fig 5.30**).

Since restoration was undertaken and the site reopened, graffiti and vandalism have persisted. New parts of the monument have been spray-painted (**Fig 5.31**), and grave markers have been overturned and broken (**Fig 5.32, 5.33**).

**Visitor activities:** Once a popular tourist attraction (**Fig 5.34**), the cemetery was described as 'the most beautiful of its kind in the country [Yugoslavia]' (Džumhur, 1982, p.160). Since the war, it has been abandoned and, despite the city's tourism boom since the inscription of Stari Most on UNESCO's World Heritage List in 2005, it is not well-promoted on touristic itineraries. A 185-page report<sup>12</sup> into Mostar's touristic potential prepared by the Ekonomski Institut Sarajevo in 2010 devotes just five lines to the monument. Circa 2008, greater efforts were made to incorporate the Partisan Cemetery in touristic itineraries of the town, possibly to coincide with the first phase of

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<sup>11</sup> Two events held under the framework of 'Let's Do It!', an initiative to inspire volunteers to clean their town, have been held at the Partisans' Cemetery, on 9<sup>th</sup> September 2012 and 18<sup>th</sup> May 2013. Furthermore, a local forestry graduate has begun a private initiative to remove overgrowth threatening the surviving trees and shrubbery.

<sup>12</sup> *Studija turističkih potencijala grada Mostara* (2010)

restoration. Signposts were erected directing people towards the monument. However, by 2011 almost all of these had been removed, possibly by vandals. Some signs had been replaced by early 2013 (**Fig 5.35**), coinciding with the major renovations of Rondo and Španski Trg (Spanish Square), which were completed in March 2012<sup>13</sup>. The monument still hosts commemorative activities four times per year: 14<sup>th</sup> February (Day of Liberation of the city of Mostar); 26<sup>th</sup> June (Anniversary of SFR Yugoslavia joining the United Nations); 27<sup>th</sup> July (Day of Uprising); and 25<sup>th</sup> November (Statehood Day). On 14<sup>th</sup> February 2013, approximately 300 people attended the commemoration event held at the Partisans' Cemetery (**Fig 5.36**). A number of veterans of the Second World War laid wreaths in the designated commemorative area, as did representatives of several social groups and organisations (**Fig 5.37**). The event was well-attended by local media and a number of politicians were present. Throughout the day, individuals laid flowers at the gravestones of family members (**Fig 5.38**).

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<sup>13</sup> <http://www.nezavisne.com/novosti/gradovi/Kralj-Huan-Karlos-otvorio-obnovljeni-Spanski-trg-u-Mostaru-VIDEO-134682.html>



Fig 5.1 The monument nearing completion, September 1965



Fig 5.2 The monument nearing completion, February 1965



Fig 5.3 The monument's grave terraces during its heyday



Fig 5.4 The monument's grave terraces in 2005



Fig 5.5 Aerial photograph with burial mound, twin staircases and alcove in foreground



Fig 5.6 Water feature in alcove



Fig 5.7 View from main entrance, 2005



Fig 5.8 View from main entrance, 2012



Fig 5.9 Alcove, 2005



Fig 5.10 Alcove, 2012



Fig 5.11 Pathway, 2005



Fig 5.12 Panorama of grave terraces, 2005



Fig 5.13 Fountain, 2005



Fig 5.14 'Cosmological sundial'



Fig 5.15 Commemoration area



Fig 5.16 Pond

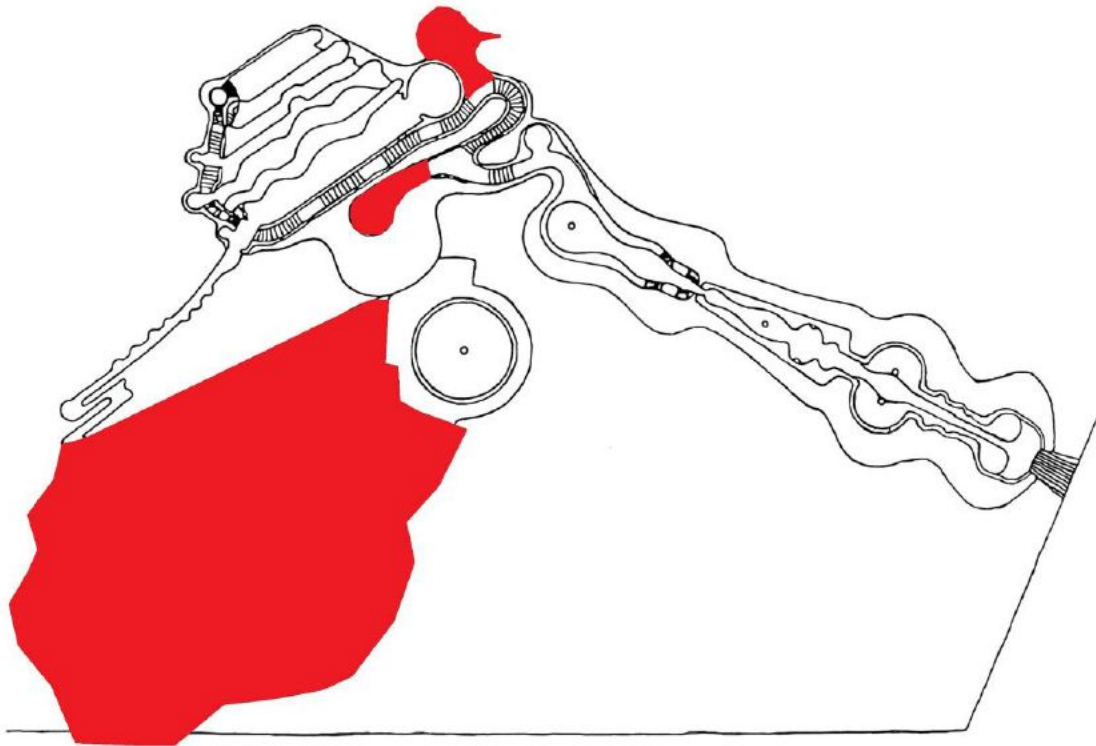


Fig 5.17 Plan of the site, with unrealized areas in red



Fig 5.18 Secondary entrance

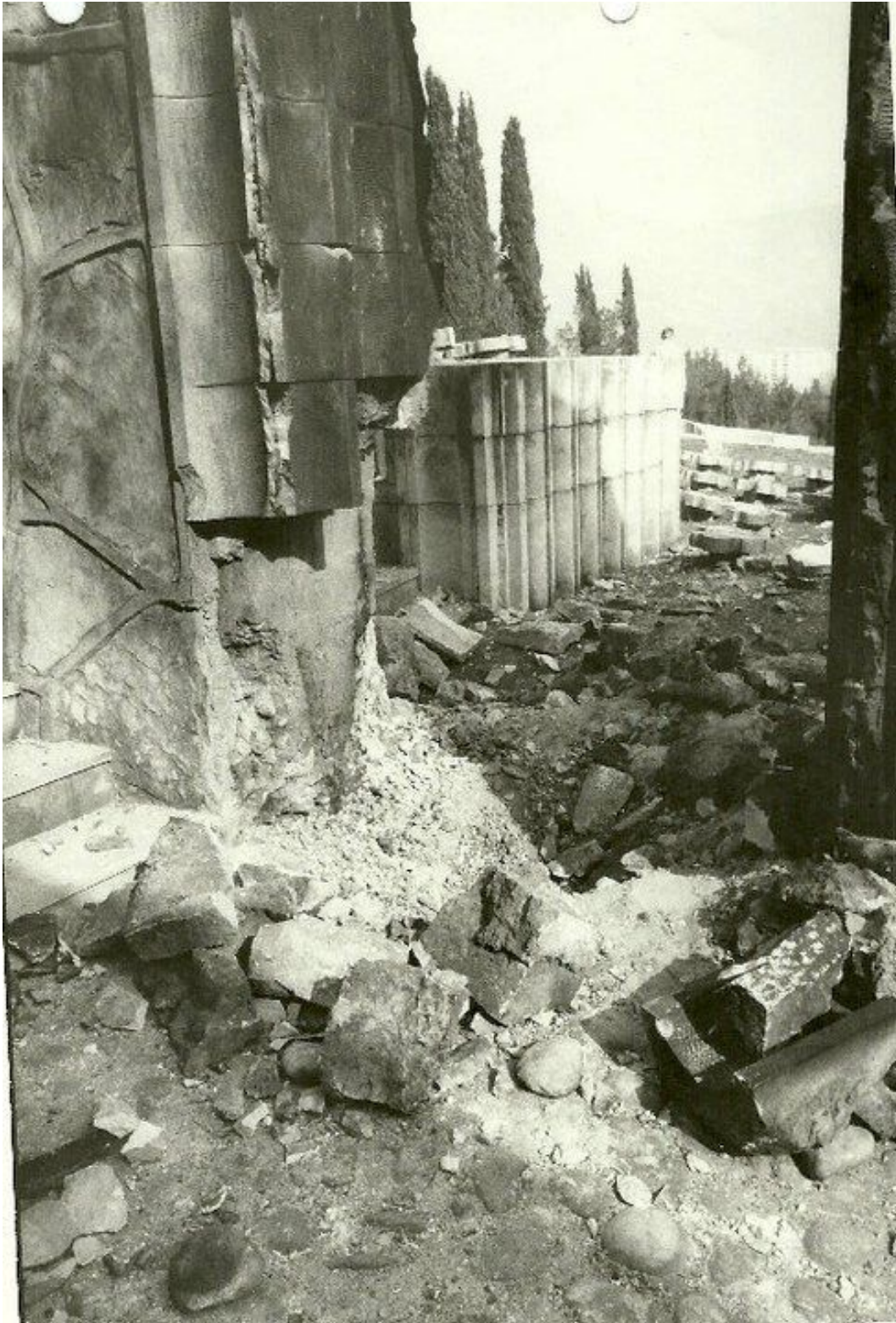
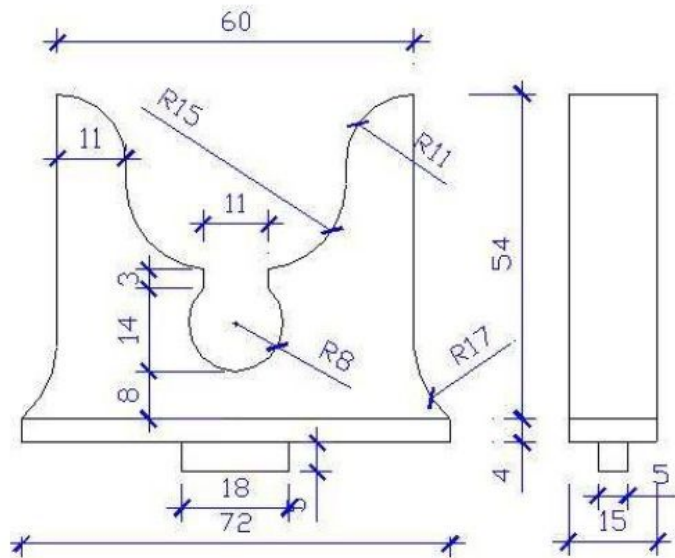


Fig 5.19 Wartime damage



Fig 5.20 Heavily damaged area, 2005

**13** ELEMENT IZNAD  
NOSAČA ZASTAVA  
M - 1:5



**8** POSTOLJE ZA VIJENCE  
M - 1:5

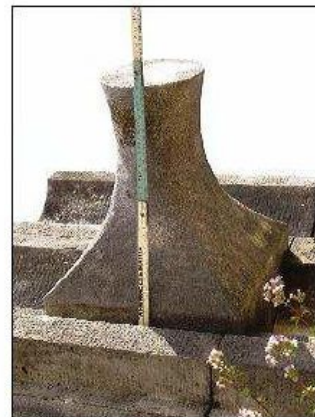
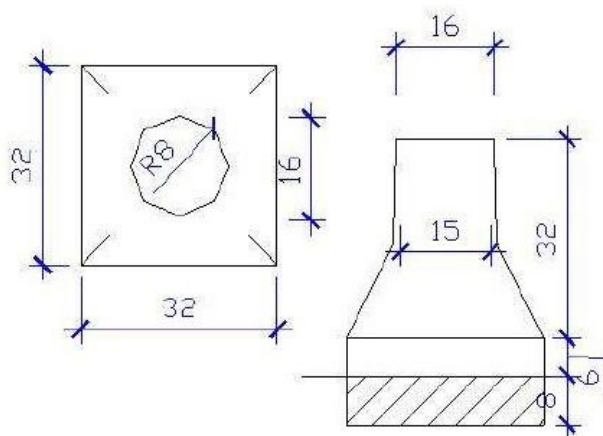


Fig 5.21 & 5.22 Plans for reconstruction of elements



Fig 5.23 Area of repair to cobblestones and wall



Fig 5.24 Repaired element



Fig 5.25 Repair to section of wall



Fig 5.26 'Let's Do It!' initiative, May 2013



Fig 5.27 Surveillance centre and souvenir shop



Fig 5.28 Replacement of drainage



Fig 5.29 Drainage works undertaken during the restoration process



Fig 5.30 Current problems due to drainage failure, 2013



Fig 5.31 Intentional vandalism of new masonry



Fig 5.32 Vandalised grave marker, 2013



Fig 5.33 Condition of the grave terraces, 2013



Fig 5.34 Montage of postcards depicting the Partisans' Cemetery



Fig 5.35 Newly-replaced signage in English for tourists and visitors



Fig 5.36 Arrival at commemorative event, February 2013



Fig 5.37 Laying of wreaths, February 2013



Fig 5.38 Flower laid by family member, February 2013

**Name:** Jasenovac Memorial Site

**Location:** Jasenovac, Croatia

**Year:** 1966

**Description:** This is possibly Bogdanović's most famous work, built on the site of the former Jasenovac concentration camp. The monument consists of a 24-metre high 'stone flower' (**Fig 6.1**), which acts as the centrepiece of a vast landscaped parkland, nestled in a meander of the river Sava (**Fig 6.2**). The 'Stone Flower' is – paradoxically – made of concrete, an unusual material for Bogdanović to work with.

After the Second World War, the concentration camp at Jasenovac was razed to the ground. Initial proceedings to establish a memorial complex at the site were undertaken in the late 1950s, with outlines of mass graves and elements of the camp being delineated with wire fences, and signposts and markers being added. In September 1960, the Central Committee of the Federation of War Veterans' Organisations of Yugoslavia invited architects Zdenko Kolacije and Bogdan Bogdanović to present proposals for the creation of a memorial complex at the site of the former Jasenovac concentration camp<sup>14</sup>. Bogdanović's design – based on a flower, which would symbolise life and eternal renewal – was selected. The memorial was unveiled on 4<sup>th</sup> July 1966 and acts as the focal point of the memorial complex. As well as creating the design for the Stone Flower, Bogdanović also oversaw the landscaping of the complex, in particular the camp cemetery in Limani (the Brickworks camp)<sup>15</sup> and the Roma cemetery in Uštica<sup>16</sup>. As well as Bogdanović's memorial, a number of additions were made in 1967 and 1969, and the site was fully completed as a memorial complex by 1971. In 1983, all areas formerly occupied by the concentration camp were incorporated into the singular entity of Jasenovac Memorial Site.

Since the disintegration of Yugoslavia from 1991, the memorial site has spanned the border between the Republic of Croatia and the Republic of Bosnia and Herzegovina, where an independently-functioning memorial site (Donja Gradina) was established in 1996<sup>17</sup>, and is under the protection of the government of the Republika Srpska, one of the two entities into which Bosnia and Herzegovina is divided. Prior to the breakup of SFR Yugoslavia, this site was registered as a protected area by SR Bosnia and Herzegovina in 1975, but a memorandum of agreement was entered into with Jasenovac Memorial Site in 1983, and the two were administered jointly thenceforth under the auspices of SR Croatia.

Construction of the Stone Flower itself was begun in 1966. This monument consists of a six-petalled 24-metre tall flower made from reinforced concrete. The weight of all six petals is supported entirely by the central column, or 'stem'.

<sup>14</sup> <http://www.jusp-jasenovac.hr/Default.aspx?sid=6715>

<sup>15</sup> <http://www.jusp-jasenovac.hr/Default.aspx?sid=6779>

<sup>16</sup> <http://www.jusp-jasenovac.hr/Default.aspx?sid=6756>

<sup>17</sup> <http://www.jusp-donjagradina.org/eng/>

At the foot of the flower are six niches, corresponding to the petals above. Each of these contains a pool of water. The crypt below the monument is paved with recycled railway sleepers lying on top of concrete slabs covering the foundations<sup>18</sup>. On the north side is a bronze plaque with a stanza from the poem *Jama (The Pit)* by Ivan Goran Kovačić (1942), a poem studied by all elementary school children in SFR Yugoslavia (**Fig 6.3**):

*Gdje je mala sreća, bljesak stakla,  
Lastavičje gnijezdo, iz vrtića dah;  
Gdje je kucaj zipke što se makla,  
I na traku sunca zlatni kućni prah?*

*That simple happiness, the window's glint;  
Swallow and young; or windborne garden sweet -  
Where? - The unhurried cradle's drowsy tilt?  
Or, by the threshold, sunshine at my feet?*<sup>19</sup>

The crypt is reinforced with concrete ribs which distribute the weight of the Stone Flower above throughout the structure.

An impression of 10cm wide wooden planks has been left upon all surfaces of the Stone Flower. Although this is most likely a result of the moulding process used in the construction of the monument, it has been argued<sup>20</sup> that this was an intentional part of the design process.

**Protection status:** The Jasenovac Memorial Site is enlisted on the 'Register of Cultural Goods of Croatia' (Z-3411).

**Condition:** Before the declaration of independence by the Republic of Croatia in 1991, Jasenovac Memorial Site was well-maintained as one of the focal memorial sites of the National Liberation War. Upon its occupation by JNA forces on 8<sup>th</sup> October 1991 the site became inaccessible to museum staff and its collections were removed. In May 1994, a report by an observation mission of the European Community revealed that the Memorial Museum was completely empty and that there was no information on the whereabouts of the Jasenovac Memorial Museum's collections, but that the memorial area and memorial itself had not been damaged (the museum's inventory was eventually returned from Banja Luka, Bosnia and Herzegovina, in 2001 after a series of complex negotiations, and the Memorial Site was fully rehabilitated by 2004<sup>21</sup>). However, assessment of the site undertaken during a series of visits by representatives of the Republic of Croatia Ministry of Culture's *State Administration for the Protection of Cultural and Natural Heritage* from May 17<sup>th</sup> 1995 onwards claimed that the museum

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<sup>18</sup> Institute for Concrete and Masonry Structures, Zagreb (2002)

<sup>19</sup> Translation by Alec Brown, found at <http://www.almissa.com/povijesnitrenutak/jama.htm>

<sup>20</sup> Institute for Concrete and Masonry Structures, Zagreb (2002) p.5

<sup>21</sup> <http://www.jusp-jasenovac.hr/Default.aspx?sid=6484>

building and structures throughout the Memorial Site had been devastated<sup>22</sup>. The damage was estimated at 690,570 German marks (c. €340,000). A plan for restoration was set out by Jasenovac Memorial Site in cooperation with the Republic of Croatia's Ministry of Culture for the rehabilitation of the site, including the restoration of Bogdanović's Stone Flower.

Initial investigations into the structural stability of the monument were undertaken in 1998 by the Institute for Concrete and Masonry Structures, a sub-department of the Croatian Institute for Construction. As well as war damage from shrapnel and bullet impacts, numerous pathologies were detected as a result of degradation over time. These included corrosion of the reinforcing steel bars (**Fig 6.4, 6.5, 6.6**), calcification of the concrete (**Fig 6.6**) and biological and frost damage (**Fig 6.7, 6.8**), particularly in the upper portion of the monument.

A large number of cracks were evident in the lower portion. These were not deemed to be a threat to the structure, as they were believed to have occurred early in the sculpture's lifespan, and were considered a natural result of the irregular distribution of the monument's weight throughout the structure, due to its complexity and also as a result of the fact that the concrete for the monument had to be poured in stages, leaving natural weak spots. The investigation distinguished between surface defects ( $\leq 0.35\text{mm}$  in width) and cracks ( $> 0.35\text{mm}$ ). One phase of the restoration consisted of the refilling of all cracks with an epoxide resin, and the coating of all surface defects with a bridging coating<sup>23</sup>. After this and a number of other phases, the report recommended the monument be covered in a protective concrete coating, to prevent further degradation of the structural concrete.

Works on stabilising the monument and remedying corrosion and calcification were completed by April 2002. It was recommended in the October 2002 report by the Institute for Concrete and Masonry Structures on these works that a secondary layer of concrete (of approximate dimensions 45x20cm) should be added between petals to give additional strength to the monument (**Fig 6.9**). This phase of work has never been realised.

**Visitor activities:** The Memorial Site is a popular visitor attraction, and incorporates a memorial centre, the interpretive narratives of which have been altered considerably over the years (Jovičić, 2006).

Initially, as one of Yugoslavia's most prominent legacies from the Second World War, the Memorial Site hosted a library and publishing house, lectures, conferences and a number of literary events, and the playing of documentary films. Souvenirs, including postcards, pendants, badges and guidebooks were produced, and Jasenovac Memorial Site was one of the most visited museums in the whole of Yugoslavia.

With the onset of the Croatian 'Homeland War', Jasenovac was closed to the public, but work was undertaken intermittently at the site until mid-1991, including the microfilming of the archives and library. The site was occupied by the Yugoslav National

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<sup>22</sup> <http://www.jusp-jasenovac.hr/Default.aspx?sid=6478>

<sup>23</sup> Institute for Concrete and Masonry Structures, Zagreb (2002) p.6

Army (JNA) on 8<sup>th</sup> October 1991, and the museum's collections were transferred to the self-proclaimed independent state of Republika Srpska on the territory of Bosnia and Herzegovina. Since the return of these collections and the creation of new exhibitions, the museum receives high visitor numbers. From 2008 to 2012, the visitor centre's visitor numbers fluctuated between just below 8,000 and 10,500<sup>24</sup>, although it must be noted that the visitor numbers to the open-air parts of Jasenovac Memorial Site would have been considerably higher, but are uncountable due to the fact that entrance to these areas is not monitored or regulated in any way (Kućan, 2013).

The site hosts its primary commemorative event on the Sunday closest to April 22<sup>nd</sup>, which is the anniversary of the final breakout of prisoners from the Concentration Camp. This memorial event is attended by approximately 2,000 to 2,500 people each year (Kućan, 2013).



Fig 6.1: The 'Stone Flower'

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<sup>24</sup>Exact figures: 2008 – 7,999 (6,376 Croatian, 1,623 foreign); 2009 – 8,974 (6,392 Croatian, 2,582 foreign); 2010 – 10,158 (6,960 Croatian, 3,198 foreign); 2011 – 10,234 (6,023 Croatian, 4,211 foreign); 2012 – 9,455 (5,401 Croatian, 4,054 foreign)



Fig 6.2: Jasenovac Memorial Site

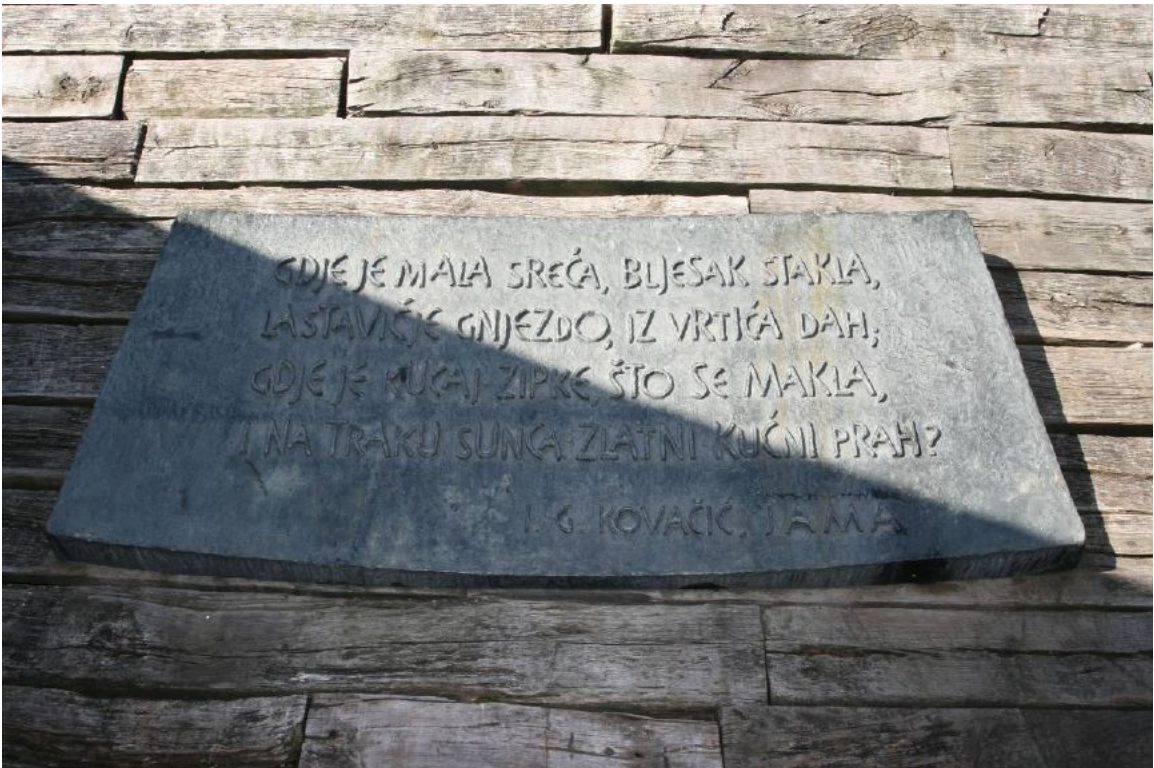


Fig 6.3: Bronze plaque with verse from *Jama*



Fig 6.4: Restoration of corroded steel, before and after



Fig 6.5: Staining from corrosion penetrating the monument



Fig 6.6: Steel corrosion and calcification

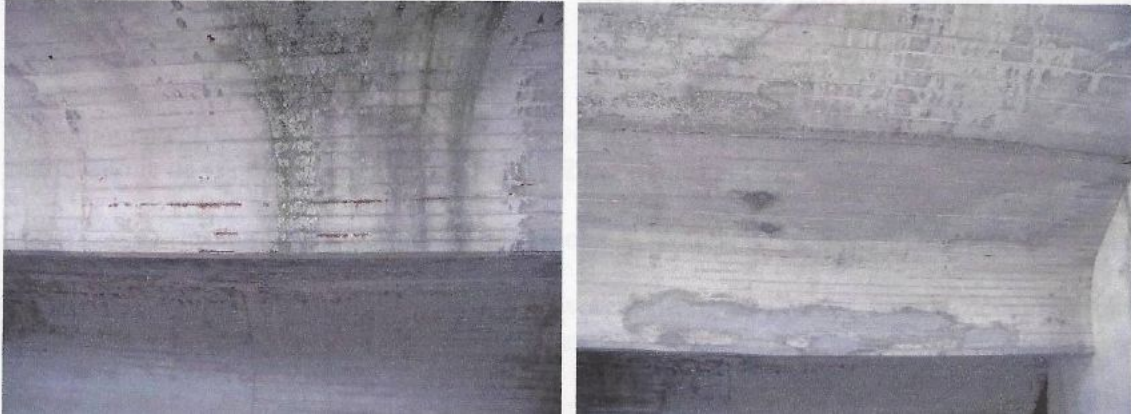


Fig 6.7: Treatment of biological staining



Fig 6.8: Treatment of biological growth and wartime damage

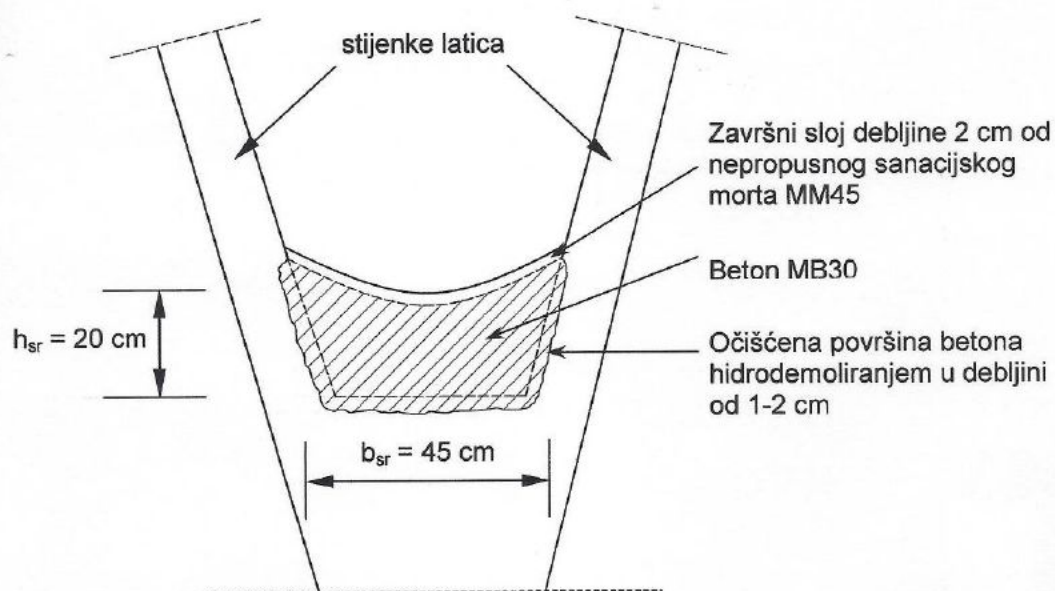


Fig 6.9: Schematic for addition of another supporting layer to the concrete petals

**Name:** Memorial of the Revolution (AKA: Monument-Park)

**Location:** Leskovac, Serbia

**Year:** 1971

**Description:** This monument contains three basic elements; a ceremonial procession way, a group of cenotaphs and a symbolic statue overlooking a sunken amphitheatre. It is in a picturesque setting, slightly elevated above the town, and at the foot of a wooded hill upon which one of the town's two main Orthodox churches is situated.

The 450-metre long flagstoned procession way is entered through a wooden construction, evocative of traditional architecture from the region (**Fig 7.1**). This portal is original to the site, and similar constructions are to be found at other memorial parks in the region (the most notable being Bubanj, in nearby Niš, one of the most well-known memorial parks in Serbia). The route was flanked by stone lantern holders at intervals of 8-12 metres, of which a number survive (**Fig 7.2**).

A group of 17 pillars commemorate the 17 most notable Partisan fighters from the region (14 National Heroes and three prominent revolutionaries). 17 further pillars commemorate prominent soldiers buried at the site, including some of those commemorated by the other pillar grouping (**Fig 7.3**). The pillars range from 1.2-2.2 metres in height (Stojković, Rakić & Trajković, 2007, pp.14-16). The monument itself acts as a cenotaph to over 1,000 soldiers and civilians from the vicinity (Trumić, 1988, p.70).

The statue - known locally as 'Goddess of Victory', but described by Bogdanović as a 'Forest Goddess' (Achleitner et al., 2009, p.86) – consists of two parts; a 12-metre tall stone clad hyperboloid, and a metal (possibly bronze) 'crown', which used to bear four pendulant ornamentations, described locally as 'earrings' (**Figs 7.4, 7.5**). In many ways the shape of this monument is evocative of Bogdanović's earlier work at Prilep, Macedonia. However, the contrasting use of materials and the completely different setting within the landscape evoke an entirely different atmosphere. The design principle of the work's centrepiece overlooking an amphitheatre is also reminiscent of Bogdanović's work at nearby Vlasotince; a project he overtook only a few years after the opening of this site. The Monument Park was opened on 4<sup>th</sup> July 1971 (**Fig 7.6**) by the high-ranking politician Petar Stambolić (Naša Rec, 1971).

In 2009, work was undertaken beside the pathway to create a lapidarium containing fragments of Jewish gravestones recovered from the vicinity (Tasić, 2012). Prior to the Second World War, the hillside had been the location of a small Jewish cemetery, which was destroyed by Nazi occupying forces. Approximately twenty fragments or complete headstones (some non-Jewish in character) have been placed on a stone platform with dimensions of approximately 12 by 10 metres. A raised semicircular wall approximately 40 centimetres in height runs across this platform, on which nine of the fragments are mounted and set in concrete. Although the stone flagging employed in the platform's construction emulates the style of that used in Bogdanović's path, the sharp, angular design of the platform and its wall are in sharp contrast with the organic layout of the

Monument Park, and detract from the experience of approaching the monumental ensemble (**Fig 7.7**).

**Protection status:** The monument is under Regional protection, the mid-level form of protection of monuments in Serbia, and has been registered as a *Znamenito mesto* (Place of Significance) since 1992 (*Službeni glasnik opštine Leskovac* 4, 28<sup>th</sup> February 1992).

**Condition:** The flagged processional pathway to the site is in good condition. However, many of the lantern holders that used to line the pathway are now damaged or overturned (**Fig 7.8**). This seems to be a result of poor maintenance and weathering issues in many instances, as opposed to overt vandalism. The Jewish Graveyard/lapidarium affects the approach to the site considerably, and has not been constructed in a style sympathetic to Bogdanović's work.

There is some minor damage to the flagstones of the amphitheatre (displacement), and more damage seems to have been caused by the regular lighting of fires and barbecues within this area, as evidenced by a number of dark patches (**Figs 7.9, 7.10**). The 'Goddess of Victory' is, overall, in good condition, with the exception of the loss of the 'earrings' which were stolen at some point in the 1980s (Tasić, 2012).

**Visitor activities:** The site is denoted on the touristic map of the town as 'Spomen Park', although its entrance is neither obvious nor signposted. A town official mentioned that the park is a popular place for the townsfolk to walk and relax, although poor maintenance in recent years has deterred families and older generations from visiting regularly (Tasić, 2012).



Fig 7.1 Entrance portal



Fig 7.2 Lantern fitting



Fig 7.3 Commemorative pillars



Fig 7.4 Focal statue, 2012

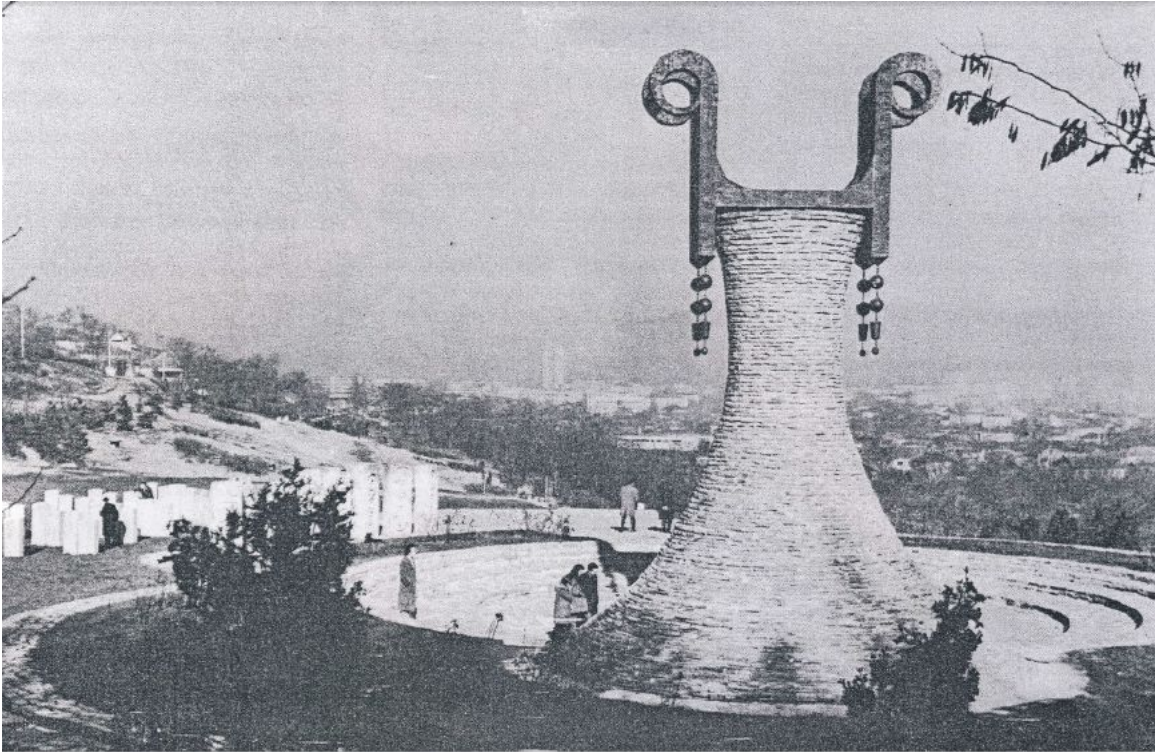


Fig 7.5 Focal statue with 'earrings'



Fig 7.6 Opening of the monument, 1971



Fig 7.7 Jewish cemetery lapidarium



Fig 7.8 Damaged lantern fitting



Fig 7.9 Ampitheatre, with damaged stones



Fig 7.10 Detail of ampitheatre, showing blackening from fires

**Name:** Arapova Dolina Monument

**Location:** Leskovac, Serbia

**Year:** 1971

**Description:** This monument, opened on 11<sup>th</sup> December 1973, was designed by Bogdanović simultaneous to his Memorial to the Revolution in the same town. The two sites are approximately 1.2 kilometres apart, and cannot be considered a single complex, despite both being located on Hisar, a large hill overlooking the town.

This monument commemorates several hundred victims (predominantly from the town's Roma community) shot at this location as reprisals for the killing of three German officers during the Second World War as a result of the instruction of Field Marshall Wilhelm Keitel dated to 16<sup>th</sup> September 1941 that in occupied Eastern Europe, 50 to 100 communists or civilians were to be executed in retaliation for each German soldier killed.<sup>25</sup> The town's officials, responsible for the selection of citizens for execution, told the Germans to round up people from the Arapova Dolina district of the town, an almost exclusively Roma neighbourhood. These people were rounded up and shot, a total of 310; 293 Roma, 6 Jews and 11 Serbs.<sup>26</sup>

The monument itself consists of 15 blocks, hewn from the local greenstone (zelenica), and stacked on top of one another, with six elongated blocks (being approximately 1 metre tall and 40cm wide) forming the base, five roughly cuboidal blocks forming the next layer, and four atop (**Fig 8.1**). A commemorative garden and processional pathway formed the original approach to the monument. However, the garden is now largely overgrown (although there is evidence that it is partially maintained by the local community through the type of plants present), and the pathway – which originally approached the monument straight-on – has been re-diverted to pass three private commemorative headstones (two of which have been vandalised) erected at the side of the site (**Fig 8.3**). The approach to the monument is also used to store recycled building materials (**Fig 8.2**) Two flagpoles accompany the monument. When commemorative activities are held at the site, they play host to the flags of the Republic of Serbia and the Romani People.

Two stones to the left of the monument bear inscriptions (**Fig 8.4, 8.5**). These state:

*овде су немачки фашисти стрељали 500 родољуба, међу којима 320  
Рома 11. децембра 1941. године*

*Here German fascists shot 500 patriots, including 320 Roma, on 11<sup>th</sup>  
December, 1941*

<sup>25</sup> <http://avalon.law.yale.edu/imt/judkeite.asp>

<sup>26</sup> <http://www.juznevesti.com/Drushtvo/Komemoracija-o-stradanju-Roma-u-II-svetskom-ratu.sr.html>

And

*Прелети нас птицо и блистај у пламену. Ти си уснула сан у нашем  
камену.*

*Bird, fly over and sparkle in the flames. You're dreaming a dream in our  
stone.*

**Protection status:** The site was placed under Municipal protection (the lowest level of protection afforded to monuments in Serbia) in 1994. Despite evidence of minor tending of the memorial garden, little appears to be done to maintain the grassland surrounding the monument.

**Condition:** Overall, the site is in good condition. The three private memorials or cenotaphs are unobtrusive to the overall interpretation of the site. With minor maintenance efforts, and the restoration of the original approach to the monument through the memorial garden, the monument could be easily rehabilitated.

**Visitor activities:** The site plays host to occasional memorial events, predominantly on either the anniversary of the mass execution (December 11<sup>th</sup>) or the Day of Remembrance for the Roma victims of the Second World War (December 16<sup>th</sup>). However, a local official has said that the event that this site commemorates is considered a 'great shame' of the town, and it is unlikely that the municipality would ever promote this memorial site to outsiders.



Fig 8.1 The monument at Arapova Dolina



Fig 8.2 Approach to the monument, showing building materials and original ceremonial pathway through the memorial garden



Fig 8.3 Three private headstones to the side of the monument



Fig 8.4 Commemorative plaque



Fig 8.5 Commemorative plaque

**Name:** Monument to the start of the Uprising (AKA: Group of Cenotaphs, Symbolism in Stone)

**Location:** Bela Crkva, Krupanj Municipality, Serbia

**Year:** 1971

**Description:** The village of Bela Crkva was considered, during the period of SFR Yugoslavia, to be the location of the start of the uprising against the German-led invasion of Yugoslavia on 7<sup>th</sup> July 1941. The memorial complex here was developed from 1951, with the unveiling of three busts (**Fig 9.2**) by the sculptor Stevan Bodnarov<sup>27</sup> (most renowned for the busts on the Tomb of the People's Heroes, at Kalemegdan fortress, Belgrade), and was enhanced on several occasions. The local tavern and post office were preserved in their 1941 state, and a museum was opened within the tavern (**Fig 9.3**).

In 1971, to celebrate the 30<sup>th</sup> anniversary of the uprising, Bogdanović was commissioned to design nine sculptures. His work here differs to other sites in that he attempted to emphasise 'male' forms (Achleitner et al., 2009, p.106), largely at the behest of the local government. The nine sculptures are granite columns, adorned with *šajkača*, traditional Serbian hats incorporated into military attire in the 19<sup>th</sup> century (**Fig 9.4**). These are positioned in an irregular formation between the tavern and original local school and courthouse. The lower portion of each column consists of five roughly-hewn blocks (**Fig 9.5**). The sides of the uppermost (*šajkača*) blocks are carved with images of houses, trees, animals and vessels (**Fig 9.7**), and in total each column measures between 2.5 and 3 metres in height. In front of the sculptural ensemble lies a small fountain (which no longer functions), also of granite. Adjacent to this lies a granite block with an inscription (**Fig 9.6**) by Ivan Lalić:

*Овде је Србија рекла  
Слобода*

*Here is where Serbia said  
Freedom*

The nine columns are intended to represent the six Republics and two Autonomous Provinces, plus the Federation which bound them together in the Socialist Federal Republic of Yugoslavia (Nikolić, 2013). However, a revisionist interpretation seemingly favoured by the government (who have begun to present the present-day Republic of Serbia as a successor to both the Socialist Partisan and Royalist Chetnik movements during the Second World War) presents the columns as representative of the Nine Brothers Jugović (*Devet braće Jugovića*), important soldier characters in traditional

<sup>27</sup> <http://spomenikikulture.mi.sanu.ac.rs/spomenik.php?id=601>

Serbian epic poetry<sup>28</sup>. It is believed that the monument's design 'got out of hand' for Bogdanović, due to the contrasting wishes of the local government, himself, and the Yugoslav government. The carvings on the sides of the *šajkača* are supposedly each pertinent to the mythology of a particular Federal Republic (Nikolić, 2013), but this is obscure, and would not explain why all nine are carved similarly (were one to represent the Federation).

**Protection status:** The monument, as part of an ensemble, is enlisted in the 'Cultural Monuments of Serbia' database as a Monument of Extraordinary Importance as item ZM 6 since 10<sup>th</sup> September 1982. This registration is based upon a Decision by the People's Republic of Serbia, listed no. 724/49, dated to 28<sup>th</sup> April 1949, and published as Official Gazette article SRS 14/79.

**Condition:** Extensive conservation works of the site were undertaken in 1966 (prior to the addition of Bogdanović's sculpture) and 1977, although these were primarily upon the buildings within the complex. The sculptures themselves are in good condition, and appear to remain free from any form of vandalism, possibly largely due to the isolated location and the historic significance of the monumental ensemble, although the abandoned school and former military hospital building that lies just a few metres from the complex is heavily graffitied. However, two of the sculptures appear to bear damage to their uppermost portions, perhaps as the result of a falling tree (**Fig 9.8, 9.9**). Furthermore, one sculpture is heavily stained (**Fig 9.10**), probably resulting from a birds' nest being built on the monument itself or on an overhanging tree branch directly above. A number of windows of the museum complex are broken (**Fig 9.11**), and its collection's conditions are deteriorating rapidly (**Fig 9.13, 9.14**).

**Visitor activities:** Until its cancellation in 2001<sup>29</sup> (and withdrawal of official recognition by thenational government), Bela Crkva was the epicentre of activities celebrating the Uprising Day of the Socialist Republic of Serbia. Commemorative events are still held at the site on this day, which are relatively well attended<sup>30</sup>, although numbers are declining every year (Nikolić, 2013). The museum within the memorial complex is still open to the public (although officially closed<sup>31</sup>) by prior appointment through the office of the Touristic Organization of Krupanj municipality from 08:00 to 15:00 on weekdays with a volunteer who holds the key to the site's buildings. Between January and May 2013 only two small groups visited the museum, and no large groups (July 7<sup>th</sup> aside) have visited since 2006, when 3 or 4 coach-loads came. There has been no electricity or heating inside the museum building (the former tavern) (**Fig 9.12**) since the government withdrew all funding from the complex in 2003, and water damage is beginning to affect the artefacts. Njebojša Nikolić, the current voluntary caretaker of the museum complex

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<sup>28</sup> [http://sr.wikipedia.org/wiki/Девет\\_Југовића](http://sr.wikipedia.org/wiki/Девет_Југовића)

<sup>29</sup> <http://www.e-novine.com/drustvo/67670-Sudsko-brisanje-antifaizma.html>

<sup>30</sup> <http://www.blic.rs/Vesti/Drustvo/332027/Po-sumama-i-gorama-U-Beloj-Crkvi-obelezena-godisnjica-antifasistickog-ustanka-u-Srbiji>

<sup>31</sup> <http://www.krupanj.org.rs/index.php?id=7>

and a local history teacher, believes that the artefacts and displays will be removed from the museum in the coming 3-4 years and put into storage, with the buildings being sold or reverted to their pre-Socialist era owners, who are believed to reside in Zagreb.



Fig 9.1 Bogdanović's monument at Bela Crkva



Fig 9.2 Bust erected at the site in 1951



Fig 9.3 Panorama of the memorial complex showing (l-r) post office, tavern/museum, monument & school



Fig 9.4 Detail of *šajkač*



Fig 9.5 Column



Fig 9.6 Sign in front of the monument



Fig 9.7 Example of carving on *šajkač*



Fig 9.8 Damage to upper portions of one of the columns



Fig 9.9 Cracks in the *šajkač* on top of one column



Fig 9.10 Heavy staining to the uppermost portion of a column



Fig 9.11 Exterior of the tavern/museum



Fig 9.12 Interior of the museum



Fig 9.13 Interior of the museum, with evidence of water damage



Fig 9.14 Museum display destroyed by water damage

## 10

**Name:** Memorial to the Victims of the Wars of Independence, 1804-1945 (AKA: Monument to the History of the Struggle for Liberation/Freedom; Monument to the Fallen in the Liberation Wars of 1804, 1912-18 & 1941-45)

**Location:** Knjaževac, Serbia

**Year:** 1971

**Description:** This memorial site commemorates over 6,000 soldiers from the Timočka Krajina (Timok Frontier) who fell in the various 'Liberation Wars', and was opened in November 1971. This site is located upon the bank of the river Timok, in the heart of the town (**Fig 10.2, 10.3, 10.4**), making it unique amongst Bogdanović's opus, as he preferred to locate his works on urban peripheries, and to blend them with the landscape.

The site has been dubbed the *Polis of Bees* by architects, due to the resemblance of several of the stele to beehives (**Fig 10.5, 10.6, 10.7**). The monument consists of several groups of such stele, carved from limestone and symbolically representing various aspects of traditional Serbian rural life; a granary, a well, a watermill, amongst others. Other stones resemble *krajputaši*, (**Fig 10.8**) a type of roadside cenotaph most commonly found throughout Western Serbia, and often erected in memory of soldiers from the 19<sup>th</sup> Century onwards. Motifs inspired by local and Hellenic folklore (Trumić, 1988, p.74) are carved into these monuments

Elements within the memorial composition are also dedicated to Red Army soldiers killed during the liberation of Knjaževac, and there is a replica of an older monument, originally dedicated to victims of the 1876-1878 war (**Fig 10.9**), which was destroyed by Bulgarian soldiers during the First World War (Milošević Micić, 2013).

The park is entered through a portal similar to that at Leskovac. However, this differs in that its vertical posts are clad in stone and carved with floral emblems (**Fig 10.10**). Lining the pathway are lantern holders bearing a strong resemblance to those at Leskovac.

Carved into a granite block near to the entrance is a verse by the Serbian poet Ivan Lalić:

*Србија  
Сунчева кућа, из пепела  
се свој а диже  
светлошћу сама себе зида  
Слободом сама себе светлу*

*Serbia  
The house of sun, rising from its own ashes,  
building itself from light,  
with Freedom itself.*

The park also contains a small amphitheatre. It is worth noting that for the construction of this monument, Bogdanović selected a group of stonemasons from Pirot, in Eastern Serbia, to carve the elements of the memorial. He continued to employ these masons to work on his monuments for the rest of his career.

**Protection status:** The monument-park has been protected as a Protected Spatial Cultural-Historical Unit – the third tier of protection status - since 1994 (*Zakon o kulturnim dobrima* Sl. Glasnik 71/94, član 22). It is under the protection of the Regional Institute for the Protection of Cultural Heritage in Niš. Although the monument-park is registered as a historical and cultural monument, its status is not yet fully declared in Serbia's new governmental system. However, it still benefits from the protection of the aforementioned law established in the previous regime (Milošević Micić, 2013).

**Condition:** The monument is currently in a relatively good condition, although graffiti appears to be a persistent problem at the site (**Fig 10.11, 10.12**). No particular conservation or restoration activities have ever been carried out upon it, with the exception of regular maintenance. Some minor urbanization projects have been implemented around the monument-park, including the construction of a new wooden bridge across the river at the location where a pre-existing bridge was removed prior to the construction of the memorial (**Fig 10.13**), and a 1950s fountain designed by the renowned sculptor Petar Palavičini, and also removed to facilitate the construction of the park, has been re-installed at its edge (Milošević Micić, 2013).

As well as these, a monument has been added to commemorate local victims of the Yugoslav wars of the 1990s, and the NATO bombing of Yugoslavia in 1999, in line with the original intent for the park to act as a memorial to local people who died in all wars from the past and future upon its inception (**Fig 10.14**).

**Visitor activities:** As the monument-park is located very close to the town centre, it is an obvious attraction for visitors, and is apparently included in the itinerary of guided tours within the town (Milošević Micić, 2013). However, there is no mention of the monument on the official websites of the town and municipality, local museums, nor the municipality's touristic organization. Neither is the monument mentioned in the 67-page EU-funded touristic brochure released by the town in English, German and Serbian as part of the EXCHANGE 3 Programme<sup>32</sup>, although a photograph of it features prominently on page 14. This is especially surprising, considering one of the town's primary hotels, Hotel Timok, is located at the edge of the park.

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<sup>32</sup> <http://www3.exchange.org.rs/en/page/1/About+Exchange+3+Programme>



Fig 10.1 Monument-park as viewed from the main entrance



Fig 10.2 Location of the monument-park, 1932



Fig 10.3 Location of the monument-park, 1950s



Fig 10.4 Monument-park, 1988



Fig 10.5 Stele, Knjaževac



Fig 10.6 Stele, Knjaževac



Fig 10.7 Stele, Knjaževac



Fig 10.8 Arrangement of *krajputaši* in the monument-park



Fig 10.9 Reconstructed memorial for 1876-78 war



Fig 10.10 Entrance portal, with lantern holders



Fig 10.11 Stele with graffiti and evidence of cleaned graffiti above



Fig 10.12 Stele with graffiti



Fig 10.13 Reconstructed wooden bridge



Fig 10.14 *Krajputaši*, with one commemorating locals killed in the Yugoslav Wars of the 1990s located on the left

## 11

**Name:** Shrine to the Revolution (AKA: Memorial Shrine of Serbian and Albanian Partisans in the war of 1941-45; Monument on Partisans' Hill; Monument to fallen Partisans; Monument to fallen Miners)

**Location:** Kosovska Mitrovica, Kosovo

**Year:** 1973

**Description:** The monument is erected on a hill overlooking the town (**Fig 11.1**). The process of constructing a monument was initiated in 1959, on the day of celebration of the 20<sup>th</sup> anniversary of a strike by miners from the Trepča/Trepça industrial complex. The monument commemorates local fighters of both Serbian and Albanian ethnicities who formed the Miners' Troop (*Rudarska ceta*) which fought in the locality against the occupying forces and collaborators (Damjanović, 2013).

The monument is a 19-metre tall gateway, or trilithon, consisting of three elements; two tapered columns and a trough-like structure acting as the lintel (**Fig 11.2**). As at Jasenovac, the monument is made of concrete. The sides of the 'trough' were originally coated in copper, with small decorative elements added to each of its four corners (**Fig 11.3**). The columns are said to represent the two peoples of Kosovo and the lintel their unity through antifascist struggle.

Around the monument a number of bronze memorial plaques were set, as well as two symbolic cenotaphs; one in front of, and one behind, the monument. The cenotaph in front of the monument consists of four white limestone tombstones inscribed with the names of fallen Albanian and Serbian Partisan fighters (**Fig 11.4**). The inscriptions are in Albanian and Serbian, and both employ the Latin alphabet. The cenotaph to the rear is identical, except for the fact that it is devoid of inscriptions (**Fig 11.5**). Both of these cenotaphs appear to predate Bogdanović's construction. Evidence survives of other parts of the monument ensemble which have been removed or destroyed (**Fig 11.6**) at some point in the past.

**Protection status:** The site is currently not protected by any legislation created by either the Republic of Serbia or the Republic of Kosovo. The administration of Northern Kosovo, an independently-functioning region within which the monument lies, primarily deals with the protection of Serbian Orthodox (ecclesiastical) heritage. This is administered by the Office for the Preservation of Cultural Heritage in Kosovo and Metohija<sup>33</sup>, which is headquartered in the town of Leposavić.

**Condition:** Although the monument is not currently maintained, there is little intentional damage to it, with the exception of graffiti of both Nationalist and personal natures (**Fig 11.7**).

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<sup>33</sup> <http://www.kim.gov.rs/sr/o-kancelariji/kulturna-bastina>

Much of the copper coating covering the trough part has been lost: due to its height, this has not been fully removed, and seems to have been stolen by opportunist thieves or possibly damaged by lightning strikes or other forces of nature. At least one of the four corner-pieces has also been lost. The lower portions of the two columns are covered in graffiti. The monument has not been repaired or conserved at any point since its opening (Damjanović, 2013).

The paths leading up to and surrounding the monument are relatively well maintained, as they are part of a network of recreational trails on the outskirts of the town (Pavličić, 2013).

**Visitor activities:** The site is a popular place for people to walk, due to its scenic location above the town (Pavličić, 2013), and it is regularly visited by locals from the Serb-majority part of the city.

No commemoration events are held at the monument (Damjanović, 2013). Due to the highly polarised politics of Kosovo, and particularly within Kosovska Mitrovica (a 'divided city'<sup>34</sup>) itself, the legacy of Socialist Yugoslavia tends to be shunned by both ethnic groups. The general feeling towards the monument is one of 'indifference', although at the same time, many people recognise that the monument is a symbol of the town, although those who admire it do so primarily for its aesthetic – as opposed to its ideological – values (Damjanović, 2013). Others see the monument as a symbol of personal happiness and a generally high quality of life in the period of the 1970s to mid-1980s (Damjanović, 2013).



Fig 11.1: Old photograph showing the monument overlooking the town

<sup>34</sup> <http://www.forcedmigration.org/podcasts-videos-photos/video/mitrovica>



Fig 11.2: The monument, 2010



Fig 11.3: Lintel, showing remaining copper detail (left)



Fig 11.4: Engraved cenotaph



Fig 11.5: Blank cenotaph



Fig 11.6: Remains of removed element



Fig 11.7: Graffiti on the monument

**Name:** Adonis's Altar (AKA: Adonis)

**Location:** Labin, Croatia

**Year:** 1974

**Description:** This work is not a memorial but instead a sculpture, created in 1973-74 as part of the Mediterranean Sculpture Symposium in Labin. Cut from Istrian limestone sourced from the Vinkuran quarry near Pula, the monument consists of geometric shapes, primarily frusta and cuboids, incised with abstract floral patterns, and is set on a stone pedestal reminiscent of the region's vernacular architectural style (**Fig 12.1**). The carved patterns were designed to be representative of the four seasons, and sketches of similar designs had been made by Bogdanović during 1973<sup>35</sup>. The sculpture can be divided into three vertical portions, representative of the three stages in Adonis's year; a third spent with Aphrodite, a third with Persephone, and a third in which he is free to choose (but determines to spend with Aphrodite).

The monument is located next to the main entrance of Dubrova Sculpture Park (**Fig 12.2**). The park itself is set within 40 hectares of open landscape upon the Istrian karsts, approximately four kilometres from the coast (Gortan, 2012). Rocks protrude through the thin soils, and vie with grasses and shrubs, and the border of the park is dotted with deciduous trees.

Trumić (1988, p.78) attributes the inspiration for the monument to Shelley's eulogistic poem *Adonaïs: An Elegy on the Death of John Keats, Author of Endymion, Hyperion, etc.* (1821), particularly the lines "He lives, he wakes- 'tis death is dead, not he. / Mourn not for Adonaïs. ..." (361-362). However, components ('Atlas figures') similar in style to this piece are evident in sketches for Bogdanović's works at Bela Crkva<sup>36</sup> and Vlasotince<sup>37</sup> – the latter of which he worked on simultaneous to this project – and it is probable that Bogdanović was attempting to incorporate allusions to the rebirth mythology within his works at this period.

This work should not be interpreted as a memorial *per se*, but instead as a work in which Bogdanović was able to realize attributes and forms with which he had been experimenting in his designs, but found unsuitable to incorporate within their schemas. The monument's form was eventually replicated in a memorial form at Klis, on the Dalmatian coast, in *Guardian of Freedom*- Bogdanović's final monument.

**Protection status:** The Dubrova Sculpture Park and its contents are enlisted on the 'Register of Cultural Goods of Croatia' as part of inscription Z-607.

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<sup>35</sup> Achleitner et al., 2009, p.122

<sup>36</sup> Achleitner et al., 2009, p.108

<sup>37</sup> Achleitner et al., 2009, p.122

**Condition:** The monument is situated within Dubrova Sculpture Park, Labin. It has been assessed by the Park's conservator, who has determined that the sculptures exhibited within the park should be allowed to age naturally (Gortan, 2012).

**Visitor activities:** The Park is open to the public, and receives approximately 60 people per day, a large proportion of which are local visitors that visit the park on a regular basis. In the summer, due to the town's hosting of the Mediterranean Sculpture Symposium (held annually since 1969), this number increases significantly, and busloads of tourists visit on a daily basis. The planned Open Air Museum of Contemporary Sculpture – to be sited within the Park – will host a visitor and interpretation centre. This will be built in the coming years, and will not only maintain more accurate visitor statistics, but will provide informative literature on all 79 sculptures within the park.



Fig 12.1 Adonis' Altar, Labin



Fig 12.2 Map showing location of sculpture (red) within Dubrova Sculpture Park

### 13

**Name:** Partisans' Necropolis (AKA: Soldiers' Cemetery; Monument of Freedom; the Monument on Isarot)

**Location:** Štip, Macedonia

**Year:** 1974

**Description:** This necropolis was constructed on a hillside below the ruins of the medieval Isar Fortress<sup>38</sup>, and commemorates over 100 soldiers (Trumić, 1988, p.80). Due largely to the limitations imposed by the terrain, the monument consists of two granite-paved plateaus. The lower of these contains a ceremonial gateway made of a white stone (**Fig 13.1**), with three monoliths carved with a scalloped pattern. The two larger stones form the portal, with one smaller one to the right. On the left hand side the topography of the hill, with a small bush planted, act as a natural equivalent to this smaller block. Directly after entering through the gate, a steep stairway, approximately 20 metres long, ascends the hillside and joins the two plateaus, with the upper plateau being nine metres higher than the lower. This stairway is lined with ornamental cenotaphs commemorating individual resistance fighters (**Fig 13.2**). These stones are topped with rounded shapes, similar to the Ionic uppers of the 'dancers' at Prilep. Another stairway, which predates the monument, also leads up the hill through a small wooded area nearby, directly to the fortress.

At the top of the stairway lies the second plateau. Here, twelve 2.2 metre high monoliths, their design reminiscent of those at Knjaževac, are positioned against the bank of the hill, overlooking the town (**Fig 13.3**). These are topped with wing-like 'Cretan horns' (Achleitner et al., 2009, p.94), a pattern seen on the features at Kruševac, and indented with circular recesses, described by Achleitner *et al.* as solar emblems, reflecting the jewellery-making tradition in the region, but by Trumić as stylized poppy heads. Each of these monoliths is made of a white stone, and situated on a trapezoidal granite pedestal (**Fig 13.4**).

**Protection status:** The site is not protected by Macedonia's Cultural Heritage Protection Law, and is under the curatorship of Štip's municipal administration.

**Condition:** There is evidence of graffiti on the lower entrance portal, and the lower two cenotaphs lining the stairway are broken (**Fig 13.5**). Some of the monoliths on the upper plateau also bear evidence of graffiti. It appears that attempts have been made in the past to remove much of the graffiti from the stones. The gardens, plateaus and pathways appear well-maintained. The lower plateau also now serves as a car park. Judging from the damage to the two cenotaphs (horizontal breaks at the height at which they are attached to the steps), this could easily have been caused by cars reversing while parking or turning in this area.

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<sup>38</sup> <http://travel2macedonia.com.mk/tourist-attraction/isar-fortress-stip>

**Visitor activities:** The monument is often passed through by people visiting Isar fortress. Small events are held on national holidays on 11<sup>th</sup> October (Revolution Day), 23<sup>rd</sup> October (Day of the Macedonian Revolutionary Struggle), and Štip's Liberation Day, on 8<sup>th</sup> November.



Fig 13.1 Entrance portal, with stairway and stele to right



Fig 13.2 Stairway with grave stele



Fig 13.3 Upper plateau with monoliths



Fig 13.4 Monoliths, showing decoration and pedestals



Fig 13.5 Graffiti on portal and damaged lower stele

## 14

**Name:** Necropolis for the victims of Fascism

**Location:** Novi Travnik, Bosnia and Herzegovina

**Year:** 1975

**Description:** This monument, consisting of twelve megalithic compositions chiselled from Bihacite stone within a complex of paths and steps, sits atop the hill of Čamića Brdo in the municipality of Novi Travnik, just off the main road between Vitez and Travnik. The monument acts as a cenotaph to around 700 victims executed at this site during the Second World War (Komac & Guillén, 2011). The site occupied a 2 square kilometer patch of land. Nowadays, the area of the monument consists of a small patch of land, perhaps less than 200 square metres, and a small flight of steps approximately 40 metres long. These steps are no longer maintained, and besides them a pathway for tractors has been developed, utilizing a bridge and small flagstoned area at the foot of the hill which would have once been a part of the memorial complex (**Fig 14.1**).

The twelve megaliths have been described variously as 'stone dragon sentinels' (Trumić, 1988, p.82), 'paired snakes' (Achleitner et al., 2009, p.110), 'heads of soldiers' (Commission to Preserve National Monuments, 2012), and "large stones engraved with strange primitive symbols that recall those of the Bogomils" (Komac & Guillén, 2011). They are placed on stone plinths, and set in two irregular arcs, in pairs, with the distance between each pair measuring approximately 2-3 metres. The approximate dimensions of each megalith are 2-4m in height, 1.4m wide and 0.75m deep. The plinths upon which they stand are 80cm high, 140cm wide and 140cm deep (Commission to Preserve National Monuments, 2012; Achleitner et al., 2009, p.110).

At the foot of the stairway leading up to the site is a stone bearing the following inscription:

*На смруцама између  
Буковице и Виленице  
\*\*\*\*\* злочинци  
године 1941  
звјерски су  
побили око 700  
недужних и беспомоћних  
грађана с подручја  
средње Босне*

*Amongst the spruces between  
Bukovice and Vilenice  
\*\*\*\*\* criminals  
In the year 1941  
Horrifically*

*Killed around 700  
Innocent and defenceless  
Citizens from the region  
Of Central Bosnia*

One word has been intentionally erased from the sign (**Fig 14.2**). This word almost definitely referred to Ustaše forces, although whether it was removed as an act of war-time vandalism or post-war revisionism (or reconciliation) is unknown.

A major feature of the sculptures at this site is their penetrating eyes. Komac & Guillén (2011) attribute their mournful appearance to influences within Bogdanović's personal life: it is while creating this monument that his mother died, which had a deep effect upon him. It can certainly be argued that the eerie quality imbued in this monument is somewhat unique within Bogdanović's opus.

**Protection status:** The Necropolis for the Victims of Fascism has been declared a National Monument of Bosnia and Herzegovina since 2012 (Cultural Landscape category).

**Condition:** The area around Novi Travnik saw some of the heaviest fighting of the war. As well as the presence of landmines in the vicinity, leading to a general neglect of the area, parts of the originally-designated commemorative area have been turned over for agricultural use, and a clearance cairn has been created at the summit of the site's stairway (**Fig 14.4**). Although the form of the monument has survived and its pathways can be easily rehabilitated, one megalith is badly damaged, being overturned and broken (Commission to Preserve National Monuments, 2011). Upon a site visit (April 2013) it could be seen that, beside the overturned and broken megalith, a further sculpture appears to be almost completely absent. Several metres away, an unusually-shaped large stone (**Fig 14.5**) proved to be a part of this missing megalith; one can assume it was dynamited during the war. To the best of the Commission to Preserve National Monuments's knowledge (2012) *"Nothing is known of any investigative or conservation-restoration works on the memorial since it was first erected"*.

Komac & Guillén present their own (and, by implication, Bogdanović's) views on the conservation of this monument:

*"Bogdanović liked it even better like that: a ruin is the sweetest death for architecture. ... Now they [the sculptures] lie wounded or dead, half smothered by the vegetation that in a few years' time may engulf them altogether. The bushes could be prevented from growing further but the figures should not be repaired."*

(2011)

The monument is considerably more bullet-scarred along its eastern façade, indicative of the positions of front lines during the recent war (**Figs 14.7, 14.8**), and minor evidence of graffiti is visible on a number of the sculptures (**Fig 14.9**).

**Visitor activities:** Čamića Brdo is still heavily mined in parts from the recent war, and it is not advisable for tourists to attempt to visit the site without a local guide. In their Decision (2012) to designate the Necropolis of the Victims of Fascism as a National Monument of Bosnia and Herzegovina, the Commission to Preserve National Monuments stipulate that they will *“determine the technical requirements and secure the funds for preparing and setting up signboards with basic details of the monument and the Decision to proclaim the property a National Monument”*, although no timeframe for the implementation of these measures is mentioned in the document. A ceremonial wreath laying is undertaken at the monument by a token delegation of 3-5 people from SABNOR every 9<sup>th</sup> May, although it has been several years since a fuller commemorative event has been held at the site (Kalbic, 2013).



Fig 14.1 Original entrance and stairway, with farmers' track alongside



Fig 14.2 Commemoration sign



Fig 14.3 Monument viewed from West



Fig 14.4 Clearance cairn at the top of the stairway



Fig 14.5 Large piece of stone from missing sculpture, which would have stood beside the sculpture in the background



Fig 14.6 Overturned and broken sculpture



Fig 14.7 Wartime damage to one of the sculptures

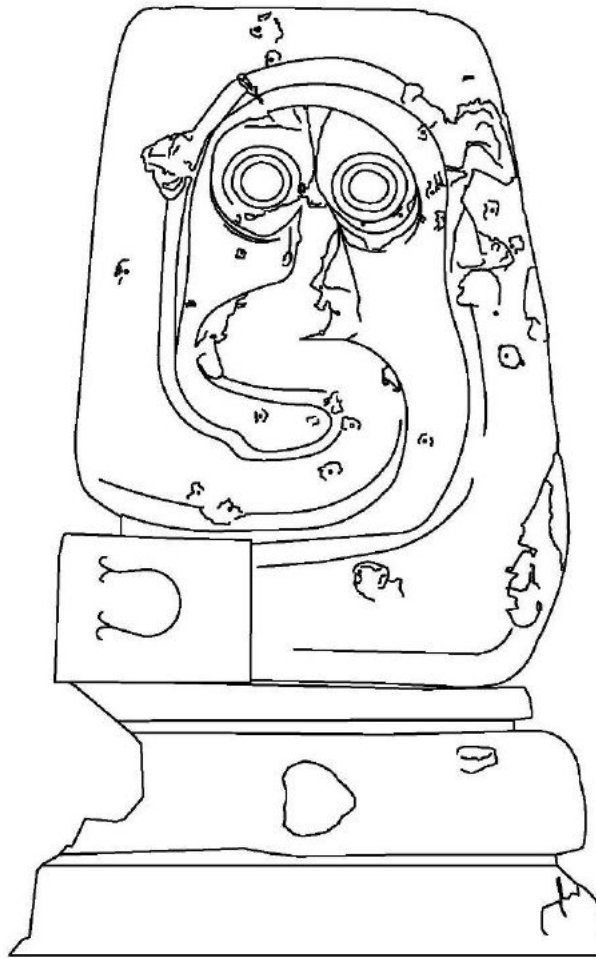


Fig 14.8 Details of damage from bullet & shell impacts



Fig 14.9 Detail of bullet impacts and graffiti

**Name:** Monument to the Fallen 1941-45 (AKA: Monument to the Start of the Revolutionary Struggle; Monument to the Fallen Soldiers of the Revolution)

**Location:** Vlasotince, Serbia

**Year:** 1975

**Description:** The monument, which lies on the outskirts of the town, was opened at the start of the 31<sup>st</sup> anniversary celebrations of the liberation of Vlasotince on 8<sup>th</sup> October 1975. It is part of a larger memorial complex dedicated to fallen soldiers from a number of wars (Golubović, 2013).

Positioned on a hill above the River Vlasina, the entire site covers less than 1 hectare (Achleitner et al., 2009, p.118). The site was chosen by Bogdanović to be both central and unseen (**Fig 15.2**); not as a prominent landmark (Valčić, 2013). As at nearby Leskovac, Bogdanović chose to include an ampitheatre within the memorial complex, which consists of three rows of 'seats' made of roughly worked granite blocks, derived from an outcrop lying approximately 25 kilometres to the south. The ampitheatre is surrounded by large granite boulders, with abstract floral designs carved into them (**Figs 15.1, 15.5**). The work was undertaken by stonemasons from Temska, a small village in Pirot municipality in southeastern Serbia (Valčić, 2013). At the edge of the ampitheatre - again as at Leskovac - is the focal feature of the site. This is a twelve-metre tall structure called the '*Guardian of the Revolution*', claimed to be a reduced form of a telamon or atlantid (Achleitner et al., 2009, p.118). The structure is clad in stone, in regular rows on the sides of the 'Guardian' and where delineating decorative aspects occur, but with irregular-shaped stones covering the faces of the column that look upon the ampitheatre and the town.

Upon a stone boulder beside the monument is chiselled a stanza of a poem by the Yugoslav-Romanian poet Vasko Popa:

*Звезда нас је наша над живела  
и спалићу сваког пали кућу  
мистрија заиграј тамо  
где је наше срце стало  
винова лозо продужи  
песму наших дамара  
ако се зажелите наших образа  
помилујте у подне овај камен*

*Our star has survived us  
And I will burn every incinerator  
Friends, dance where our heart has stopped  
Vine, prolong the song of our beats  
If you ever desired our cheeks*

*Caress this stone at noon*

**Protection status:** The monument is protected at local level by the Municipality of Vlasotince (Golubović, 2013).

**Condition:** The monument is regularly maintained and cleaned by the municipal services. No restoration work has ever been carried out upon it (Valčić, 2013). Graffiti is a major problem at the site, and is present upon almost every stone (Golubović, 2013), and covers the pylon to a height of approximately 2 metres (**Fig 15.4**).

**Visitor activities:** The monument is promoted by the town's touristic organization, and is a popular picnic place for people visiting the nearby lake (Valčić, 2013). Furthermore, commemorative activities are held on Victory Day (9<sup>th</sup> May), Soldiers' Day (4<sup>th</sup> July), Uprising Day (7<sup>th</sup> July) and the Day of the Liberation of Vlasotince (10<sup>th</sup> October). On these events, wreaths are laid, and a memorial service is held (Valčić, 2013). In recent years, the memorial complex has also been used as a practice area for a local climbing group, although this ceased in early 2013. Adjacent to the complex is a forest trail, which is popular for walks amongst the townspeople (Golubović, 2013).

As at the monument in Mostar, the use of the site as a congregation place for drug users and teenage drinkers is perceived as a significant problem by much of the population of the town (Golubović, 2013), and much litter, especially drink containers, is left at the site by these groups (**Fig 15.5**).

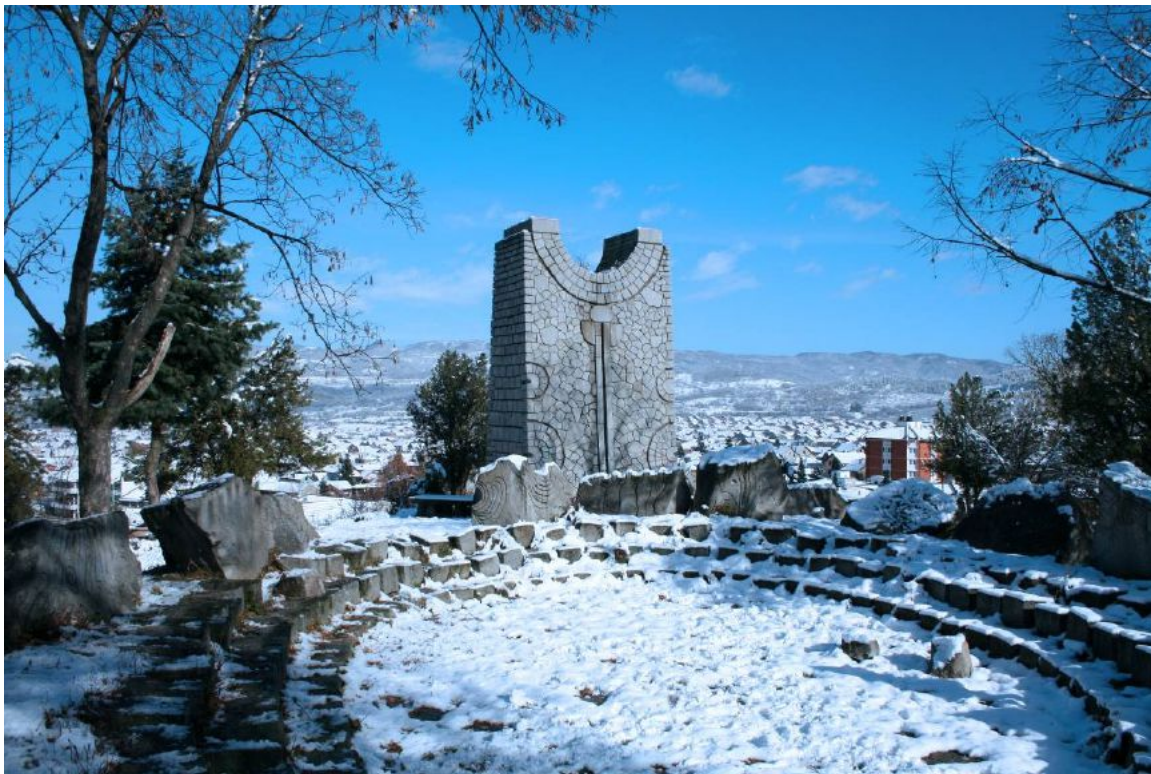


Fig 15.1 The monument & ampitheatre



Fig 15.2 View of the monument from the town



Fig 15.3 Approach to the monument



Fig 15.4 Pylon, showing graffiti



Fig 15.5 Ampitheatre with litter

**Name:** Monument to Freedom (AKA: “Jasikovac”; Monument on Jasikovac Hill)

**Location:** Berane (formerly Ivangrad), Montenegro

**Year:** 1977

**Description:** The memorial is located on a hill called Jasikovac that overlooks the town, on the site of a minor Ottoman hill fortification (Achleitner et al., 2009, p.114). Bogdanović modified this mound, creating a plateau measuring approximately 40 by 60 metres, with a slightly raised earthen embankment. On this plateau lies the monument itself, consisting of a spiral pathway leading to a paved area upon which was constructed an 18-metre high conical sculpture, clad in sandstone, and surrounded by forty cuboidal blocks made of dark Herzegovinian gabbro, quarried from the district of Jablanica (Trumić, 1988, p.86) and decorated using a carved sgraffito technique (**Fig 16.1, 16.2**). The monument complex is entered through a sunken arched gateway made of recycled bricks, and gives the impression of passing under a footbridge through a river (**Fig 16.3**). The images on the gabbro blocks vie for space with memorial texts that commemorate battles and other significant events in the locality (**Fig 16.4, 16.5**). The designs are unusually intricate for Bogdanović’s work – although his later monument in Čačak bears a similar decorative level – and are supposed to derive imagery from the history of the local Vasojević clan (Achleitner et al., 2009, p.114), and also to depict elements of the Montenegrin national costume. Themes include weaponry (muskets, cutlasses and pistols) (**Fig 16.7**), dress elements (hats and embroidery) and jewellery decorations (bracelets, torcs and earrings) and musical instruments (**Fig 16.6**).

The cone itself is divided into six horizontal segments, and is made of a reddish sandstone (**Fig 16.8**). The lower five segments are lightly decorated with a double-spiral motif and a scalloped half-sphere, recurring motifs in traditional costume and jewellery dating back to medieval (and possibly earlier) times. The segments are separated by white limestone bands and a raised rib of the red sandstone. The uppermost segment is clad in metal (possibly a copper alloy), which has vertical ribbing similar to that seen atop spires and minarets in the region (**Fig 16.9**).

**Protection status:** The monument is currently not protected by any law. In 2010, the Republic of Montenegro passed the Protection of Cultural Property Act, but currently this law has not been fully implemented, and no newly-registered monuments or sites are as yet offered protection by this law (Lutovac, 2013).

**Condition:** The monument is in a good condition, and is well maintained by the municipality. Although a number of the gabbro blocks are covered by graffiti (**Fig 16.10**), these appear to be isolated occurrences, and the site does not appear to be subjected to continuous episodes of vandalism.

In March 2008, the Municipality of Berane, through the *Agency for the Construction and Development of Berane*, issued a public tender (03/08) for the undertaking of the

revitalization of the memorial complex, to the value of €10,800. However, no bids were placed, and the tender was withdrawn in early May 2008.

**Visitor activities:** The municipality promotes the monument as one of the focal features of the wooded area on Jasikovac hill, which is a popular destination for families and walkers from the area. A running track and nature trail were developed in October 2007 in this woodland, but these were heavily damaged by bad weather during January 2013, and are currently being rehabilitated.<sup>39</sup> The monument is mentioned on the municipality's website as one of its main 'cultural heritage' attractions.<sup>40</sup>

Commemorative events, including the laying of wreaths, are undertaken at the monument every 21<sup>st</sup> July. This date is designated '*Dan opštine Berane*' (Day of the Municipality of Berane) in commemoration of an uprising against the occupying forces on 21<sup>st</sup> July 1941..



Fig 16.1 Plateau with conical centerpiece surrounded by gabbro blocks

<sup>39</sup> <http://www.berane.me/index.php?IDSP=762&jezik=lat>

<sup>40</sup> <http://www.berane.me/index.php?IDSP=288&jezik=lat>



Fig 16.2 Approach to the monument



Fig 16.3 Entrance portal, viewed from inside embanked enclosure



Fig 16.4 Gabbro blocks



Fig 16.5 Gabbro blocks encircling plateau



Fig 16.6 Musical instrument carved into gabbro block



Fig 16.7 Musket engraved into gabbro block



Fig 16.8 Conical centrepiece



Fig 16.9 Decoration on conical centrepiece



Fig 16.10 Gabbro block with inscription and graffiti

**Name:** Dudik Memorial Park

**Location:** Vukovar, Croatia

**Year:** 1980

**Description:** Bogdanović was commissioned to design this memorial park by Vukovar's town council and a local veterans' association in 1978. It is built on the location of an execution site used during the Second World War, where nine mass graves were later discovered by the State Commission for establishing the Crimes of the Occupying Forces and their Supporters (*Zemaljska komisija za utvrđivanje zločina okupatora i njihovih pomagača*), resulting from a series of mass executions by Ustasa forces of civilians and resistance members between July 1941 and February 1943. It is claimed that 455 people were executed here.<sup>41</sup>

The monument is located within a mulberry grove on the southeastern outskirts of the city, on a patch of land measuring slightly less than 1 hectare. It consists of five 18-metre tall cones (**Fig 17.2**) – the bottom halves of which are covered in hand-cut diorite blocks imported from Bosnia, and the upper consisting of a wooden frame clad in copper sheeting – and a number (27 in total) of symbolic boats (*šajke*, a type of barge used for goods transport along the Danube River, upon which the town lies), also made of Bosnian diorite, scattered throughout the clearing (**Fig 17.4**). The positioning of the boats was determined *in situ*; Bogdanović used two classes of local schoolchildren to determine the potential positioning and orientation of these features (Komac & Guillén, 2011). Also throughout the site are numerous 'stone birds' (akin in shape to those found at Mostar, albeit considerably larger) of granite, bearing inscriptions (**Fig 17.1**) such as:

*"Putniče, koji si u budućnost krenuo, zastani i na ovom izvoristu napij se bistrinom vode, lepotom slobode, ljubavlju onih koji za nju dadoše živote"*

*"Traveller, who is going into the future, stop and at this spring get drunk on the clear water, the beauty of freedom, and the love of those who gave their lives for it"*

The masons who worked on the site were from Pirot, in eastern Serbia, and had worked alongside Bogdanović on his monuments since the construction of the memorial park in Knjaževac. The coppersmiths were local people who had experience of similar work on the roofs of Catholic churches (Komac & Guillén, 2011) throughout the surrounding area.

Bogdanović won the inaugural Piranesi Award for Architecture for the design of this memorial in 1989<sup>42</sup>.

<sup>41</sup> <http://www.gk-srbije-vukovar.hr/memspomenici.html>

<sup>42</sup> [http://www.pida.si/history\\_winners.htm](http://www.pida.si/history_winners.htm)

**Protection status:** Dudik Memorial Park is enlisted on the 'Register of Cultural Goods of Croatia' (Z-4187).

**Condition:** The monument was badly damaged during the 1991-1995 Croatian 'Homeland War', with all five cones suffering damage to their upper portions; one is almost totally lost, one has lost nearly all of its copper cladding, and the other three bear evidence of shell and bullet impacts, with varying amounts of damage to the wooden framework and copper coating (**Fig 17.3**). A number of the diorite blocks that form the bases of the cones have been damaged or lost. The boats are generally in good condition, although a number bear bullet and shrapnel scars. Furthermore, a replica of an old Pannonian well casing that had been located at the entrance to the memorial park was destroyed (Achleitner et al., 2009, p.126). The entrance, and much of the Monument-Park itself, is heavily overgrown (Komac & Guillén, 2011).

**Visitor activities:** Since 2010, an Antifascist Struggle Day has been reincorporated into the city of Vukovar's calendar of public events. Small commemorations are held at the monument park on both that day and 10<sup>th</sup> May (the anniversary of the liberation of the city during the Second World War). Neither of these attracts crowds larger than 50-100 people (Baillie-Warren, 2013). Besides these, there are occasional walkers and individuals who visit the park, but it is not included on touristic itineraries of Vukovar; a city which was the scene of some of the most intense fighting during the Croatian War of Independence.



Fig 17.1 Inscription on a 'Stone Bird'

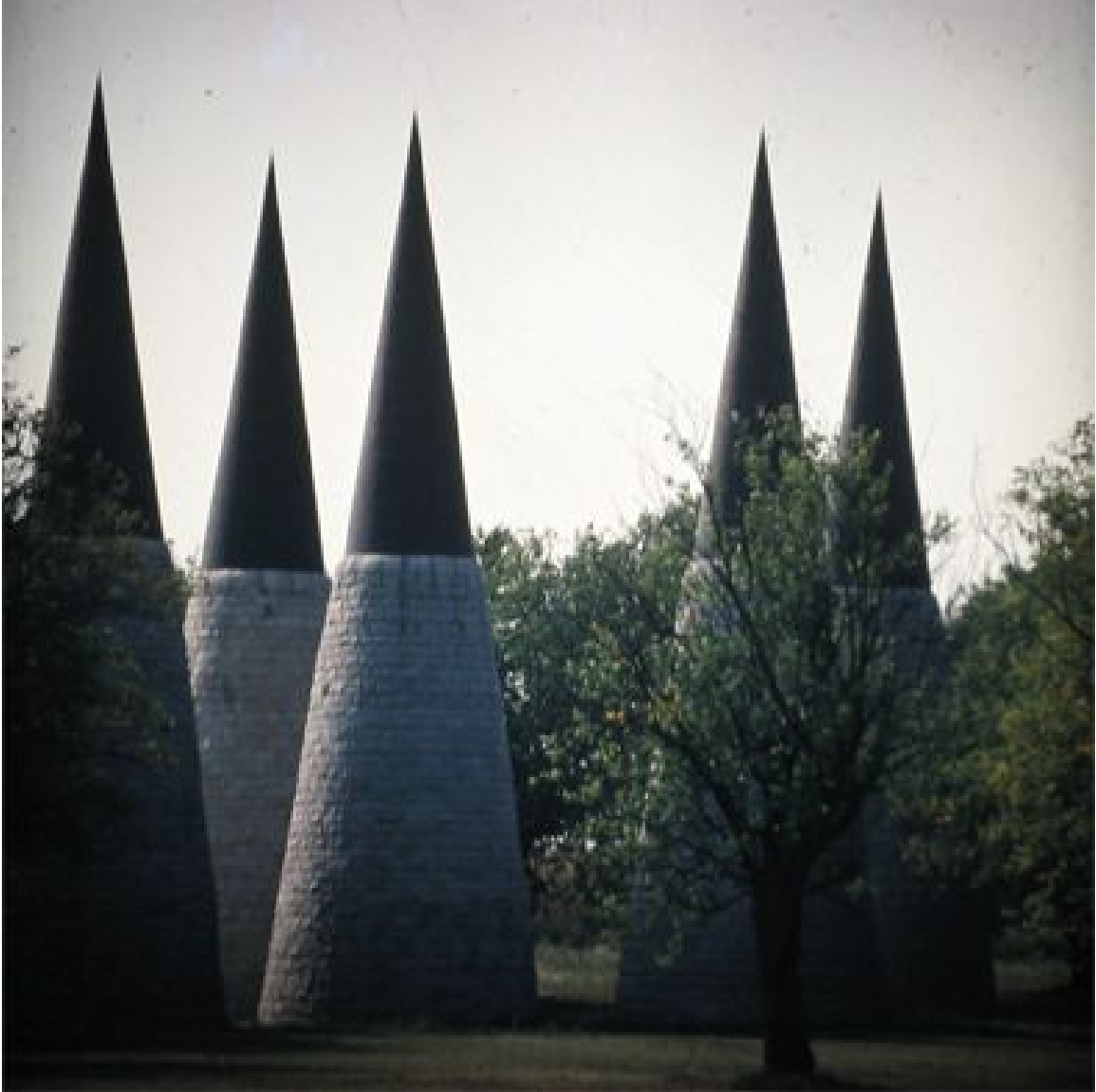


Fig 17.2 The monument in its pre-war condition



Fig 17.3 The monument today

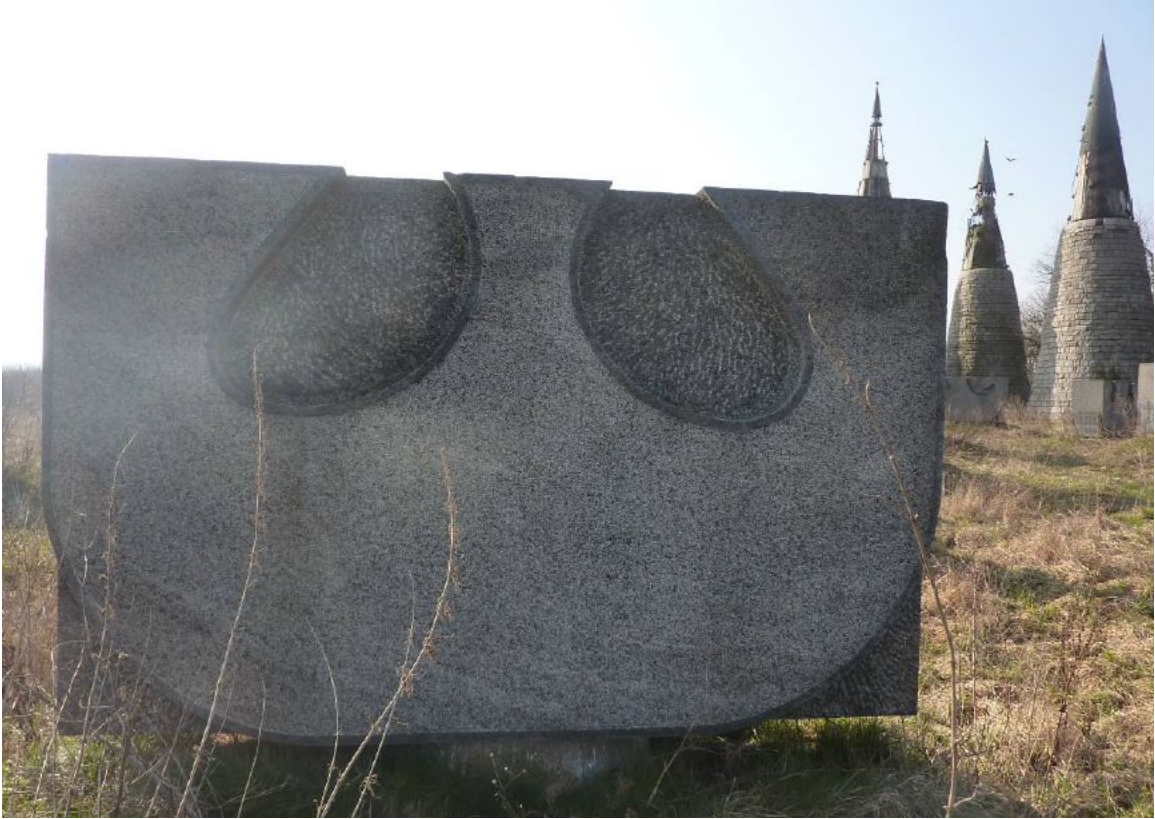


Fig 17.4 Detail of stone boat (*šajka*)

**Name:** Monument Park (AKA: Mausoleum of Struggle and Victory)

**Location:** Čačak, Serbia

**Year:** 1980

**Description:** The monument occupies an area of 36 hectares on the side of a hill above the town, located within the gently-sloping foothills of Jelica mountain, and was commissioned on 10<sup>th</sup> October 1976, in commemoration of 4,650 soldiers from the Čačak front and other victims of fascism who perished from 1941-45.

The park, which lies approximately 150 metres off one of Čačak's main arterial roads, is accessed by a steep footpath. Upon entering the site, the visitor encounters a four-metre tall pyramidal tumulus dedicated to those killed, which is actually an ossuary, or collective burial, designed to evoke the prehistoric tradition within this region (Rajić & Timotijević, 2008, p.252). Near to this, on a square platform stands a dolmen-like tempietto, cut from Herzegovinian gabbro, and vaguely reminiscent in profile of the temple-like structure atop the hill (**Fig 18.2**).

On a granite monolith accompanying the monument complex is chiselled a quote by Josip Broz Tito:

*Величина једног народа цијени се по томе како се он држи у данима најтежих искушења.*

*The greatness of a nation is measured by how it struggles through the most difficult of days.*

The focal point of the memorial park is a tripartite 'megaron', twelve metres tall, and decorated with 620 wild beasts derived from numerous world mythologies (Rajić & Timotijević, 2008, p.252) (**Fig 18.3**). Bogdanović initially intended these animals to act as acroteria (Achleitner et al., 2009, p.102), but later altered the design to have them 'attacking' the monument (**Fig 18.4**), giving the impression that they are crawling over it. The megaron is also made from a Herzegovinian gabbro, misnomerously known as *Jablanički granit*. The ascent to this mausoleum involves climbing large steps, hewn from individual blocks of stone. A footpath runs through the megaron and into wooded parkland on either side of the Monument-Park (**Fig 18.5**). The wild beasts or monsters are also carved into the steps and footpath, but in lower concentrations, which increase as one approaches the megaron.

**Protection status:** The monument remains unprotected by law as immovable cultural heritage. A registration and protection procedure for obtaining the status of immovable cultural heritage had been initiated at some point in the past, but was then abandoned (Bogojević, 2013).

**Condition:** The monument and surrounding parkland are in relatively good condition (Bogojević, 2013). The area is used primarily as a park for walking, picnics, etc., as the surrounding landscape is very attractive. The municipal services of Čačak are responsible for the cleaning and maintenance of the area.

Neither conservation nor restoration treatments have ever been undertaken on the monument. The conservator of the Laboratory for Conservation and Restoration of the National Museum in Čačak is unaware of any authorities or persons undertaking any monitoring of the condition of the monument (Bogojević, 2013). The site is affected to some extent by graffiti – in particular the tempietto and megaron.

**Visitor activities:** The monument is not promoted by Čačak as a tourist attraction, and no tourist brochures or information are publicly available, although it is described in the 2008 monograph *Cultural Treasures of Čačak: From Prehistory to the Modern Day*. Furthermore, in spite of mentioning a number of other war memorials in the locality, the website of the municipality's Tourism Association fails to mention the monument<sup>43</sup>. In the 1980s, visits to the monument were included in the curriculum of schools from the town and surrounding area, but this has since ceased (Bogojević, 2013).



Fig 18.1 View of the monument, with small footbridge to the left

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<sup>43</sup> [http://www.turizamcacak.org.rs/index.php?option=com\\_content&view=article&id=107&Itemid=114](http://www.turizamcacak.org.rs/index.php?option=com_content&view=article&id=107&Itemid=114)



Fig 18.2 Tumulus and tempietto



Fig 18.3 12-metre tall 'megaron'



Fig 18.4 Detail of some of the abstract monsters carved in the interior of the megaron



Fig 18.5 Interior of megaron, with graffiti, and wooded parkland in the distance



**Name:** Tomb of Dušan Petrović-Šane

**Location:** Aranđelovac, Serbia

**Year:** 1980

**Description:** Dušan Petrović-Šane was a pre-WWII trade union activist and Partisan fighter. As a pre-war Communist Party member, he recruited combatants for the resistance movement throughout the war, and rose to the rank of Major-General in the Reserves. After the war, as a party member, he continued his trade union activities, occupying a number of posts. He was made a National Hero of Yugoslavia in 1952, and died in Belgrade in 1977.

The monument is located at the top of a promontory overlooking farmland on the outskirts of Aranđelovac (**Fig 19.1**). The location was expressly chosen by Petrović-Šane himself, and mentioned in his will (Lajbenšperger, 2013). The monument was originally located several hundred metres to the south, close to the main road, but has been relocated at some time in the past. In 2002, Petrović-Šane's wife Vuka was interred next to him.

The site is accessed by a flagstoned pathway (**Fig 19.2, 19.3**), which separates off from the main access route to the local cemetery. This pathway leads the visitor directly to two memorial plaques, and behind these lies the monument (**Fig 19.4**). The monument itself consists of a decorative white limestone tombstone set on a plinth, alongside the two memorial plaques (commemorating Petrović-Šane and his wife), and another plaque (**Fig 19.5**) (set at 90 degrees from the two memorial plaques) bearing the inscription:

*Човек је створен  
да се бори  
да ради  
да мисли:  
у томе је  
сва његова вредност  
сав његов живот.*

*Man is created  
To fight  
To work  
To think:  
That is  
all of his value  
all of his life.*

The tombstone itself is cuboidal in shape, and simply decorated. It is raised approximately 10 centimetres above the ground on a sandstone plinth (**Fig 19.6**). Its lower portion is stepped, and the upper is plainly decorated. The four sides are roughly chiselled, and floral patterns are carved into them, possibly representing poppies (**Fig 19.7**). Unusually, this work is signed by Bogdanović – on the upper portion at the side (**Fig 19.8**).

**Protection status:** The monument is not protected by any State, Regional or Municipal body, and no information whatsoever is held about it in the national or regional offices of the Institute for the Protection of Cultural Monuments (Lajbenšperger, 2013).

**Condition:** The monument is in good condition, with no evidence of vandalism. Some small chips are evident, which may be a result of the carving process, the relocation of the tomb, or general weathering, although their concentrations upon particular – seemingly regular – parts of the monument would suggest they are the result of transportation using fabric belts, or perhaps chains (**Fig 19.9**). The path to the monument does not appear to be extensively maintained, although this contributes to the rural atmosphere of the site.

**Visitor activities:** There are no signposts to the monument, and it is not well known amongst members of the local community (Lajbenšperger, 2013). No public commemorative events are held at the monument.



Fig 19.1 Location of the monument



Fig 19.2 Map showing monument & plaques (red), local cemetery (blue) and access route (yellow)



Fig 19.3 Flagstoned pathway



Fig 19.4 Monument and plaques



Fig 19.5 Commemorative inscription plaque



Fig 19.6 Sandstone plinth



Fig 19.7 Decoration on the monument



Fig 19.8 Bogdanović's signature



Fig 19.9 Detail highlighting concentrations of cracks and chips in the monument

## 20

**Name:** Garavice Memorial Park (AKA: Garavica Memorial Park of the victims of Fascist Terror)

**Location:** Bihać, Bosnia and Herzegovina

**Year:** 1981

**Description:** Although this monument was originally commissioned in 1969, and the first schematics – for a far more ambitious plan (Achleitner et al., 2009, p.98) – were completed in 1973, it was not erected until 1981. The monument consists of fifteen sculptures arranged on a hill overlooking marshes in which several mass executions were carried out during the Second World War. Between 7,000 and 12,000 victims are believed to have been executed here between June and October 1941.

The monument consists of fifteen near-identical sculptures arranged in two groups (the larger, atop the hill, with thirteen sculptures, and the smaller with two) (**Fig 20.2**), and landscaped paths and terraces that follow the contours of the hill (**Fig 20.1**). It is one of Bogdanović's less complex works. The use of five-blocked columnar sculptures is reminiscent of his earlier work at Bela Crkva.

Alongside the main entrance, there are two large stone blocks, both chiselled by the craftsmen who created the monument. Upon one is the name of the site and the other bears an inscription (**Fig 20.4**) stating:

*Život je jači od smrti  
Pravda jača od zločina  
Ljubav od Mržnje*

*Life is stronger than death  
Justice is stronger than crime  
Love than hatred*

At the edge of the cobbled circular forum in front of the pathway up the hill, there appears to have stood another plaque, but this has been removed at some time in the past (**Fig 20.5**).

Each of the sculptures consists of five Bihacite blocks, decreasing in size toward the top (the base being 290x290x100 cm, second being 140x140x120 cm, third being 116x140x70 cm, fourth being 116x140x70 cm, and top being 116x116x110 cm) (**Fig 20.6**). The first, third and fourth blocks are a more pronounced cuboidal shape while the second and the fifth are nearly cubic. The bottom block acts as a pedestal (**Fig 20.7**), and all of the blocks are decorated with geometric shapes (circles, lines, volutes and chevrons). The uppermost block is the most highly decorated, with a saddle-like hollow or indent on one side, and a series of concentric circles on two, which are encircled by a teardrop shape, said to symbolise mourning. The sculptures were originally intended to

be made of sandstone, but when this arrived, it was found to be of an insufficient quality for sculpting (Achleitner et al., 2009, p.98).

A single pathway leads up the hill, and separates into two, with each section culminating at one of the groups of sculptures. The pathway is paved with a combination of concrete and amorphous stone slabs. This is set upon a bed of sand (5-8 cm) and gravel (20 cm) (Commission to Preserve National Monuments, 2011).

Below the hill there is also a plaque in Cyrillic script commemorating the victims buried in the mass grave, which predates Bogdanović's memorial (Commission to Preserve National Monuments, 2011), having been constructed in 1949. This has been intentionally vandalised, with the Red Star, number of victims (stated as 12,000), mentions of fascism and the date of unveiling having been intentionally chiselled away (**Fig 20.8, 20.9**).

**Protection status:** Garavice has been protected as a mass grave since 1950. The site, including Bogdanović's monument, has been inscribed as a National Monument of Bosnia and Herzegovina since 2011 (Cultural Landscape) (Commission to Preserve National Monuments, 2011).

**Condition:** Overall, the monument is in a relatively good condition. The main problems are due to poor maintenance of pathways and grassland (**Fig 20.10**). Almost all of the sculptures bear evidence of graffiti; this is primarily the result of spray paint or ink, but there are some instances of engraving, and one piece appears to have been etched with a corrosive substance (**Fig 20.11**). Several of the sculptures bear minor shrapnel scars, with considerably heavy damage to the uppermost block of one (**Fig 20.12**).

An interpretation panel near the entrance to the monument appears to have been lost or stolen at some point in the past, and parts of the surrounding landscape have been used as a landfill site for construction waste. The Commission to Preserve National Monuments has identified the vulnerability of the two isolated sculptures (**Fig 20.3**), due to their proximity to a road and new buildings which have been constructed since the recent war.<sup>44</sup>

**Visitor activities:** The site lies down a poorly-maintained track, and is not signposted in any way. Although the gate to the site is permanently padlocked, this is only to prevent vehicular access, and pedestrians can walk around it. There are no tourist concessioner activities, and no interpretation panels, with the exception of the two stone blocks positioned at the beginning of the pathway to the monuments.

A memorial event is held at the site annually to coincide with the First Liberation of Bihać in 1942. Due to several major anniversaries held in 2013, date of this event was moved. Approximately 50 people attended, primarily delegates of SABNOR from

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<sup>44</sup> Commission to Preserve National Monuments, 2011: "Decision on the Designation of the Cultural Landscape of the Memorial to the Victims of Fascist Terror Garavice as a National Monument of Bosnia and Herzegovina" Elucidation Section II, Paragraph 5

throughout Bosnia and Herzegovina, as well as a few local politicians who pledged to allocate resources to maintain and rehabilitate the site (Čoralić, 2013).

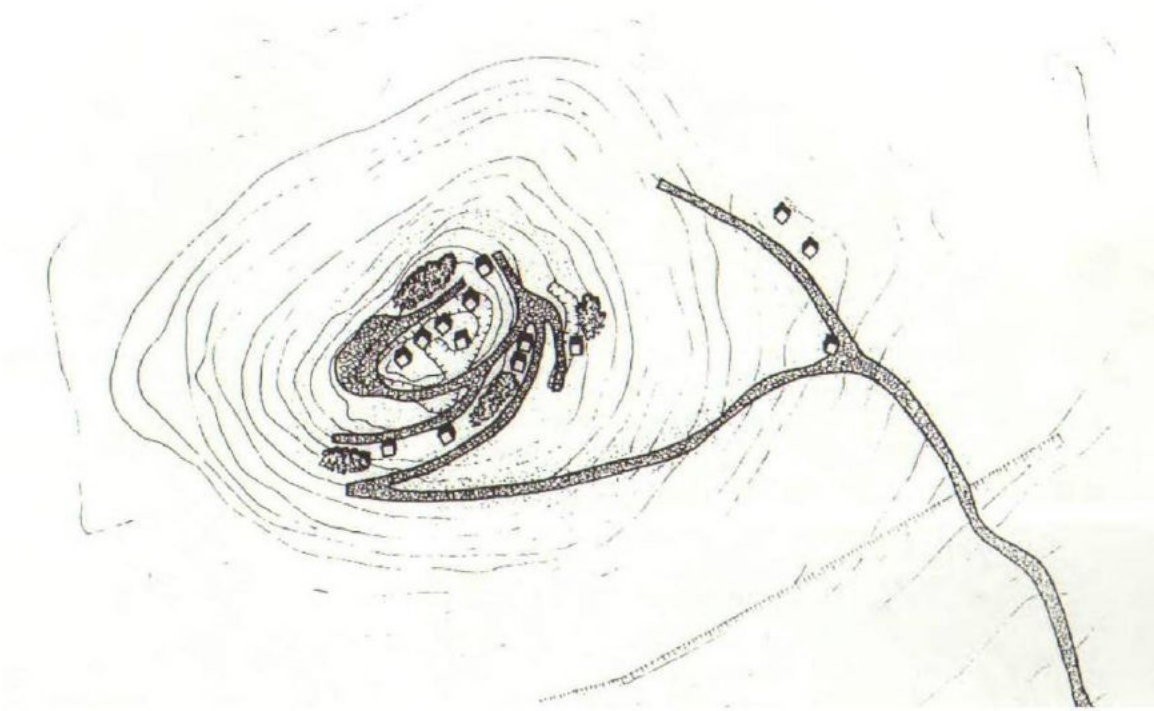


Fig 20.1 Plan of site



Fig 20.2 The large (left) and small (right) groups of columns



Fig 20.3 The small group and encroaching industrial development



Fig 20.4 Sign near complex entrance



Fig 20.5 Location of removed sign



Fig 20.6 Stone column



Fig 20.7 Stone columns, with pedestal visible on foreground one



Fig 20.8 Original monument plate, pre-war



Fig 20.9 Original monument plate, current condition



Fig 20.10 Overgrown vegetation surrounding stone column



Fig 20.11 Column bearing evidence of a bullet hole (upper left), graffiti using ink (centre) and an unknown corrosive material (lower)



Fig 20.12 Column with uppermost portion badly damaged by shell impact

## 21

**Name:** Popina Monument-Park (AKA: Mausoleum to the Fallen Insurgents against Fascism; “The Sniper”<sup>45</sup>)

**Location:** Trstenik, Serbia

**Year:** 1981

**Description:** This monument was jointly commissioned by the municipalities of Trstenik and Vrnjačka Banja in 1977, and the construction of the 12-hectare memorial park, set within parkland of 106 hectares, was commenced in 1978. It is set on the slopes of two mountains: Crnog Vrha and Goca, and commemorates the first pitched battle between the Partisans and German troops, which was fought in this area on 13<sup>th</sup> October 1941, and in which 42 Partisans died.

One of the main reasons for constructing the monument was to boost the local economy through infrastructure that would be developed around the attraction, with the monument being promoted as the centerpiece of a country park. However, spiralling costs arising from the use of expensive construction materials meant that the project was never fully realized (Achleitner et al., 2009, p.130).

The monument consists of four elements – a stone block chiseled with a commemorative inscription and three monoliths; two cylindrical with a triangular prism in between (**Fig 21.1**) – spread over a distance of approximately 90-100 metres. The commemoration block bears the inscription (**Fig 21.2**):

*Овде је 13. Октобра 1941 године  
брaнећи границе Ужичке републике  
Врњачко Трстенички НОП одред  
водио жестоку борбу с петоструко  
надмоћнијим немачким колонама*

*Here on 13<sup>th</sup> October 1941  
defending the borders of the Republic of Užice  
the Vrnjačka-Trstenik NOP squad  
led a fierce battle with the five-fold  
superior German columns*

The three decorative elements are completely different to one another. The first (lying closest to the commemorative stone) is cylindrical, consisting of three ‘rings’ set upon a pedestal. Between each of the rings are two small flights of stairs, of five steps each, cut into the pedestal (**Fig 21.3**). The second feature is an eighteen-metre tall triangular prism (**Fig 21.4**), and the third a simple cylinder. All three of these elements are pierced by perfect hollow cylinders, and the three elements (as well as the inscribed block) are

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<sup>45</sup> <http://www.pionirovglasnik.com/print.php?content=557>

perfectly aligned on the same axis (**Fig 21.5**), so the tubular holes can be seen straight through. The holes in the two cylinder features have a diameter of approximately three metres, and in the triangular prism the hole has a diameter of approximately six metres. The monument is clad in Herzegovinian gabbro, sourced from Jablanica, Bosnia and Herzegovina.<sup>46</sup> This material is also used to pave and line the pathways around the monument (Achleitner et al., 2009, p.130).

**Protection status:** The site is neither protected at the national level, nor regional level by the *Zavod za zaštitu spomenika kulture Kraljevo* (Institute for the Protection of Cultural Monuments of Kraljevo).

**Condition:** Overall, the monument is in a very good condition. The grass around the monument is cut regularly, although the paths through the monument assemblage are not well maintained, and require some minor restoration. The monumental elements are in good condition, with no evidence of severe vandalism or degradation. Some minor examples of graffiti are evident upon the monument (**Fig 21.2**), but due to the nature of the stone, this is easily removed, and, judging from photographic evidence, some graffiti removal was undertaken between April 2008 and October 2010. It is probable that the isolated location of the monument is a contributing factor to its good state of preservation.

**Visitor activities:** Due to its isolated location, the monument receives few visitors. It is no longer promoted as a tourist attraction by either Trstenik or Vrnjačka Banja municipality, although wreaths are occasionally still laid at the site (**Fig 21.6**).

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<sup>46</sup> [http://granit-jablanica.ba/?page\\_id=5&lang=en](http://granit-jablanica.ba/?page_id=5&lang=en)



Fig 21.1 View through the monument assemblage



Fig 21.2 Commemorative block, with graffiti evident on left hand side



Fig 21.3 Three-‘ringed’ feature



Fig 21.4 Triangular prism



Fig 21.5 Alignment of the three architectural features



Fig 21.6 Commemorative wreaths laid at the site

**Name:** Guardian of Freedom (AKA: Monument to the Fallen in the Battle of Klis 1943; Monument to the Uskoks)

**Location:** Klis, Croatia

**Year:** 1987

**Description:** This monument was heavily influenced by Bogdanović's 1974 sculpture *Adonis's Altar*, and was opened in November 1987 (**Fig 22.1**). Chiselled from Dalmatian limestone with a greenish hue, the monument consisted of a composition of geometric components; a series of stacked frusta with lines chiselled into them to imply a block-built construction, topped by a hollow cylinder indented with hemispheres on its flat surfaces in a style heavily reminiscent of components of the 'cosmic wheel' in the wall of the Partisans' Cemetery in Mostar.

In his PhD thesis (1988, p.96) Aleksandr Trumić implied the monument commemorated 'Uskoku' (an incorrect pluralisation of the word *Uskok*), Dalmatian soldiers in the employ of the Habsburg Empire primarily between the 16<sup>th</sup> and 18<sup>th</sup> centuries. However, the monument was, in fact, dedicated to 199 soldiers – the majority of whom were youths from Split – who perished in the battle of Klis in 1943 and other Partisan actions (SABH, 2002, pp.226), and were commemorated with small stone plaques placed beneath the monument, known as 'stone petals' (**Fig 22.5**). The monument was situated within Klis's well-preserved medieval fortress. The fortress itself is located on a plateau at the foot of the karstic Mosor mountain range.

**Protection status:** This monument is not protected by any legislation. However, it was included in a register of monuments of the People's Liberation War under the 'B' category (Important for National History), under heritage preservation guidelines published in 1986, which were the final ones issued before Croatia's independence from Yugoslavia (SABH, 2002, pp.351-391).

**Condition:** After the monument suffered vandalism at the hands of unidentified culprits during the first part of 1995, a proposal for the removal of the monument, supported by Klis's mayor, was mooted. The monument was "dismantled and removed from its location" in January 1996 (Achleitner et al., 2009, p.165). Ostensibly, the Split-Dalmatia County Commission for Monuments claimed that the move was largely due to the monument being out-of-kilter with the architectural homogeneity of the Klis fortress ensemble. However, the removal can be seen as part of a wave beginning in 1990 which, by that time, had seen the taking down or destruction of over 3,000 monuments commemorating World War 2; over 500 in Dalmatia alone. In the days preceding the monument's removal, the stone memorial plaques commemorating the fallen soldiers were relocated to the local cemetery (Transitions Online, 1996). In the publication *Rušenje Antifašističkih Spomenika u Hrvatskoj 1990-2000 (Destruction of Antifascist Monuments in Croatia, 1990-2000)* it is claimed (2002, p.226) that after the Decision to

remove the monument was made by the Municipality, the monument was actually broken up to be reused as construction material. This claim is accompanied by a photograph of the demolished monument (**Fig 22.2**).

**Visitor activities:** The plaques dedicated to the fallen soldiers have been relocated to the local cemetery (**Fig 22.3, 22.4**). They are accompanied by a small new monument, which also acts as a vault, containing approximately 80 caskets (Foster, 2013), presumably containing the remains of some of the deceased commemorated at the site. The castle itself is a popular visitor attraction with visitors to Split and the surrounding area who stay for longer periods of time (more than 5 days). There is no mention of the monument within any literature related to the castle.



Fig 22.1 Bogdanovic at the opening of the monument, November 1987



Fig 22.2 The monument after being 'dismantled'



Fig 22.3 The 'stone petals' in their new location in the local cemetery



Fig 22.4 Detail of the stone petals



Fig 22.5 Close-up of stone petal

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## Interviews and Correspondences

Dr. Britt **Baillie-Warren**, Research Associate, Conflict in Cities and the Contested State, Department of Architecture, University of Cambridge, email correspondence, 1/5/2012-28/1/2013. Discussion of the Dudik memorial complex in Vukovar and general research methodology

Slobodan **Bogojević**, Conservator, Laboratory for Conservation and Restoration, National Museum, Čačak, email correspondence, 16-30/1/2013. Discussion of the monument 'Mausoleum of Struggle and Victory' in Čačak

Aida **Bucalović**, Officer for Moveable Cultural Heritage, Commission to Preserve National Monuments, Bosnia and Herzegovina, series of interviews, 10/2012-5/2013. Discussion of the documentation procedures for Garavice in Bihać and Novi Travnik monuments

Muhidin **Čoralić**, SABNOR BiH representative Bihać, telephone interview 28/5/2013. Discussion of visitor and commemorative activities in relation to Garavice, plus potential plans for its rehabilitation

Miloš 'Shlomo' **Damjanović**, Kosovska Mitrovica resident, email correspondence, 1-27/6/2013. Discussion on the condition of the monument in Kosovska Mitrovica and visitor activities pertaining to it

Valentino **Dimitrovski**, Director, Section for Moveable Heritage, Republic of Macedonia Cultural Heritage Protection Office, email correspondence, 2-19/10/2012. Discussion of protection status and condition of the monuments at Prilep and Štip

Miralem **Fajić**, Director, Agencija Stari Grad Mostar, interview, 2/11/2012. Discussion of Agencija Stari Grad Mostar's responsibilities with regard to the rehabilitation of the Partisans' Cemetery

Jane **Foster**, journalist and Split resident, email correspondence, 1-3/6/2013. Discussion of the 'Stone Petals' relocated to Klis cemetery from the fortress after the dismantling of the 'Guardian of Freedom' monument

Stevan **Golubović**, Vlasotince resident, email correspondence, 25/3-29/4/2013. Discussion of the condition and visitor activities regarding the monument in Vlasotince

Ksenija **Gortan**, Secretary, Mediterranean Sculpture Symposium, email correspondence 25/9-2/10/2012. Discussion of the condition of the Adonis's Altar monument and its location and treatment within the sculpture park

Sefir **Kalbić**, SABNOR BiH representative, Novi Travnik, telephone interview, 28/5/2013. Discussion of visitor and commemorative activities in relation to the monument in Novi Travnik

Maja **Kučan**, Curator, Jasenovac Memorial Site, email correspondence, 7-11/6/2013. Discussion of visitor figures for Jasenovac and 2002 conservation works upon the Stone Flower

Nenad **Lajbenšperger**, Historian, Republic Institute for the Protection of Cultural Monuments, Belgrade, email correspondence, 15/4-1/6/2013. Discussion of the protection status, condition and conservation of numerous monuments throughout the Republic of Serbia

Predrag **Lutovac**, Director, Municipal Museum of Berane, telephone interview, 30/5/2013. Discussion of protection and maintenance of the Berane monument, as well as its promotion to tourists and locals

Milena **Milošević Micić**, Senior Curator, Homeland Museum of Knjaževac, email correspondence, 21/1-8/2/2013. Discussion about the protection status, visitor activities, promotion, conservation & restoration and modifications of the Memorial Park in Knjaževac

Njebojša **Nikolić**, Curator, Bela Crkva museum and monument complex, interview, 20/5/2013. Discussion on the condition of the Bela Crkva monument and memorial complex, visitor activities and issues pertaining to its protection

Jelena **Pavličić**, Kosovska Mitrovica resident, email correspondence, 4/2-1/4/2013. Discussion on the condition of the monument in Kosovska Mitrovica and visitor activities pertaining to it

Mrs. **R**, Mostar resident, interview, 14/02/2013. Discussion of Mrs. R's feelings about the postwar condition and treatment of the Partisans' Cemetery: five members of her immediate family (father, two uncles, one second cousin and one first cousin) are buried there

Vojislava **Radovanović**, Director, Jewish Historical Museum of Belgrade, email correspondence, 24/8–19/11/2012. Discussion of the conservation and protection of the Monument to the Jewish Victims of Fascism, Belgrade

Zivojin **Tasić**, Associate, National Museum, Leskovac, email correspondence, 5/1-11/2/2013. Discussion about legal protection of the Monument-park in Leskovac and overall situation of the monument in Vlasotince

Zivojin **Tasić**, Associate, National Museum, Leskovac, interview and guided tour, 8/10/2012. Tour of the Monument-park and Arapova Dolina in Leskovac, with discussion of the history of the monuments and their condition and alterations

Danica **Valčić**, Curator, Homeland Museum of Vlasotince, email correspondence, 7-8/2/2013. Discussion of the protection status and promotion of the monument in Vlasotince, and a clarification of the inscription

Ivica **Vetma**, 'klis.com.hr' website manager, email correspondence 1-4/2/2013. Discussion of the dismantling of the Klis monument and relocation of the 'Stone Petals'