



of **MANIFESTO**
MEMORIAL
PARK VRACA
re-birth

To my mother



Ajla Imamović, BSc

Manifesto of Spome-Park Vraca

MASTER'S THESIS

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AFFIDAVIT

I declare that I have authored this thesis independently, that I have not used other than the declared sources/resources, and that I have explicitly indicated all material which has been quoted either literally or by content from the sources used. The text document uploaded to TUGRAZonline is identical to the present master's thesis dissertation.

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PROLOGUE

Many fought for the reign over the small oriental city in the valley, Sarajevo. The frequency and intensity of social development and evolution, established by the new regimes, has significantly reduced the span of the collective memory. The people of Sarajevo continue to live as victims of an imposed paradox. On one hand, never were the political speeches so greatly saturated with pseudo-appreciation of cultural heritage and integration of multiculturalism, emphasizing strongly the recognition of cultural differences and how these may pave the way towards much-desired unity. Yet, on the other hand – they are bearing witness of massive destruction and negligence of the former, constantly being disconnected in their so-called unity and covered by a veil of forced misconceptions.

All that was once created by shared efforts and with strengths united has grievously been rejected and displaced by the horrors of the early 90's and continues so even nowadays. People keep on holding to myths and legends, ferociously fending for them, while simultaneously ignoring the historical facts in their actuality. With their symbolism and monumentality, monuments are perhaps the best examples illustrating what a socially acceptable memory of a society is and how it can change. All Spomeniks retaining of the memory was paramount in safeguarding the national identity and unity in the country. Sarajevo has only one monument grandiose like these – the seemingly unloved and unknown Memorial Park Vraca. For the fractured society that is still undergoing the process of national healing, it is of great importance to restore this Spomenik into the public memory, providing an automatic sense of unity and belonging within a group, thus promoting the emancipatory politics for a more equal society.

Tremendous number of young people are not familiar with the significance of the Sarajevo's Memorial Park Vraca and even more so are completely unaware of its existence, even though they take pride in being citizens of Sarajevo. And if you have such an important monument, but you either do not know about it or the story behind it, you reduce it to a non-existent and almost folklore-like entity.

This work aims to obstruct the indifference of the new generations towards this Spomenik by offering them a valuable source of information on our recent past represented by the monument itself. To contribute to understanding how architecture can be initiated as a collective and cohesive endeavor, this work provides a conceptual design for a universal space of unity, right at the spot divided by the two entities. It is an ongoing process that will primarily involve young generations into the re-birth of the monument. Author's goal was to utilize what exists and to make the most of the building's physical and aesthetic qualities.

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**“IF THIS CITY IS TO DIE, IT WON’T
BE BECAUSE OF THE MEN ON THE
HILLS, IT WILL BE BECAUSE OF
THE PEOPLE IN THE VALLEY. WHEN
THEY’RE CONTENT TO LIVE WITH
DEATH, TO BECOME WHAT THE MEN
ON THE HILLS WANT THEM TO BE,
THEN SARAJEVO WILL DIE.”**

Steven Galloway, *The Cellist of Sarajevo*



Sarajevo

1992

1993

1994

1995

of **4 SEASONS**
SARAJEVO

SPRING

- 1908 | Bosnia annexed by Austria-Hungary
Europeanization | modernized Sarajevo
- 1914 | The assassination in Sarajevo | WWI
- 1918 | End of the Great War
Dissolution of the Austro-Hungarian Empire
KINGDOM OF YUGOSLAVIA as a by-product of
the breakup of the Austro-Hungarian Empire

1461 | Founded by the OTTOMAN EMPIRE after occupying the medieval Kingdom of Bosnia

Isa-Beg Ishaković | first known Ottoman governor of Bosnia chose the small village of Brodac as a place for a new city

Urbanization | an integral part of the empire's mission to civilize the conquered land

The years that came were Sarajevo's golden age.

Vilayet Saray-ovasi » Vrhbosna Sarajova » Saray » Bosna- Saray
»»» **SARAJEVO** [sǎrajevo]
palace in the field

- 1492 | Sephardic Jews arrived in Sarajevo
4 religions under the same roof | known as European Jerusalem
- 1697 | Number of disasters brought the start of the decline of the Ottoman Empire
- 1878 | Vilayet of Bosnia was occupied by the AUSTRO-HUNGARIAN EMPIRE, but formally remained a part of the Ottoman Empire

SUMMER

AUTUMN

- 1939 | 1st September | the start of the WWII in Europe
- 1941 | 6th April | the Kingdom of Yugoslavia was invaded by the German-led Axis forces
- 1941 | 15th April | the city of Sarajevo was taken over
- 1941 | 1st August | first shootings at Vraca near Austro-Hungarian fort, eventually making it the city's scaffold

During the course of the war, it is believed that 11 000 people were executed at Vraca.
- 1945 | 6th April | the city of Sarajevo was liberated
- 1945 | Sarajevo became a part of the SOCIALIST FEDERAL REPUBLIC OF YUGOSLAVIA. It was a period dominated by one man, Josip Broz Tito (1892-1980),

During the 45 years of socialism, Sarajevo transformed into a modern city.
- 1980 | 4th May | Death of Josip Broz Tito

- 1981 | Memorial-Park Vraca opened to the public
- 1984 | XIV Olympic Winter Games
- 1990 | 26th December | Slovenia's declaration of independence
- 1991 | 8th October | Croatia's declaration of independence
- 1992 | 1st March | Bosnia-Herzegovina's declaration of independence
- 1992 | 6th April | Bosnian War

WINTER

- 1992 | 2nd May | Siege of Sarajevo
- 1992 | 25-26 August | destruction of Sarajevo's National Library, Vijećnica (renovated in May 8, 2014)
- 1993 | 19th May | Admira Ismić & Boško Brkić Romeo and Juliet of Sarajevo
- 1993 | 30th June | Tunnel of Hope completed
- 1994 | 5th February | Markale market massacre no.1 68 dead, 144 wounded
- 1995 | 28th August | Markale market massacre no.2 43 dead, 75 wounded
- 1995 | 14th December | Dayton Peace Agreement



2. Alifakovac Mahala- fusion of two cultures, end of 19th century

THE SPRING

Many fought for the reign over the small oriental city in the valley, Sarajevo. The decaying Turkish feudalism ended in 1878, after more than 400 turbulent years, when Austro-Hungarian occupation began as a part of Treaty of Berlin¹ which aimed to establish a powerful capitalist country using its abundant natural wealth.² And so, one foreign hegemony was replaced by another.

By that time, the golden era of Sarajevo was long gone. Numerous raids and flames left Sarajevo desolated, with only few structures that survived. Among these were the fortifications consisted of walls, gates and towers built at the times of growing insecurity. However, the city's vulnerable position with high grounds of the surrounding hills limited the military value of these fortifications. And to make them more efficient in the events of possible invasions, the Austro-Hungarians had them expanded on the mountain ridges around the city.³

One of the more representative was a large stone 'barrack', a large stone bastille built on

the northern brows of Trebević Mountain overlooking the entire city. The area is known as 'Vraca', on Austro-Hungarian maps 'Vratca', meaning the small doors and at the time signifying the primary entrance to the city of Sarajevo.⁴



3. Franz Ferdinand Street (today Maršala Tita Street) in Sarajevo, 1937

THE SUMMER

The Austro-Hungarian period of Sarajevo's history was crucial for industrialization, infrastructure, development and westernization, followed by many social changes. A fire which burned down a large part of the central city area, aided the architects and engineers, who aspired to rebuild and modernize Sarajevo, to create a unique fusion of the remaining Ottoman and contemporary Western architecture. The city started to flourish again, but not for too long.

On the 28th of June, 1914, the greatest plot twist in history struck the entire world. Exactly 104 years ago, on one of Sarajevo's street corners a young Bosnian Serb national shot the heir to the Austro-Hungarian throne and triggered the First World War.⁵ Four years later, the Great War ended, Austria-Hungary ceased to exist and all the struggles for national liberation and creation of a common state of six constitutive Yugoslav⁶ peoples payed off. Sarajevo became a part of the new Kingdom of Yugoslavia. And as such, it became a city of three eras.

Yet it seemed as if nobody in the new era wanted to offer a grand vision to inspire the growth or reestablishment of the urban space of this orphan of the collapsed Austro-Hungarian monarchy. All eyes were on Belgrade, Zagreb and Ljubljana, the main urban centers of the people responsible for the formal name of the new country: Kingdom of Serbs, Croats and Slovenes. Despite the enthusiasm and optimism that people of Sarajevo showed for the new centralized state, achievements of any significance were impossible as the elementary preconditions for such were absent. All aspects of cultural life stagnated during this period of 23 years as Sarajevo became a forgotten city of the Kingdom.⁷ The underrating and ignorance towards Bosnia and Herzegovina in general can be easily seen by looking at the first emblem of the new state made years after the First World War, featuring five torches burning together in one flame as six nations of Yugoslavia: Croats, Serbs, Slovenes, Montenegrins and Macedonians, without acknowledging the Bosnians as a constituent nation. The sixth flame was finally added in 1963.⁸



4. Vraca: Austro-Hungarian bastille

“THERE IS NO SCALES IN THE WORLD TO
 MEASURE THE SORROW OF SARAJEVO”
 Abdulah Sidran
**“NEMA NA SVIJETU
 VAGE DA IZMJERI TUGU SARAJEVA”**

THE AUTUMN

Previously living in a variety of cultures and empires, the people living in the new realm did not know one another. In this common realm they had to harmonize their goals, that were already formulated by their political representatives way before the unification. It was hoped for, that all the citizens of the new state would ultimately embrace the Yugoslav identity, thus guaranteeing a respect for each particularism in its six republics. The Second World War however, brought more pressing issues to being. While Yugoslavia was fighting to repress any notion of nationalism with its well known communist policy 'brotherhood and unity', the wave of fascism started to overflow entire Europe, threatening to convert it into a huge concentration camp.

Yugoslavia's attitude was to avoid the war and preserve its neutrality, primarily because of the internal ethnicity-based conflicts, the most significant being between Serbs and Croats. Additionally, the country was not economically, politically nor military ready and with its vulnerable position on the map, it could have hardly survived such conflict.⁹

On the 6th of April, 1941, the Kingdom of Yugoslavia was finally invaded by the German-led Axis forces, taking over the city of Sarajevo 9 days later.¹⁰ These forces attacked the liberalism and faith in science and reason. They preached the theory of ethnic and religious hatred and conveyed the magnification of one's own people. These "theories" were the underlying basis of mass crimes against Sarajevo's multi-ethnic people during the war and revolution, which was committed by German, Italian, Bulgarian and Hungarian fascists and domestic Usthas (Croatian fascist) and Chetniks (Serbian extremist nationalist guerrilla force).¹¹

It was obvious that German fascists' intentions to exterminate Jews and the Serbs, led to horrifying genocide. However, regardless of the ethnicity, mass executions began. It was explicitly emphasized that any attempt to resist, sabotage, attack or protest against the German army will be punished by death.¹² The first punishments of the local population were imposed at Vraca, near the Austro-Hungarian fortress.



5. Yugoslav President Josip Broz Tito addresses to the gathered citizens of Sarajevo, November 1945

THE AUTUMN

With this, the German forces and their marionettes attempted to frighten and warn the citizens and force obedience. These punishments led to increased resistance and further strengthened the national liberation movement. Vraca became one of the main execution sites in the city, where many heroic citizens and fighters laid down their lives. The ones who were either killed there or executed elsewhere in the city were buried in the area around the fortress. As the primary entrance to Sarajevo, Vraca were also used as a deportation hub where prisoners were sent to other death camps across the region. During the course of the entire war, it is estimated that over 11,000 people were executed at Vraca.

On the 6th of April, 1945, thrilled and relieved, people of Sarajevo started to celebrate the liberation even before the German forces retreated. The bright sun lit up the sky above the city, celebrating the returning of the Partisans from the war for freedom. Sarajevo became a part of the Socialist Federal Republic of Yugoslavia. It was a period dominated by one man, Josip Broz Tito (1892-1980), who had altered

the Yugoslavia into a multicultural heaven. The celebration went for months, the streets were crowded with people optimistic for their new country and the new leader. Soon the trams were back on tracks, decorated with flowers and flags. The famous slogan 'brotherhood and unity' echoed through the city, reminding and aiding to overcome animosity among different national groups and inviting people to participate in the reborn public life of the city. Masses were continuously warned not to allow the antagonisms from the past into the new era. Many people of Sarajevo look back on this period with great nostalgia.¹³

“BOSNA I HERCEGOVINA NE MOŽE PRIPADATI NI OVOM NI ONOM, VEĆ NARODIMA KOJI JE OD DAVNINA NASTANJUJU. UOSTALOM, TO NJIMA NIJE NIKO POKLONIO, VEĆ SU TO SAMI IZBORILI U NARODNOOSLOBODILAČKOJ BORBI U KOJOJ SU MASOVNO UČESTVOVALI. BILO JE TO JEDINO MOGUĆE I SREĆNO RJEŠENJE, NE SAMO ZA NARODE BOSNE I HERCEGOVINE, VEĆ I ZA NAŠU ZAJEDNICU U CJELINI. U PROŠLOSTI JE BOSNA I HERCEGOVINA UVIJEK BILA KAMEN SPOTICANJA. SA NAŠOM NARODNOOSLOBODILAČKOM BORBOM ONA SE TOGA OTARASILA”.

Tito, November 1979

“BOSNIA AND HERZEGOVINA CANNOT BELONG TO ONE OR THE OTHER, BUT TO THOSE WHO INHABIT IT SINCE THE OLDEN TIMES. AFTER ALL, IT WAS NOT BESTOWED UPON THEM BUT RATHER WON OVER IN THE NATIONAL LIBERATION REVOLUTION IN WHICH MANY TOOK PART. IT WAS THE ONLY POSSIBLE AND JOYFUL SOLUTION, NOT ONLY FOR THE PEOPLES OF BOSNIA AND HERZEGOVINA, BUT ALSO FOR OUR SOCIETY IN GENERAL. IN THE PAST, BOSNIA AND HERZEGOVINA WAS ALWAYS A STUMBLING BLOCK. THANKS TO THE NATIONAL LIBERATION STRUGGLE SHE GOT RID OF THAT.”

Tito, November 1979



6. Welcome to Sarajevo

THE WINTER

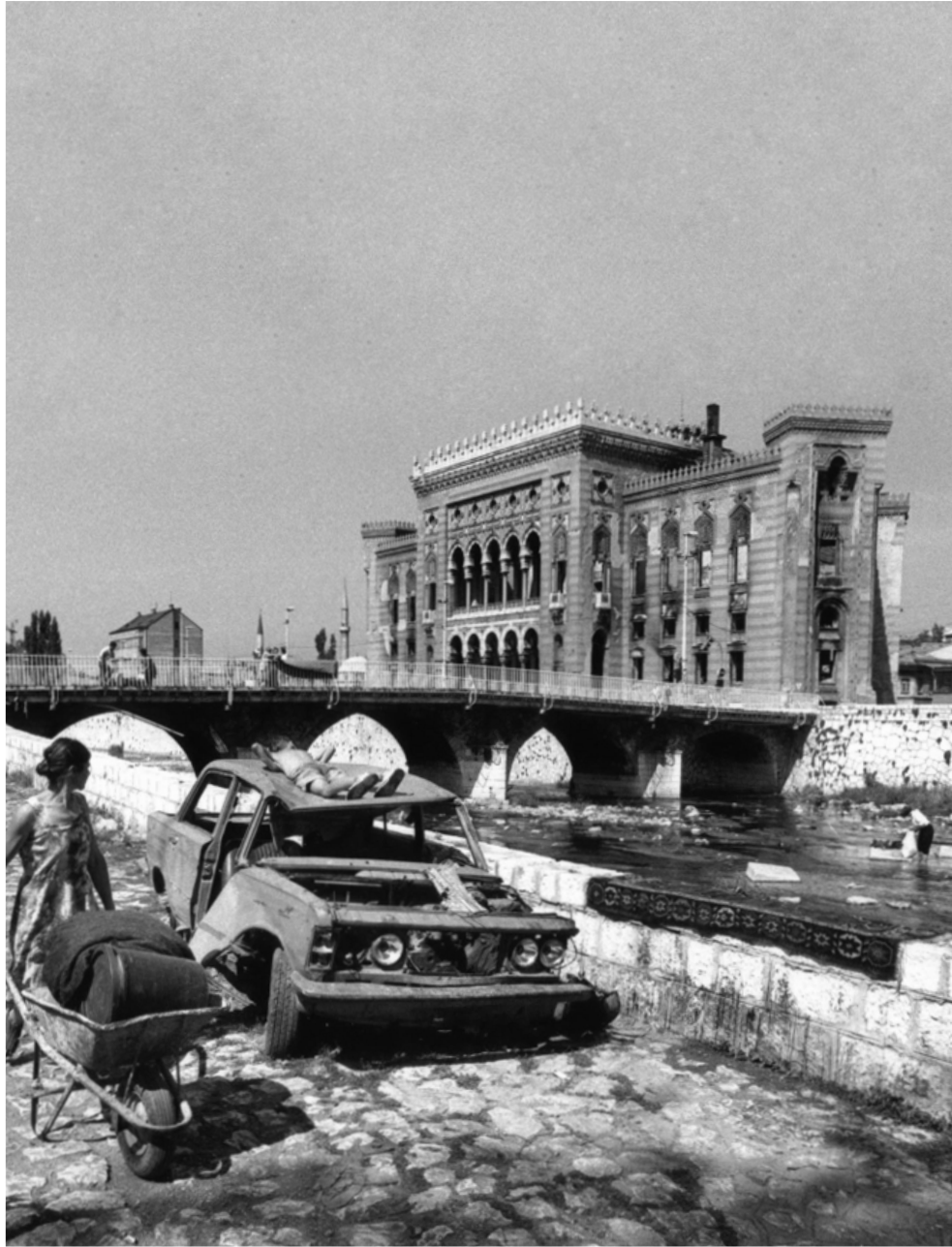
Tito's Socialist Yugoslavia, formed as a multi ethnic federation, unified the warring land of south Slavs after the Second World War and led them to prosperity. It was exceptional and the most free of all communist states, although competing nationalism could not have been forged without force, oppressive control that kept the country from unraveling.

Unfortunately, with Tito's death in 1980, this fragile union that he held together for 35 years started to unwind and in the next decade the Yugoslavia's delicate balance broke apart as a result of strengthened nationalism and economic instability. The renewed conflicts with Serbia's nationalist politics lead to the secession of Slovenia and Croatia. Shortly after, the Republic of Bosnia and Herzegovina declared itself sovereign. But none of this happened without bloodshed.

Serbs, Croats, Bosniaks, they are all Slavs with religion being the only thread dividing them. The land of Bosnia and Herzegovina, with its most ethnically mixed population in Yugo-

slavia living together fairly amicably, was a puzzle between Serbia and Croatia. But this puzzle was condemned by the dominant presence of the Muslims. The independence referendum in Bosnia was boycotted by majority of Bosnian Serbs who wanted to stay linked with Serbia at any cost. The violence broke out in many mixed-ethnicity towns. On April 5, 1992, people of Sarajevo took over the streets chanting slogans of peace and demanding the resignation of the government that wanted to divide them. It was a story of 100,000 people with one voice, that did not touch the politicians. The next day, as Bosnia and Herzegovina was internationally recognized, the war knocked on the door.

On 2 May 1992, the Sarajevans were besieged by death and destruction, bombs and bullets raining down from the surrounding hills.¹⁴ In this almost medieval-style siege they were left without water, electricity and gas, and no aspect of life in the city was safe from the men up in the hills.



7. Woman got water at a tap and brings it home in a wheelbarrow. In the back is the destroyed National Library of Sarajevo.

THE WINTER

The majority of people, who did not want this war, witnessed the excruciating realization that their neighbours and friends were joining the aggressors who were burning their houses and shooting at their loved ones. At first it seemed that this was to assure that the diverse ethnic groups could never again live together, later grasping that essentially they wanted to erase an entire cultural identity.

Completely abandoned by the rest of the world for 1425 days, which made it the longest siege in the modern history, the united Sarajevans fought against division of Sarajevo and its multi-ethnic people. In early 1996, they finally awaited their famous "biće bolje" ("It will get better"), the slogan that gave them strength throughout the war. The Dayton Peace Agreement brought the war to an end but divided Bosnia-Herzegovina into two entities, the Federation of Bosnia and Herzegovina and the Republika Srpska. While this compromise was meant to heal the wounds of imposed ethnic division, it also created three levels of government — further crippling this war-torn and impoverished region.

The winter came to Sarajevo three times, but the last one hit the land the hardest. In fact, it never went away.

Footnotes **4 SEASONS OF SARAJEVO**

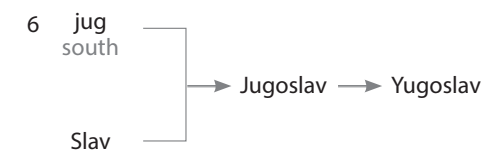
1 Treaty of Berlin: Also called the Treaty between Austria-Hungary, France, Germany, Great Britain, Italy, Russia, and the Ottoman Empire for the Settlement of Affairs in the East. It was one of three major peace agreements at the time.

2 see Babić (1976), p. 9

3 see Donia (2006), p. 26

4 Vraca Memorial Park: The architectural ensemble, http://old.kons.gov.ba/main.php?id_struct=50&lang=4&action=view&id=2559, 9.12.2017.

5 World War I, <https://www.britannica.com/event/World-War-I>, 10.12.2017.



7 see Donia (2006), p. 155

8 Interview with Prof. Senad J. Hodović, conducted by Ajla Imamović, Sarajevo, 8.2.2018

9 see Danilović 1976, 120-1

10 see Albahari 1977, 21

11 see Danilović 1976, 125

12 see Albahari 1977, 27

13 see Donia 2006, 229-32

14 see Donia 2006, 323

of GUARDIANS MEMORY

Remembrance and memories are tied to each and every one of us individually. Since time immemorial, people sought to materialize their primal instinct of commemoration in distinctive manners. In Bosnia and Herzegovina, people also had their own way of preventing historic events from fading into obscurity. Two of them are exceptional in their timelessness, offering a true model of common existence that is far more natural than any multiculturalism - these are Stećaks and Spomeniks.

Stećaks are monumental medieval tombstones that lie scattered across medieval Bosnian Kingdom, a significant part of today's Balkan region. Spomeniks are memorial structures of national liberation revolution built all around Tito's Socialist Federal Republic of Yugoslavia. Both of these monuments are notable for their inter-confessionality. As the newer generations grow away from the history, collective remembrance remains a slippery concept. For the fractured society that is still undergoing the process of national healing, it is of great importance to restore these monuments into the public memory, providing an automatic sense of unity and belonging within a group, thus promoting the emancipatory politics for a more equal society.



8. Tjeniste, Bosnia and Herzegovina— Monument to the Battle of Sutjeska, Miodrag Živković



9. Construction of the Tjentište memorial complex during Josip Broz Tito's visit, late 1960s

SPOMENIKS

Traveling through the former Yugoslavia, these days referred to as “the Balkans”, Belgian photographer Jan Kempnaers captured, and later published in the book ‘Spomeniks’, isolated sceneries of futuristic monumental structures that provoked a sudden interest of wider public. For some they are just bizarre concrete shapes dominating the skyline and for some others they are real pieces of Land art. Unfortunately, only as photographs, one cannot perceive their deep meaning, thus they are often taken out of context. Thousands of concrete artefacts resembling brotherly fists united at that territory, large wings ready to raise, gigantic flowers and stars crowning the mountain hills are not some beautiful forms without the essence. They belong to the NOB (National Liberation War) and NOP (National Liberation Movement), to their memory and cultural heritage carved in stone from the 1960s-1990s. As such, they are much more than just a stunning cluster of unconventional architectural brutalism. The ‘Dictator of a Communist nation’ had ambitious plans for his new Republic that raised from the ashes of the Revolution. He envi-

sioned a diverse Utopian society, a population free of ethnic tensions, unified and bound together by a collective righteousness in their victory for liberation. This is how Spomeniks became the main narrators of history.

Many short descriptions of the Spomeniks describe them as monuments ‘commissioned by former Yugoslavian president, Josip Broz Tito in the 1960s and 70s to commemorate sites where WWII battles took place...’¹ But that is not entirely true.

Yugoslavia indeed did the same like every other country – local communities built memorials and monuments, in honour of chosen historical events. But none of them could grasp the beauty of these megastructures dominating the tranquil landscape. Their presence shows the emancipation from Soviet’s artistic movements of formalism, minimizing any connections with them but at the same time forming a cultural heritage for the new and intrepid nation. Simply stated, a more traditional style could have evoked ethnic conflicts.

“TITO, IN ALL TRUTH, DID NOT HAVE MUCH ARTISTIC DISCERNMENT. BUT HE UNDERSTOOD THAT MY MONUMENTS WERE NOT RUSSIAN MONUMENTS (AT THE TIME, UNFORTUNATELY, ALL THE BEST SCULPTORS HAD ADOPTED THE RUSSIAN FORMULA: HEADLESS BODIES, WOUNDED FIGURES, STRETCHERS...). WHEN HE SAW ME, A BIZARRE MAN WITH A SURREALIST BIOGRAPHY, READY TO BUILD HIM CONSTRUCTIONS WHICH WEREN'T RUSSIAN, HE SAID, -LET HIM-”

Bogdan Bogdanović (1922-2010)

SPOMENIKS

They became a successful brand of Yugoslavia, and as such, they deserve a title that sets them apart from the conventional monuments – busts, stones and columns used throughout history. Jan Kempenaers' book did come as a blessing, but a mixed one. He presented them as powerful typological series and thus, the term 'Spomenik' saw the light of the day, but as well lost its symbolism through photography. The enchanted public admire the powerful beauty of these radical concrete shapes shielded by the nature, forgetting or even without knowing the horrors that lead to their birth.

They are meant to honor the people's struggles and those who died during the National Liberation War, but at the same time to celebrate the Revolution. In this regard, they are memorials of a burdensome past and an uncertain future. Predominantly initialized at a federal level, they were often commissioned and funded by the locals. Special Spomenik's committees were established with the task to choose the right artists through strict de-

sign competitions that will please the political eyes. Usually built at the actual location where the events took place, forgotten places of tremendous tragedy and suffering, representing all in one, death, unity, victory, and liberation, they often evoke deep pain and the absolute worst of humanity.

Their physical appearance is nothing smaller than the story they are telling. Physically, they are daring, timeless, concrete and massive. Metaphysically, they are even massiver. Leading architects and artists of the Yugoslav cultural movement, such as Bogdan Bogdanović, Dušan Džamonja, Miodrag Živković Gradimir Medaković, Vojin Bakić and many more, fabricated a powerful visual impact to demonstrate the confidence and resilience of the new Socialist Republic, that these structures outlived.²



10. Jasenovac, Croatia— Flower Monument, Bogdan Bogdanović



11. Niš, Serbia— Bujanj Memorial Park "The Three Fists", Ivan Sabolić & Mihajlo Mitrović



12. Kosmaj, Serbia—Monument to the Fallen Soldiers of the Kosmaj Detachment, Vojin Stojić & Gradimir Medaković

SPOMENIKS

With their unusual forms, they were fruits of ideological, philosophical, aesthetic and ethical research of these experts, who utilized the Spomeniks to communicate history, mythology and their ideology. Many of the monuments are formed from several fragments that rise high in the sky without touching, yet when viewed from the distance they melt into one single body, like Yugoslavia itself.³ They were designed to celebrate universal ideals, without focusing on individuals, and targeted at helping the people become better Yugoslavs. It was rational that these places will become centers for education, with museums and various styles of amphitheatres for outdoor lectures for tens of thousands of school kids and young pioneers brought there every year from across the country. The ideals were spread on younger generations fabricating the feeling of belonging and togetherness. These enigmatic monuments from the past vary in size. Built mostly from reinforced concrete, sometimes granite blocks, steel plates and wood, some reach the height of 40 meters. As they dominate any landscape they found them-

selves in, these monumental structures are not the only elements of the collective memory. They were envisioned as hybrid complexes, memorial parks, fusing leisure with education and landscape architecture with sculpture. These multi-layered spaces unlock the dialogue between the history of art and the historical experience. The landscape that served as a stage for the monument, often hide the crypts of fallen Partisan soldiers or blend into parks and forests with memorial trails. Features of Zen gardens, such as ponds, were added to the compositions in order to accentuate the monumental structures and the overall experience. These were the places of contemplation and recreation, commemorating those who heroically confronted their destiny, celebrating the unity in the struggle for freedom, triumphing the life.⁴

They all shared a vision of a bright tomorrow, that did not come.

Sarajevo has only one monument grandiose like these - the seemingly unloved

Spomen-park Vraca.



13. Kozara, Bosnia and Herzegovina— Monument to the Revolution, Dušan Džamonja



14. Kadinjača, Serbia— Kadinjača Memorial Complex, Miodrag Živković & Aleksandar Đokić

Rose Fitzgerald Kennedy

**“IT HAS BEEN SAID, ‘TIME HEALS ALL WOUNDS.’
I DO NOT AGREE. THE WOUNDS REMAIN.
IN TIME, THE MIND, PROTECTING ITS SANITY,
COVERS THEM WITH SCAR TISSUE AND THE PAIN
LESSENS. BUT IT IS NEVER GONE.”**



15. Austro-Hungarian bastille, before 1945

NAME: MEMORIAL PARK VRACA (SPOMEN-PARK VRACA)

LOCATION: SARAJEVO, FBiH & RS, BOSNIA & HERZEGOVINA

YEAR COMPLETED: 1981 (1 YEAR TO BUILD)

DESIGNERS: VLADIMIR DOBROVIĆ, ALIJA KUČUKALIĆ, ALEKSANDAR MALTARIĆ

COORDINATES: N43°50'40.6", E18°23'58.4"

DIMENSIONS: 78 000 SQ METER

MATERIALS: REINFORCED CONCRET, STONE BLOCKS, BRONZE & GRANITE

MEMORIAL PARK VRACA

THE TALE OF VRACA

Before 1898 when the Austro-Hungarian fortress was built on the slopes of Trebević, Vraca had been a popular spot to visit, with tidy green areas and hills overgrown with dense forests, offering a serene retreat and a beautiful view of the growing town. But soon, it became a forbidden zone, where the occupying soldiers in green uniforms paraded. At each corner of the fortress, one could see cannon barrels pointed at the city and the surrounding mountains.

Sarajevo was of great political importance for the occupiers and their marionettes. As the capital city, known for its liberation aspirations, it attracted all those who were against the National Liberation Party, irrespective of the degree of their exposure and activities, looking for any sort of support in the multinational Sarajevo. This meant that the occupiers had the enemies in one place. In order to warn the people of their power, to frighten them with their bloodthirsty men, to give them their worst nightmares, to weaken, undermine and, at the end, break the firmness of their spirit for struggle and resistance, finally forcing the people of

Sarajevo into blind obedience, the occupiers chose a spot- Vraca, in the nearby vicinity of the capital, from where the people of Sarajevo could hear fire bursts and single shots by day and night. It became obvious that it was not villains who perished, but innocent citizens, regardless of their age, gender and ethnicity, patriots and communists, and those who simply wanted to stay neutral, devoted to the people and not the authorities. The tales from Vraca were secretly murmured among all the citizens of Sarajevo as a horrifying phantom. For a single word or gesture of "disobedience" and "disagreement" people were sent to prisons, concentration camps or, to Vraca - as the fastest and shortest route.⁵

If, according to the ICC (International Criminal Court), crimes against humanity are certain acts deliberately committed as part of a widespread or systematic attacks directed against civilian population, then the occupation in April 1941 brought the most terrible crimes in the history of mankind. However, the tough times never last, but united and tough people do.



16. Youth work action — building stadium Koševo, 1947

MEMORIAL PARK VRACA

Even after the departure of Partisans and a huge number of those who were taken into the darkness of death, the liberation movement grew bigger and stronger, supported by a large number of young people, women and children who continued fighting. The vital strength of these people came from the patriotic love of freedom and independence of the country, the pursuit of a new life and a world in which these ethnically-based terrors would cease and disappear. Sadly, almost every eighth citizen was not there to welcome the freedom that came to Sarajevo on the 6th of April, 1945.⁶

With spreading residential estates and housing developments to the west and on all surrounding hills, Sarajevo went through a remarkable transformation during the 45 years of socialism. Life quality drastically improved as many new facilities and institutions that took care of the people were established. Young people were encouraged to participate in public life and engage in reconstruction and construction of the new city. Art, literature, music, poetry, architecture and urbanism - they were all

embroidered by the brotherhood and unity with the aesthetics of shock. There was a sense of a new beginning, creation of a world that would be better than any known before, creation of the utopia.

Interculturalism and diversity of opinions are said to be the signs of a flourishing community. People were zealous in their passion to restore, protect and preserve cultures and cultural heritage that survived after the Second World War, to prevent oblivion and neglect, and to respect and celebrate cultural diversity of the region, remembering those who bravely and fearlessly laid down their lives for the new beliefs for the new country. A network of monuments all around Yugoslavia materialized as an ambitious symbol of hope and cooperation for this new nation.

In Sarajevo, there is one intervention in space that carried the heaviest burden, the pressure of vast emotions that would cringe your face when recalled but with the pure appreciation and gratitude for the freedom which we enjoy today.

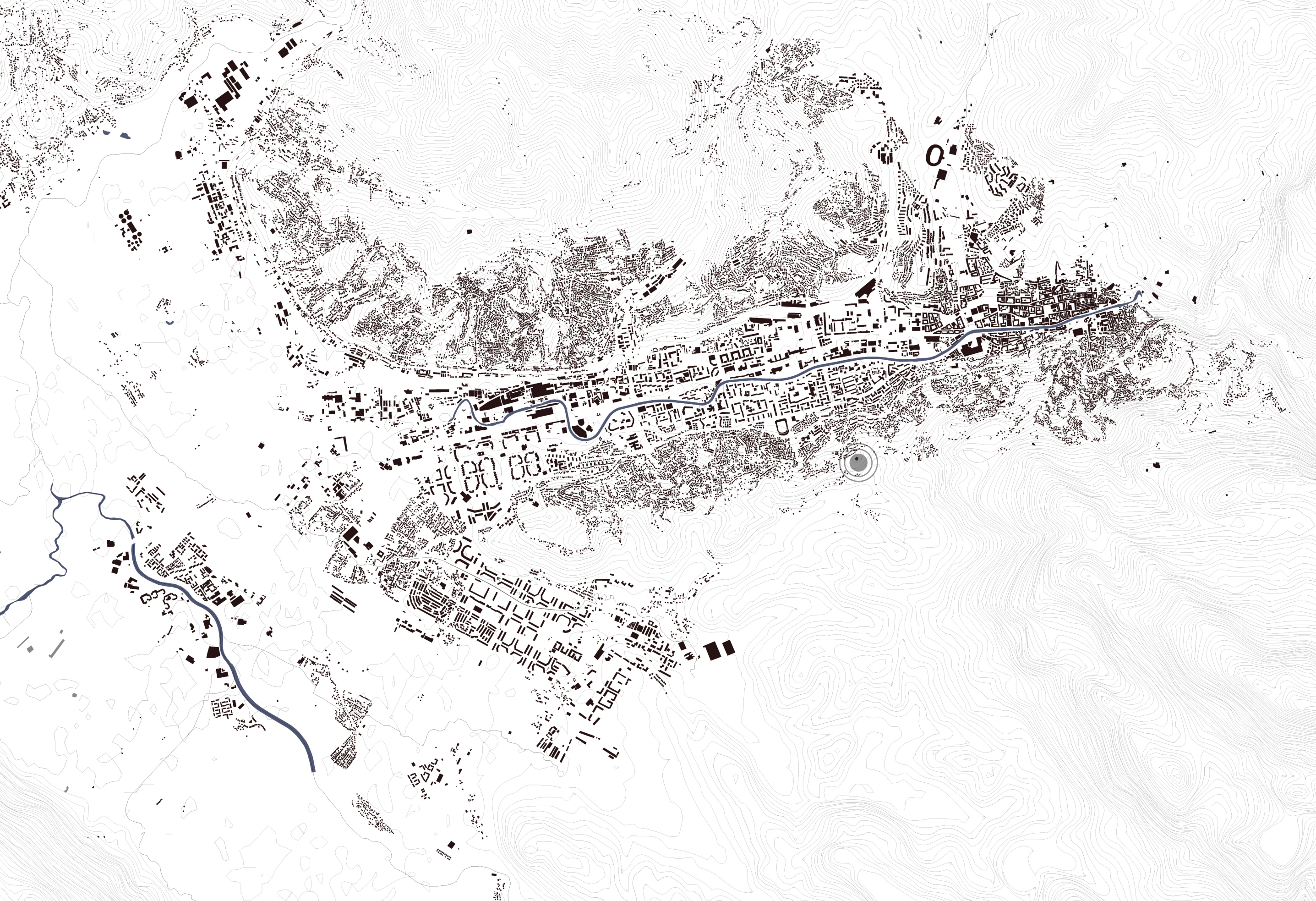


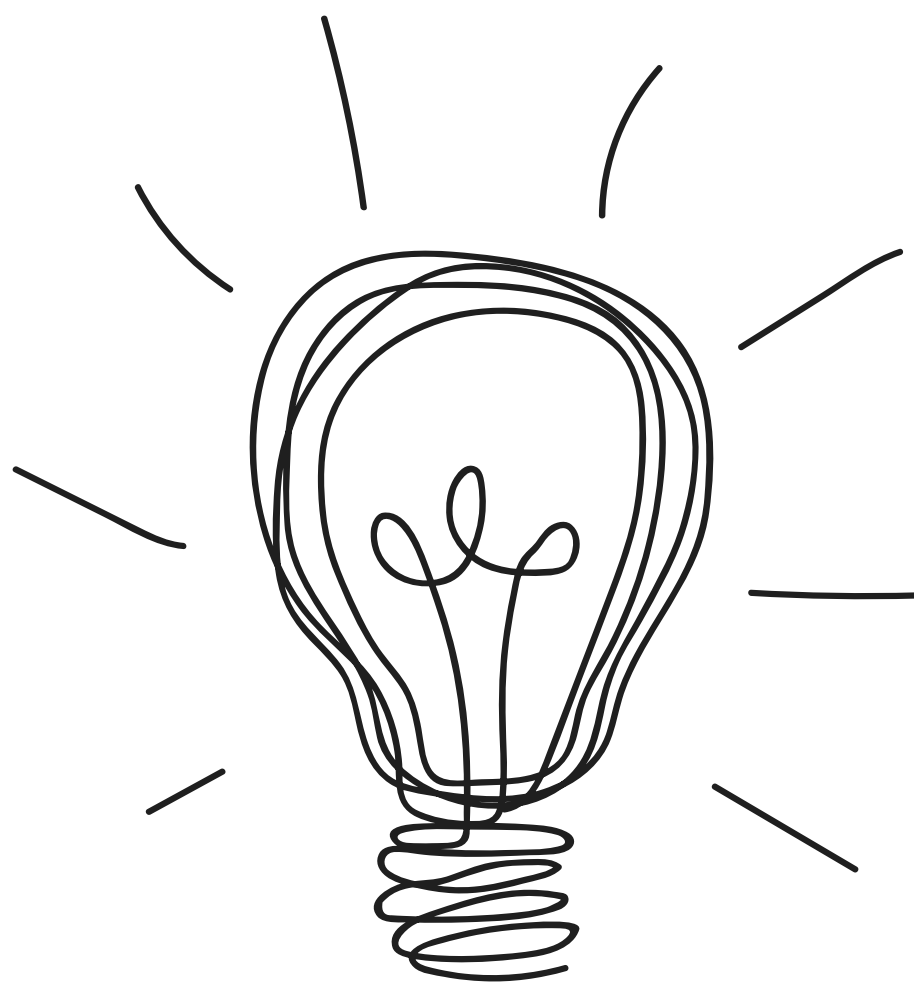
17. Yugoslav President Josip Broz Tito addresses to the gathered citizens of Sarajevo, November 1945

MEMORIAL PARK VRACA

The Memorial Park Vraca was built in 1982, where 3 experts integrated the old Austro-Hungarian fortress into a concept, creating a symbiosis of cultural, historical, artistic, architectural and scenic qualities.

Vraca was not anymore observed through the prism of the occupiers' bloody orgies. It signified a synthesis of death and life, an eternal memento for the future generations revealing the high price they had to pay for the freedom. It also symbolizes the enduring struggle of twenty-six national heroes of Yugoslavia- who, apart from defiance, did not speak a word.⁷





MEMORIAL PARK VRACA

THE BIRTH OF A REVOLUTIONARY IDEA

It took more than 20 years to realize this dream. The idea for the project originated in the early 60s, on an initiative of Rato Dugonjić, a participant of the National Liberation Struggle of the people of Yugoslavia and a president of The Young Communist League of Yugoslavia (Bos. abbr. SKOJ). He proposed to monumentalize that part of Sarajevo in memory of the fallen soldiers and the anti-Fascist struggle. The idea of a memorial complex enveloping the elliptical ridge to the south of Sarajevo, on the outskirts of the city's residential zone where the old fortress stands, was endorsed by the Union of Associations of National Liberation War Veterans (Bos. abbr. SUBNOR) and the state. The Committee for the construction of the Memorial Park, that dealt with micro and macro details of the monument, was formed with the head chairman Dugonjić himself.⁸

A team of experts started working immediately. They decided that the best way to choose a suitable architect for this task was through a competition, where they would get an insight of his skills, potentials and most importantly,

his vision and perception of this monument. Insisting on the luridness and morbidity of the park could not be justified, as it did not comply with their understanding of the victim in the revolution. All fallen fighters and victims of Fascism gave their lives for freedom, for the light of the future. The memorial should be deprived of all mysticism, and its content and artistic expression should inspire admiration, not suffering. Light, not darkness, life, not death. To justify the theme of the park, the Committee had to choose a suitable name for it. The question was whether it should be called The Park of Freedom, The Park of Revolution, The Partisans' Park, The Park of NOB, The Memorial Park of Sarajevo, where finally they settled on The Memorial Park Vraca, or Spomen-park Vraca.⁹

The truth is that the Committee had a strict set of goals for the composition of the monument, leaving very little freedom to the architect.

The old Austro-Hungarian fort had to be preserved, providing an area for the museum and gastronomic services.

The concept had to highlight the configuration value of the terrain, placing the common crypt for the 26 national heroes at the highest point, offering unimpeded access to other required components of the park, the crypt of the fighters of the resistance movement in the city, the crypt of the troops of the National Liberation Army who took part in the liberation operation of Sarajevo and the crypt of the victims of the Fascist terror. One anonymous monument to all the dead was absurd. Every lost life had to be individually marked with the first and second names in an alphabetical order, followed by the date of birth. Each component could have a unique, but weather-resistant material, although there could be no deviation within the components in the sizes and shapes of the letters. Besides that, they all had to provide an adequate space for laying wreaths. So the architect was pretty much free to choose color, type and treatment of the materials. And to create his own artistic expression to suit the atmosphere of the park.¹⁰

The Committee received 13 sealed projects in total, but none of them fully met their demands, and therefore the first prize was not awarded to any of the submitted works. At the end, they entrusted the project to a renowned architect at the time, Vladimir Dobrović, who was awarded the second prize for his conceptual design. It was not an unusual thing that these kind of projects took such a long time to construct as the Committee had to be satisfied and the financial support organized (by Sarajevo City Council). Besides that, it is not really pleasant to create such memorials.¹¹

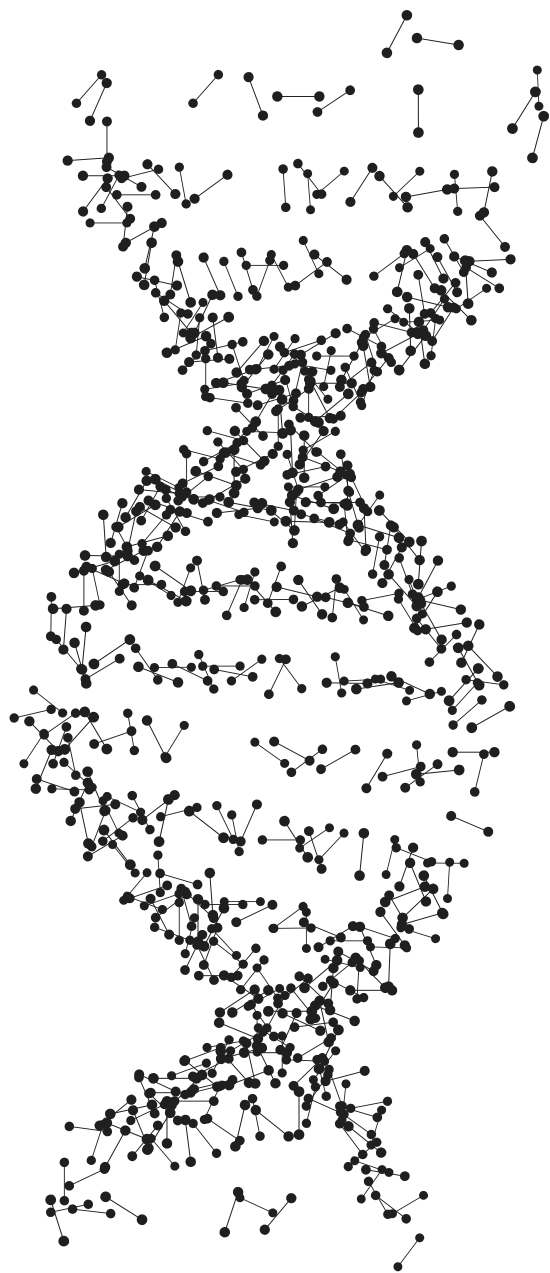
Unfortunately, there are no records of Dobrović's reports, but to understand the heavy burden behind designing of any of these memorial complexes, we can observe Bogdan Bogdanović, an architect commissioned by Tito for more than 20 monuments to the victims of war and Fascism.

MEMORIAL PARK VRACA

In one of his interviews for the Helsinki Committee for Human Rights, he said: *"It's also difficult to say it, but I must admit: I didn't enjoy building these monuments. I did it because it was my duty, and because I saw that I could meet the challenge in an anti-monumental way."*¹²

In his memoirs "The Doomed Architect" he also revealed how he felt while designing one of his major works, Jasenovac's "Flower of Stone": "... making a monument that directly and overtly invoked images of death and horror would be ludicrous and sordid. He recounts that when formulating the design for the complex, he was encouraged to pour over photographs, eye-witness testimonies and documentation about the events which took place at the camp, however, Bogdanović pushed that material away saying, *"I knew... that I would neither look for nor find inspiration by bringing the evil back to life."* Instead, he imagined a lyrical memorial that stood as a metaphysical statement on meditation, feelings of reconciliation and a "termination

of the inheritance of hatred that passes from generation to generation".¹³



MEMORIAL PARK VRACA

THE EVOLUTION OF THE CONCEPT

In 1970, Vladimir Dobrović presented the first official plans for the Memorial Park Vraca, where he worked closely with Alija Kućukalić, famous Bosnian-Herzegovinian sculptor, while Aleksandar Maltarić dealt with the landscaping. However, it took 10 years to re-design, compromise, plan and finalize this project. In April 1980, just a month before Tito died, construction of the memorial began. It was completed in November 1981, and it was officially opened on November 25, the Statehood Day of Bosnia and Herzegovina¹⁴, where Dane Olbina, the ex-mayor who actively participated in the public life of the city, held a solemn speech.

Eleven thousand people, the population of a small city, now live in Vraca and looking closely to the names, one will notice that only every tenth was not Jewish. It is probably the only place in Europe to have so many of them in such a small area. Aware that more than 70 percent of those who lost their lives in Sarajevo were Jews, Olbina emphasized their sacrifice denying the claim that the memorial culture of that time refused to acknowledge

the nationality of victims. It was the only place where their loved ones and other citizens could pay tribute, since the whereabouts of most of their graves were unknown.¹⁵

The memorial park covers approximately 78 000 square meters. It sits on a dominant elevation around the small plateau where Austro-Hungarian fort stands, creating a visual communication with the city as a reminder of its important role in all eras. In the harmony of twelve individual features of the complex a whole epoch in the recent history of the city was depicted. An undulating topography of the terrain was carefully attained through sets of terraces and stairs that connect the eastern and western sides over the entrance plateau, but at the same time visually separates each fragment of the monument.

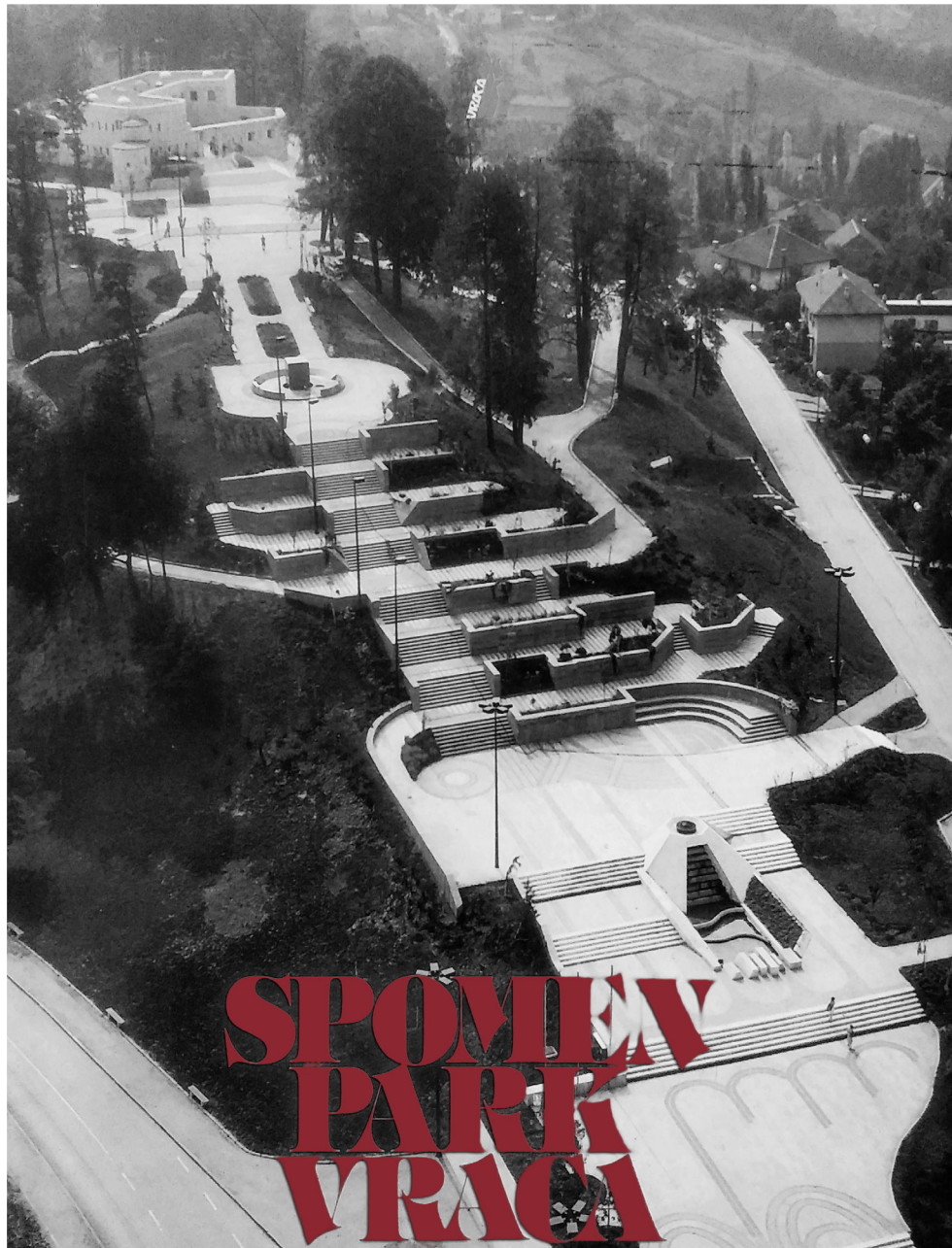
The Memorial Park complex consists of the following components:

- Entrance plateau
- Memorial plaque on execution site
- Memorial sculpture to Woman Warrior
 - Lookout
 - Eternal fire with fountain
 - Ceremonial plateau
- Memorial to the city's freedom fighters
 - Memorial to national heroes
- Memorial to fighters of the resistance movement in the city
 - Atrium – memorial to the victims of Fascism
 - Exhibition "Testimony to the Battle for Sarajevo"
- Memorial to troops of the National Liberation Army who took part in the liberation operation of Sarajevo.

“SLAVNA PROŠLOST BIĆE PRIMJER NOVIM GENERACIJAMA KAKO SU NARODI JEDNE MALE ZEMLJE RIJEŠENI DA PO CIJENU NAJVEĆIH ŽRTAVA BRANE SVOJU ZEMLJU I SVOJU SLOBODU, RADIJE BILI SPREMNI DA IZGINU NEGO DA ROPSKLI KLEKNU PRED FAŠISTIČKIM OSVAJAČIMA.”

“THE GLORIOUS PAST WILL BE AN EXAMPLE FOR NEW GENERATIONS HOW DETERMINED THE PEOPLES OF A SMALL COUNTRY WERE TO DEFEND THEIR COUNTRY AND THEIR FREEDOM AT THE COST OF THE GREATEST SACRIFICE AND WERE PREPARED TO DIE RATHER THAN KNEEL BEFORE FASCIST CONQUERORS.”

Tito



18. Memorial Park Vraca, 1981

MEMORIAL PARK VRACA

THE REALIZATION

Surrounded by roads on all sides, the complex has three main access points, one on the north, one on the south and one on the east side. At the intersection of Husinjska street with Durmitorska, now Vrbaska street, the stairs lead right to the old fort. However, the primary entrance is from Trebevička street that leads to the entrance plateau. Despite the fact that the plateau was initially designed as an entirely paved surface, in the process of redesigning, it underwent changes to reduce the costs of the project, leaving half of it simply covered with grass. In today's world of concrete fields it was indeed a generous thing to do.

If, by any chance you decide to start your journey from the east to the west, the memorial sculpture of *The Woman Warrior* will greet you. This defiant and brave woman cast in bronze, who is believed to be the heroin Radojka Lakić, is a unique piece made by Alija Kučukalić. Seemingly independent from the main structure, it is an essential part of the complex. With her hands raised high in the air looking at the city down below, the monument symboliz-

es the victory over the Fascist darkness where, according to SUBNOR's report, 208 women fighters were killed and 4113 women were executed among the victims.

Close by you will stumble upon a stone resting in grass, a memorial that marks the *execution site*. "The Fascist tyrants converted Vraca into an execution site for communists and patriots of the National Liberation War and Revolution. They died for the freedom of this and the future generations. We lay the bones of those who were found. Vraca became Sarajevo's inspiration and pride."¹⁶

Continuing down the stairs through the sparse pine forest, the lowest point of the complex emerges, *the lookout* with the city spread under your feet. It was the last view that the victims had before they closed their eyes forever. The composition of the entire complex as if it mimics the stages of the life path of all the victims. From freedom they descended into the death pit rising up again into the eternal liberation.



19. Woman Combatant resting on few bricks, Alija Kućukanović

Our young boys and girls even when fearlessly looking the death in the eye, never lost the optimism of their spirit. They were loudly and proudly singing partisan songs, sending their last communist greeting to the Sarajero, while being driven to its scaffold in cattle wagons.¹⁷

One of them was Radojka Lakić, a twenty-five-year-old student of the Faculty of Technology and Philosophy and a member of Communist Party of Yugoslavia. Hiding her face with a veil, typically worn by the muslim women at the time, she was living under false names and preparing for the uprising. Her heroic attitude created an entire confusion among fascists. After being sentenced to death and asked if she wants to file a mercy petition, she responded with the dignity of determined anti-fascist supporter- "I do not need the mercy of such a state!"

On 28 September 1941 as she was sitting in the pit grave on Vrhaca overlooking the Sarajero, she wanted to light up her last cigarette. The prison's doctor Kunduronić had a respect and sympathy for these brave people, and with his shaking hand he offered her a fired match. Radojka asked him- "Why are you trembling? Hell shoot me, not you." She did not allow them to blindfold her eyes. As she got up and waded to Sarajero, where she planted the seeds of her revolutionary work, her last words, "Long live The Communist Party of Yugoslavia!" was interrupted by the gunshots. She was proclaimed as a national hero on 8 June, 1945.¹⁸



20. Eternal flame with fountain, 1981

MEMORIAL PARK VRACA

This everlasting freedom is commemorated with the truncated octagonal pyramid where water and fire meet and adorn the entrance plateau. The pyramid arises from the pool of water and is lined with the so-called stone 'Hreša', a limestone breccia coming from Bosnia and resistant to the temperature differences characteristic for this region. At the top, the flames of *the eternal fire*, which was extinguished a long time ago, used to burn. Not so eternal, in fact. Both water and fire possess a will and a spirit of their own. They symbolize life, passion, motivation and inspiration, but at the same time they represent loss, death, and destruction.

From the *ceremonial plateau* one begins a journey to freedom, heightening awareness and intensifying experience of the surroundings. 2013 names inscribed on granite walls along the stairs with terraces is one of the central components of the complex. It is *The memorial to fighters killed in action*. The rows of names were refreshed with carved sculptural elements. These monumental stairs lead

to the highest point of the complex and the central piece, *The mausoleum of the national heroes of the city of Sarajevo*, offering a view on the restored fort in the background. It is placed above the crypt of the 26 national heroes, with their names inscribed on granite blocks arranged in a circle around the central prism.



21. Ceremonial plateau and Memorial to the city's freedom fighters, 1981

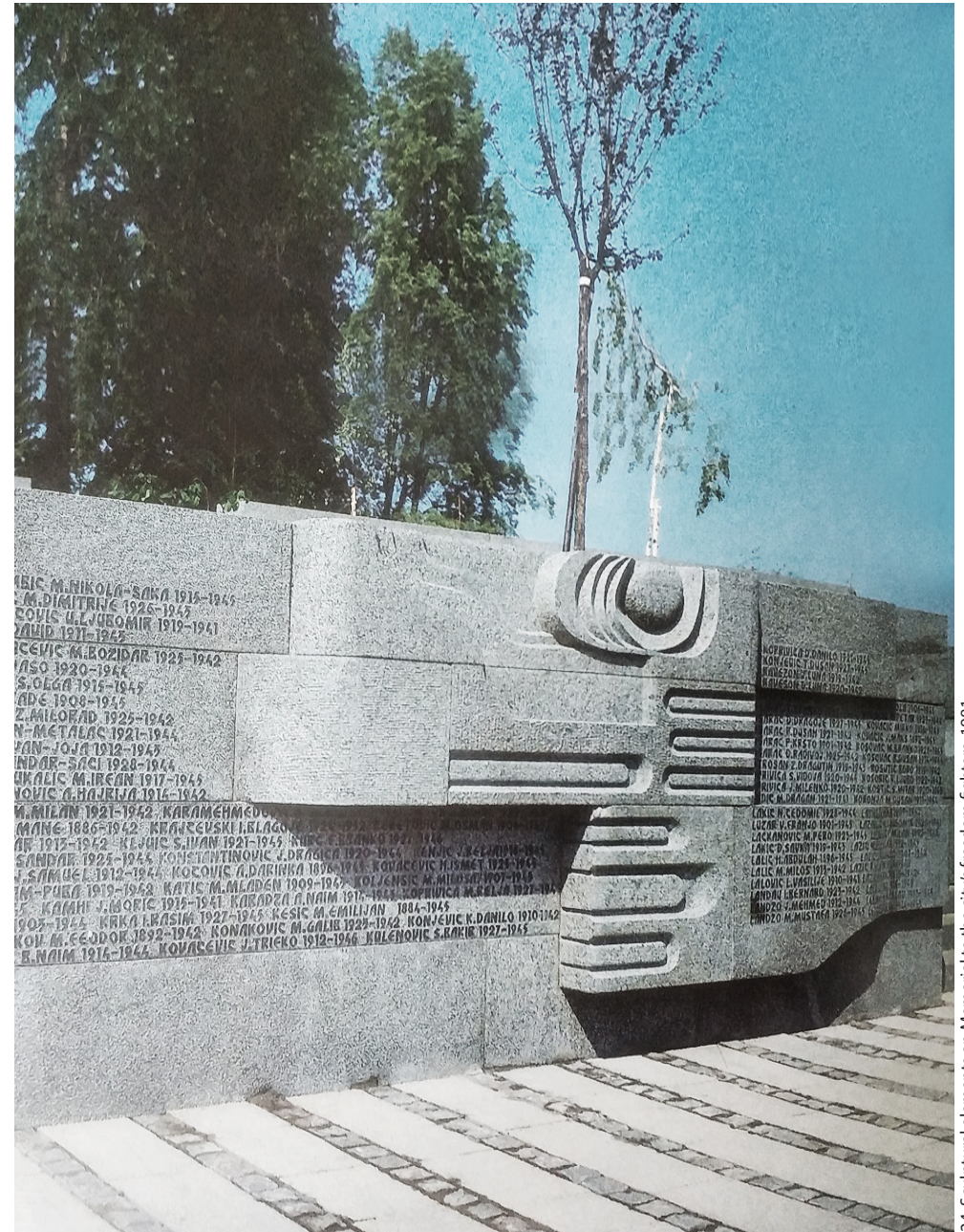


22. Memorial to national heroes, 1981

Janko Balorda, Aleksa Bojović Brko,
Adem Buć, Omer Maslić, Mahmut Bušatlija Buš, Miljenko
Cvitković, Dušan Dašić Pajić, Mustafa Dovadžija Mujo,
Jusuf Đonlić, Elijas Engel Ilija, Ahmed Fetahagić Čelik,
Pavle Šoranin Ilija, Avdo Hodžić Hodža, Bliša Janković,
Ravijojla Janković, Boriša Kovačević Šćepan, Branko
Milutinović Obren, Vaso Miskin Crni, Sulejman Omerović Car,
Vladimir Perić Valter, Ognjen Priča, Branko Šurbat, Slobodan
Princip Seljo, Miladin Radojević, Bane Slaviša Vajner Čiča
and Radojka Lakić



23. Sculptural elements on Memorial to the city's freedom fighters, 1981



24. Sculptural elements on Memorial to the city's freedom fighters, 1981



25. Preserved Austro-Hungarian fort, 1981

MEMORIAL PARK VRACA

As a symbol of occupation, the existing fort with a central two-story building and two atria built of cut stone was preserved and given a new life. To celebrate the brotherhood and unity, a permanent exhibition under the name *“Testimony to the battle for Sarajevo”* revived the ground floor of the building. Arranged on simple metal grids framing the walls, reproductions of photographs, documents, articles from newspapers and magazine, maps, art works in various techniques and three-dimensional artifacts, depicted and promoted the revolutionary spirit. Most of the photographs had been borrowed from private individuals who had taken part in the National Liberation Movement. Other items were mainly the property of the Museum of the Revolution (now the History Museum of Bosnia and Herzegovina).¹⁹ Additional room was provided to serve for social gatherings and lectures. While the ground floor had a festive character, the top floor provided more intimate atmosphere. It was intended for administrative and informative contents. This included rooms for administration and archives,

and a function room for formal social gatherings or ceremonies in the other wing. To bring more light into these rooms due to small and narrow apertures on the thick walls, flat roof was penetrated with six holes covered with glass domes. The two small turrets attached to the fort were converted into storage rooms, accommodating tools and equipment needed for the maintenance of the complex.

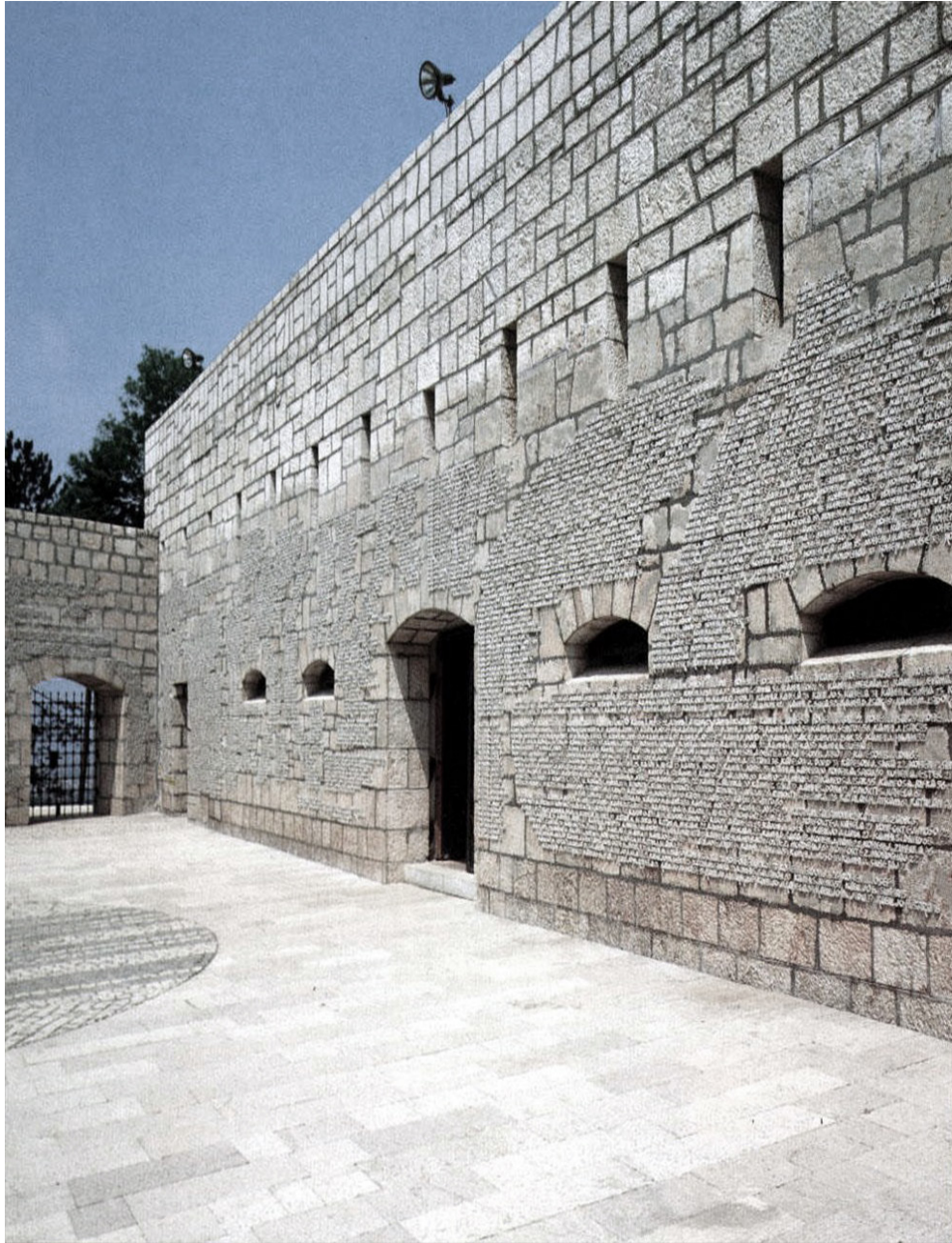
In an attempt to save the victims of Fascist terror from oblivion, *9091 names* were enumerated *on the walls of the atriums*. Grasping the central building on both sides, the continuity of the flow between spaces was kept by an opened link of the two atria through the middle of the ground floor. In order to avoid creating any distinctions between the victims, the architect also decided to keep the windows here opened, only placing iron bars. In this way the ground floor remained transparent-permeable, with only two metal doors at the entrances to the atriums.



26. Exhibits in the fort – "Testimony to the battle for Sarajevo", 1981



27. 9091 names of the victims of Fascist terror enumerated on the walls of the entrance atrium, 1981



28. 9091 names of the victims of Fascist terror enumerated on the walls of the second atrium, 1981

MEMORIAL PARK VRACA

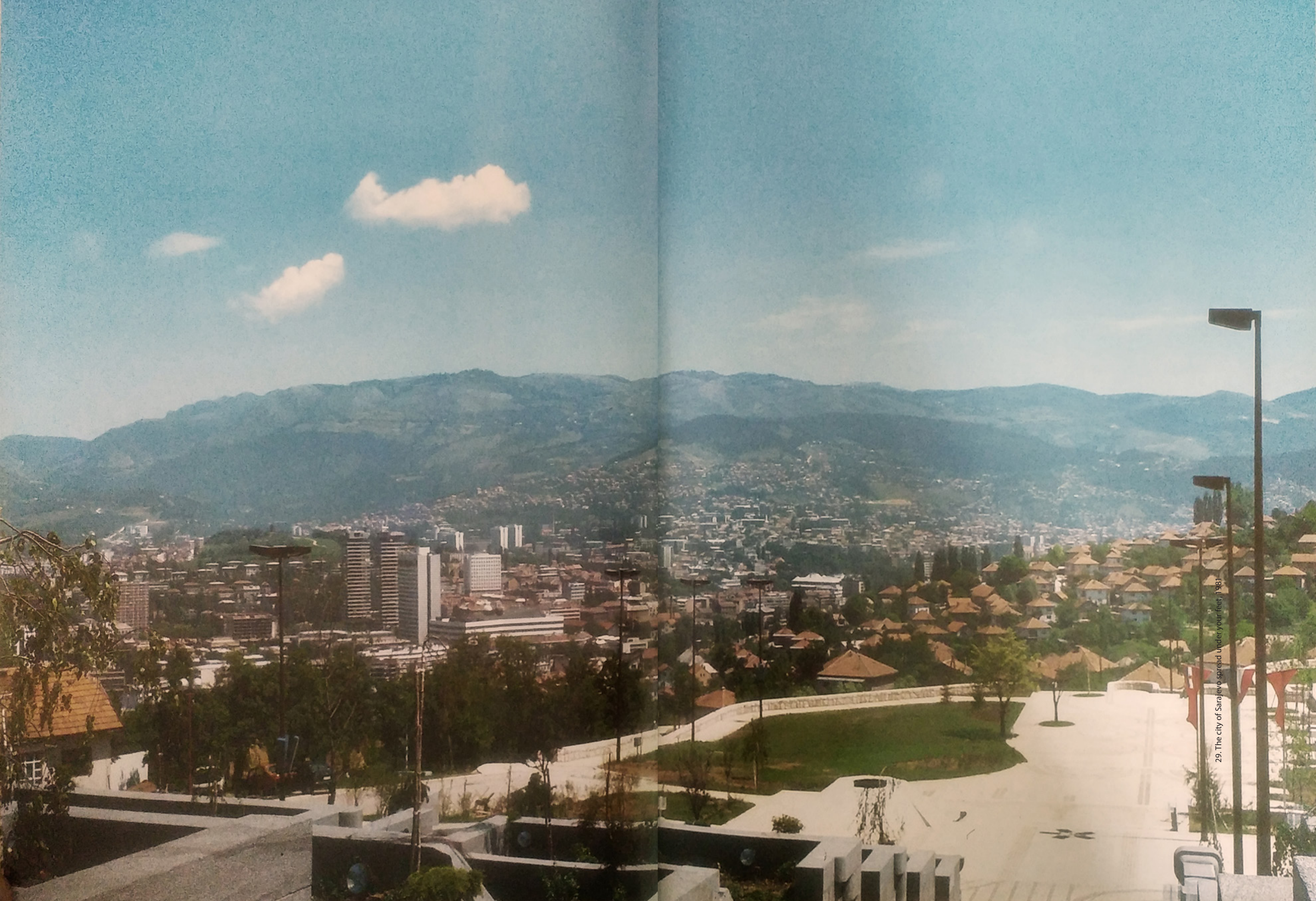
The apertures on the walls of the atria are as well left opened, with metal shutters, as sculptures. The floors are covered with 'hreša' tiles, with the exception of the central mosaic, which is treated with tiny cubes made out of Herzegovinian stone, gabbra.

In the second part of the complex, to the west, behind the fort, are several memorials expressing the gratitude to the troops of the *National Liberation Army* who took part in the liberation operation of Sarajevo. Large granite blocks standing alongside the footpath and resting in grass have the names of the brigades inscribed on them. At the end of this journey through the past are the two triangular granite prisms with an engraved figure of Marshal Tito.

The Memorial Park Vraca contains all the features of a complex architectural and aesthetic design. It is indeed a unique monument in the urban scale of Sarajevo. However, it also represents the peak of landscape architecture of the city. Promoting the creation of a

healthier environment, it is a horticultural treasury. The compositions of the surviving indigenous communities of pine forest and other arboreal species with various newly added groups of ornamental trees, shrubs and flowers, as well as living water elements, fire and stone allowed to achieve this highly aesthetic and ambiental value. Easily accessible and with a great view of the city, this park has become a favorite place for school excursions and leisure of citizens during the weekend. On one occasion, the Union of Soviet Socialist Republics delegation visited the site.²⁰ They described the memorial complex as the most beautiful of this sort. And what made it even more unique was the fact that it is the only Spomenik with a memorial dedicated to a woman freedom fighter.

Sadly, like most of the Spomenik, it is now a silent witness to the disappearance of the haven Yugoslavia once was, suffering for decades from neglect and subsequent deterioration.



29. The city of Sarajevo spread under your feet, 1981

Footnotes **GUARDIANS OF MEMORY**

1 Alison Furuto, "Yugoslavia Forgotten Monuments," Archdaily, <https://www.archdaily.com/131331/yugoslavia-forgotten-monuments> (accessed December 28, 2017)

2 Spomenik Database, "What are spomeniks?," Spomenikdatabase.org, <http://www.spomenikdatabase.org/what-are-spomeniks> (accessed December 15, 2017)

3 Damon Richter, "The Misunderstood History of the Balkans' Surreal War Memorials," Atlasobscura.com, <https://www.atlasobscura.com/articles/spomenik-memorials-yugoslavia-balkans> (accessed December 15, 2017)

4 See Kirn (2016), p. 116-121

5 see Džinić 1981, 632-3

6 *ibid.* 641-2

7 *ibid.* 646

8 Prof. Nađa Taso, Interview by author, Sarajevo, 9.2.2018

9 Historical Museum of Bosnia and Herzegovina. Report on the work of The Committee for the Competition for conceptual design of the Memorial-Park in Sarajevo. Octobar, 1965.

10 see Albahari 1977, 21
Historical Museum of Bosnia and Herzegovina. The program of The Memorial Park Vraca in Sarajevo. Arch. Djumrukčić, Mustafa and Tomislav Čolić.

11 Historical Museum of Bosnia and Herzegovina. Report on the work of The Committee for the Competition for conceptual design of the Memorial-Park in Sarajevo. Octobar, 1965.

12 Bogdan Bogdanović, Interview by Helsinki Committee for Human Rights, 2008

13 Spomenik Database, "Jasenovac," Spomenikdatabase.org, <http://www.spomenikdatabase.org/jase->

novec
(accessed December 26, 2017)

14 Commission to preserve national monuments of Bosnia and Herzegovina, "Vraca Memorial Park, the architectural ensemble," Old.kons.gov.ba, http://old.kons.gov.ba/main.php?id_struct=50&lang=4&action=view&id=2559 (accessed December 9, 2017)

15 see Donia 2006, 267

16 Text from the memorial plaque that marks the execution site. November, 1981

17 see Džinić 1981, 639

18 see Bilik 1977, 171

19 Commission to preserve national monuments of Bosnia and Herzegovina, "Vraca Memorial Park, the architectural ensemble," Old.kons.gov.ba, http://old.kons.gov.ba/main.php?id_struct=50&lang=4&action=view&id=2559 (accessed December 9, 2017)

20 Prof. Nađa Taso, Interview by author, Sarajevo, 9.2.2018
Prof. Taso, Nađa. Interview by author. Sarajevo, 9.2.2018.

Vladimir Nabokov

**““I THINK IT IS ALL A MATTER OF LOVE; THE
MORE YOU LOVE A MEMORY THE STRONGER AND
STRANGER IT BECOMES”**

UNWANTED HERITAGE

UNWANTED HERITAGE

Our cultural heritage is our DNA and the DNA of our ancestors, a footprint left behind for the generations to come. These physical artifacts and intangible attributes of a group or society help us to articulate our sense of belonging to a particular culture, our cultural identity. However, these artifacts and attributes are a result of careful selection process. Which material assets are worth being preserved, which events in the history of one's society are worth remembering and commemorating, what traditions have benefits for the economy of the society- cultural heritage emerges as consequence of ideological and cultural conflicts. As such, the act of selecting what and how to remember by particular society is used as an influential mechanism for the understanding and perceiving of the history. With the destruction of unwanted cultural heritage an important part of cultural identity is lost, creating irreversible damage to socially sanctioned memory, so called collective memory. As an amalgamation of familial memory (memory passed down from family), sometimes religious memory (memory conveyed

through religious stories) and national or official memory (memory recognized by one's country), collective memory allows us to reconstruct past events from the contemporary perspective. However, it often manifests as a subset of national memory, dictated by whoever is in power. It is this power that chooses what is suitable to be written or remembered publicly, building its own image of the past in accordance with the present needs and prescribing different emotional responses to cultural heritage.

During The Bosnian War, cultural heritage was not a physical target. It functioned as a justification of political and economical interests, as well as an explanation and prolongation of conflicts. It played central role in reinterpretation and revision of the past used for radical political transformation and for reinforcing of cultural identities of particular ethnic groups. Destroying the physical testimony of the past left an empty canvas, making it easier to paint a new one.



30. Shelling during the Siege of Sarajevo caused the complete destruction of the National Library- Vijećnica

UNWANTED HERITAGE

When the National and University Library of Sarajevo was destroyed in the fire, it became clear that the aggressors were committing culturicide. Determined to demolish the physical structure and crush the identity of an entire city, they aimed for the symbol of Sarajevo and the testimony of Bosnia's centuries-old history and multicultural society. Hundreds of rare, original documents from Ottoman and Austro-Hungarian Empires and nearly three million books were gone in the blink of an eye. But the barbarism did not stop there. Armored with ignorance and determined to ravage everything that Sarajevans held dear to their hearts, the aggressors forged ahead indiscriminately destroying hundreds of individual buildings, national and religious monuments – mosques, churches and synagogues, academic and Olympic facilities. With the destruction of cultural heritage, the whole country- not just the city - lost an important part of its cultural identity, and collective memory was fragmented.

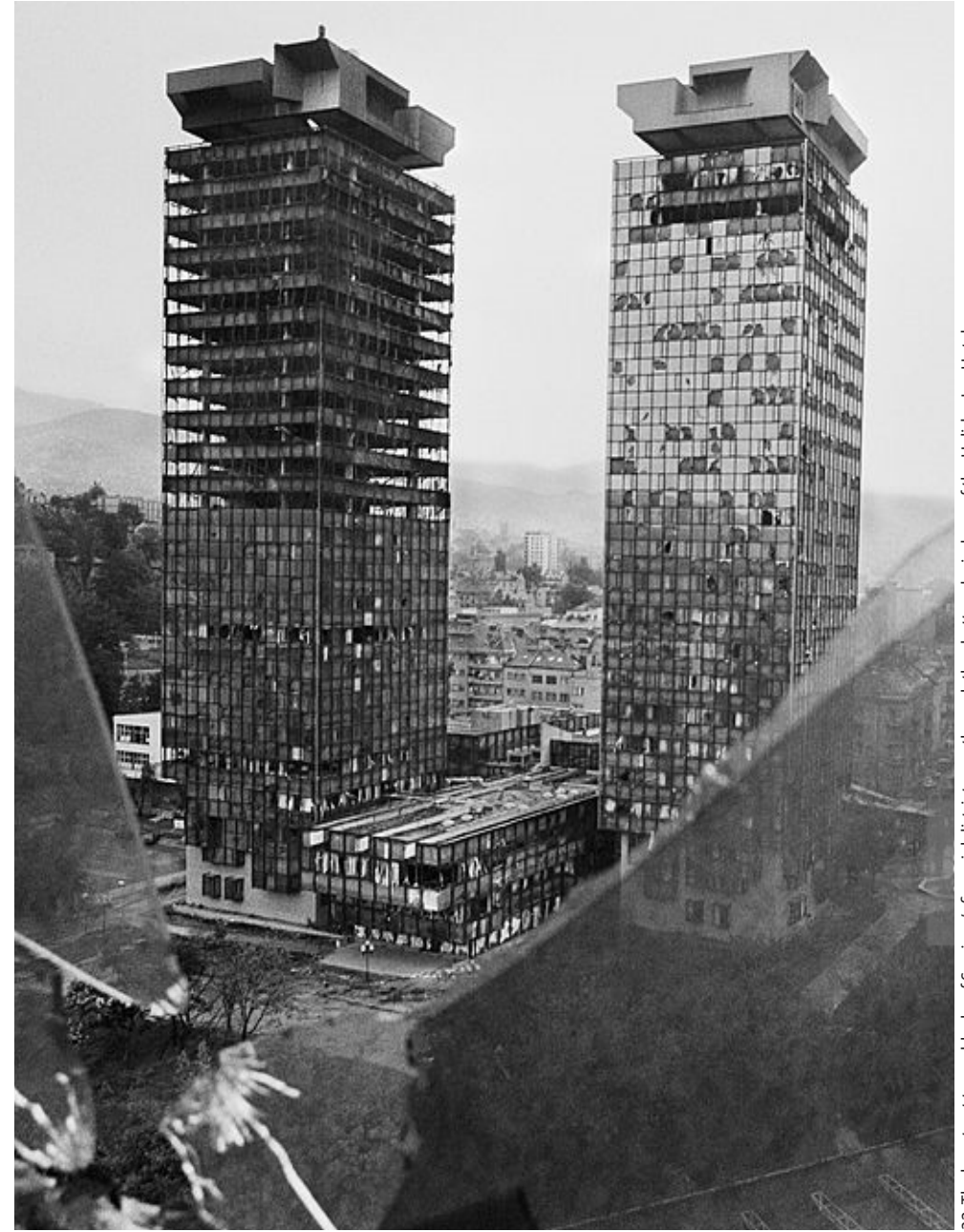
In the years following The War, the path towards loss of the cultural identity and integ-

rity remained, with the governing parties resorting to a new-found, self-destructing tactics mostly built on the political principles and priorities. Indeed, most of the destroyed facilities have been reconstructed, some sooner and some later – but mostly for all the wrong reasons.

One of the finest examples illustrating this is the restoration of The National and University Library itself. The foundation on which this institution was built and its original task was, according to the Article 2 of the Regulation on the National Library of the Yugoslav Republic of Bosnia and Herzegovina published in 1945, to “provide its readers with a comprehensive knowledge of the life and culture of our people, especially the people of Bosnia and Herzegovina, to enable individuals and institutions the work in the field of science and art”. Ironically enough, The Library settled as a construction site for 18 years after The War, finally re-opening its doors, only to serve as a commercial venue for tourism and entertainment.



31. Reintegration of Sarajevo's settlement Grbavica after being under control of Bosnian Serb Army



32. The burnt out tower blocks of Sarajevo's financial district seen through the shattered windows of the Holiday Inn Hotel

The people of Sarajevo continue to live as victims of an imposed paradox. On one hand, never were the political speeches so greatly saturated with pseudo-appreciation of cultural heritage and integration of multiculturalism, emphasizing strongly the recognition of cultural differences and how these may pave the way towards much-desired unity. Yet, on the other hand – they are bearing witness of massive destruction and negligence of the former, constantly being disconnected in their so-called unity and covered by a veil of forced misconceptions.

The frequency and intensity of social development and evolution, established by the new regimes, has significantly reduced the span of the collective memory. The oblivion of the aforementioned principles is therefore not a surprising occurrence, as it goes hand in hand with these inevitable social modifications. All that was once created by shared efforts and with strengths united has grievously been rejected and displaced by the horrors of the early 90's and continues so even nowadays. The painful memories linger, yet there is a ten-

dency to sweep them under the rug, maybe in a futile attempt to reinvent the parts of the recent history. People keep on holding to myths and legends, ferociously fending for them, while simultaneously ignoring the historical facts in their actuality. Further impairment lies in the fact that the latter vary in interpretation from one entity to the other, as well as from one canton to the other.

With their symbolism and monumentality, monuments are perhaps the best examples illustrating what a socially acceptable memory of a society is and how it can change. In addition to building monuments, new regimes often mean devastation and demolition of existing monuments that manifest the memory of the former society, sending a clear message to the public about the aspirations of the new ideology.

The Yugoslav Communist groups used monuments as symbols that conveyed the importance of the Partisan heritage. The monuments constructed shortly after the end of

UNWANTED HERITAGE

The Second World War had more emotional significance for the population because the memories of The War were still freshly imprinted in their minds; therefore, the earliest commemorations associated with these monuments were extensive. However, with the passing of time it became challenging to maintain the memory of anti-fascism and revolution. Still, retaining this memory was paramount in safeguarding the national identity and unity in the country. Consequently, numerous conferences were held with the principal task to provide new methods, tools and forms of activities with which the revolution and the struggles of all people and the whole nation would be communicated to the next generations.

With the fall of Yugoslavia, the idea of brotherhood and unity that was strongly represented by the Spomeniks fell into oblivion. The Spomeniks were left to decay, crumble and erode with their unwanted symbolism. The new political elites, which came to the power with the collapse of Yugoslavia, had

to create legitimacy for their own authority, and for this they used a new, nationalistic attitude towards the past. In the countries that have emerged from the breakup of the former Yugoslavia, the official memory of the Second World War and the official narratives of the past have been replaced by a different narrative and a different memory- forgetting the past. In this new, merely ethno national narrative, the remembrance of the common past was reprehensible. For the new politicians these anti-fascist monuments represent an eyesore because they speak about the unity of all people and their common struggle against fascism. It was for this reason that many monuments were damaged or destroyed during the 90's War. Moreover, nowadays these monuments are rarely mentioned or discussed about in the modern school curricula, and even when mentioned – the concepts and ideas they were conveying are scarcely and superficially elaborated.

With the breakup of Yugoslavia, the common Yugoslav history collapsed, subjecting the Monuments to the enforced indifference of the new generations. Sarajevo's Memorial Park Vraca shared the same dreadful destiny.

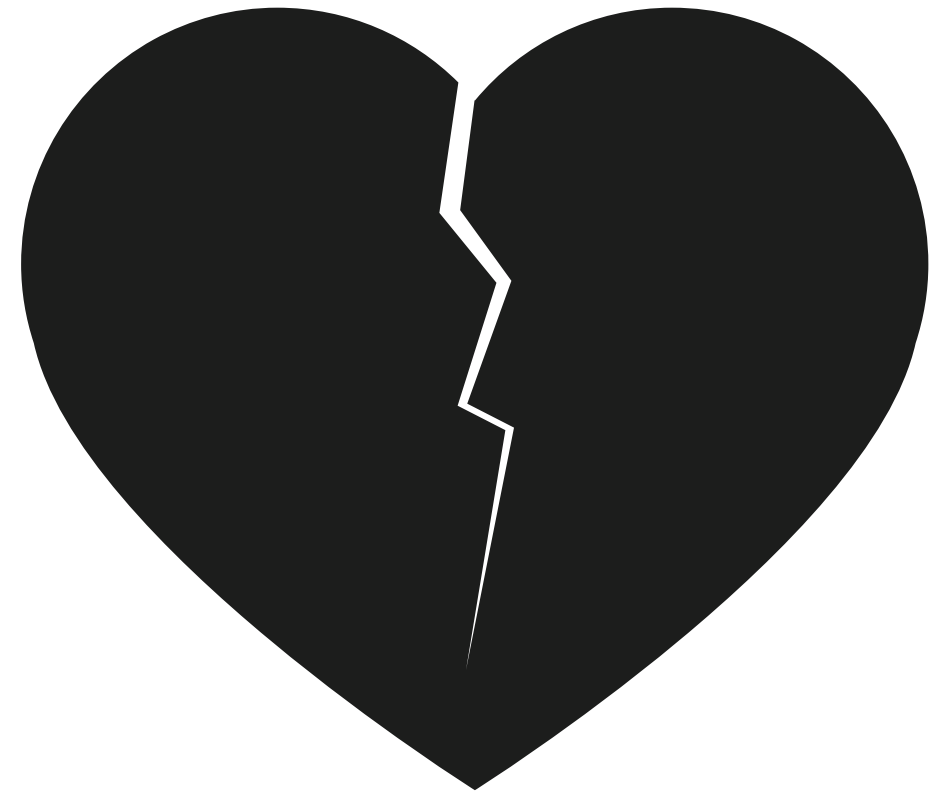
The condition of this monument reflects the turbulent circumstances Sarajevans were exposed to. It testifies their relationship not only to the recent history, but also their heritage in general. It should not be assumed, however, that all the people shared the same attitude towards the common past and that they supported the aforementioned destruction and demolition of the monuments. Sadly enough, the fact remains - the government did not tackle this problem and those who reigned cultural and historical slaughter were never pursued by the law in any way. This demonstrates clearly the prevalent and socially accepted relationship that was inflicted upon the population by the newly-installed government.

In one of the most proclaimed books of that time - "Sarajevo in Revolution" - Vraca were

considered a prime example of courage and defiance in the face of death. A great number of war heroes originated from Vraca and the citizens of Sarajevo were proud of all of them collectively; their demise was not in vain and their sacrifice would not cease to exist - instead, they remained in the memories of those left behind, for they have passed away for all of them. They truly believed the cause they fought for, shouldered at the same time by their unwavering faith. But this lays down an important question: How could the people have forgotten this so easily?

The answer is quite straightforward: the oblivion has its roots in the political convictions. It lies in the politically-fed and infected minds of the new generations. It is the product of erroneous and counterfactual beliefs imprinted by those who preach turmoil and disorganization, for their own selfish enterprises. Instead of reinforcing the postulates and significance of the suppressed past and tightly associating it with the recent war events that took place during the early 90s, we are indoctrinated to recognize differences and not accept them.

UNWANTED HERITAGE



The multiculturalism, one of the building blocks of Sarajevo and Bosnia and Herzegovina throughout history, has been replaced by teachings of intolerance, prejudice and disapproval of those who are different. It is a horrifying fact that a tremendous number of young people are not familiar with the significance of the Sarajevo's Memorial Park Vraca and even more so are completely unaware of its existence, even though they take pride in being citizens of Sarajevo. And if you have such an important monument, but you either do not know about it or the story behind it, you reduce it to a non-existent and almost folklore-like entity.

As a consequence, all the meaning and content behind this memorial complex was decimated. The idea for a more equal society and anti-fascism it bared ever since its construction got misinterpreted by the public as a commemoration of communist heroes, and it is this distorted perception that was implanted and emphasized by the government. Under different circumstances – both location

and perception-wise – the Memorial Park Vraca would make for an extraordinary landmark. In the indoctrinated Sarajevo however, this utterly symbolic Memorial has been devastated by the storms of the passing time, by the neglect of its citizens and by those in power.

Because of its quite suitable location war-tactics-wise, with a far-reaching view of the city of Sarajevo, it served as an occupying point for the aggressors during The Bosnian War. It was from this point that the snipers used to kill Sarajevans and the heavy artillery employed was a weapon for destruction of the city itself. The memorial complex was extensively damaged as a consequence of warfare, with the depletion of what was once a voluminous museum collection. Both the Vraca fort and the individual memorials on one hand, and the park areas and steps on the other hand were laid waste. The walls of the fort only remained as a reminder of the waste of war.

The memorial that used to be an embodiment of brotherhood and unity, as well as a sym-

UNWANTED HERITAGE

bol of prevailing victory and liberation now sits on the delineating boundary between the City of Sarajevo (a part of Federation of Bosnia and Herzegovina) and the Republika Srpska of the country. Nowadays, it portrays a picture of outright ruination. Furthermore, due to negligence by the ruling government that fails to recognize the importance of the restoration of the Spomenik, it unavoidably continues to decay.

With the disengagement of the Army of Republika Srpska another problem aroused – the whole area represented a threat due to wide-spread mine laying/mining by the members of the Army. What was once an essential place for school trips, organized visits and excursions became once again a place to be avoided. The demining process was assigned to the Civil Protection Service of the Municipality of Novo Sarajevo; in 2001 the Service gave an expert opinion proclaiming that the location of the Memorial Park Vraca was a low-risk zone, clear of the land mines.

This enabled the Cantonal Institute for the Preservation of Cultural, Historic and Natural Heritage of Sarajevo to evaluate the current condition of the Memorial and give an expert opinion with a proposition of sanitation and restoration plan for the monument.

The Memorial Park was made a National Monument in 2005 by the Committee for the Preservation of National Monuments in Bosnia and Herzegovina. With the recognition the doors were finally open for a possibility to valorize appreciation for the important periods of our recent past represented by the monument itself. As such, it should be protected by the State – its eerie appearance tells a different story. The trend of neglect and disinterest exercised by the government was eventually adopted by the Sarajevan children from the nearby neighborhoods, played with the letters from the victims' names stating "This is not ours, it is Tito's property". To this day, there are just a few names left by the "domestic tourists" visiting the park.



33. Memorial to the city's freedom fighters, 2009



34. Memorial to the city's freedom fighters, 2009



35. Memorial to national heroes, 2009



36. Memorial to national heroes, 2010



38. Plateau around the Memorial to the city's freedom fighters, 2009



39. The Cantonal Institute for the Preservation of Cultural, Historic and Natural Heritage of Sarajevo



40. Entrance into the Austro-Hungarian fort, 2009



41. Atrium of the fort, 2009



42. First stage of renovation and reconstruction, 2010

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The official Program for reconstruction and restoration of the memorial complex emerged in 2012 with the aim of carrying it into action in spring 2013. However, for many years The Canton Sarajevo – the main and most developed canton of Federation of Bosnia and Herzegovina with a considerable concentration of economic potentials – did not establish a budget line for this cultural heritage of great importance, resulting with minimized progress on the realization of the established reconstruction and restoration program. The complex distribution of authorities added to the further disrespect and apathy towards the competent staff in charge of the Program. Confident that they are doing the right thing, authorities of the “Novo sarajevo” municipality ordered for the granite walls of the memorial to the city’s freedom fighters to be painted in grey color in order to make them more presentable for the celebrations of the 6th April – Official Day of the City of Sarajevo – being the only day when the authorities remember the victims of the fascist terror by sending the privileged delegation to lay the wreaths

on the central plateau of the memorial. This caused additional problems for The Cantonal Institute for the Preservation of Cultural, Historic and Natural Heritage of Sarajevo, seeking even more financial backing to bring the walls back to their original appearance.

What adds to the humiliation of the victims, as well as the Committee of this Spomenik, is that already mentioned Institute failed to carry out the free of charge protection of the area around the elliptical ridge of the memorial complex. On the first meeting of the Committee, in 1965, this particular question was stressed out. Any edifice built without permission of authorities in this area of single-detached dwellings and extensive greenery would jeopardize the architectural concept of the monument. This conclusion resulted in formation of the law that will protect the area from losing its initial quality.



43. Reconstructed Memorial to national heroes, september 2010



44. "Street art" on the memorial, 2016



45. "Street art" on the memorial, 2016



46. Entrance into the Austro-Hungarian fort, 2016



47. Neglected walls of the fort covered with street art, 2016



48. Atrium of the fort, 2017



49. Interior of the fort, 2017



50. Interior of the fort, 2017



51. Interior of the fort, 2017



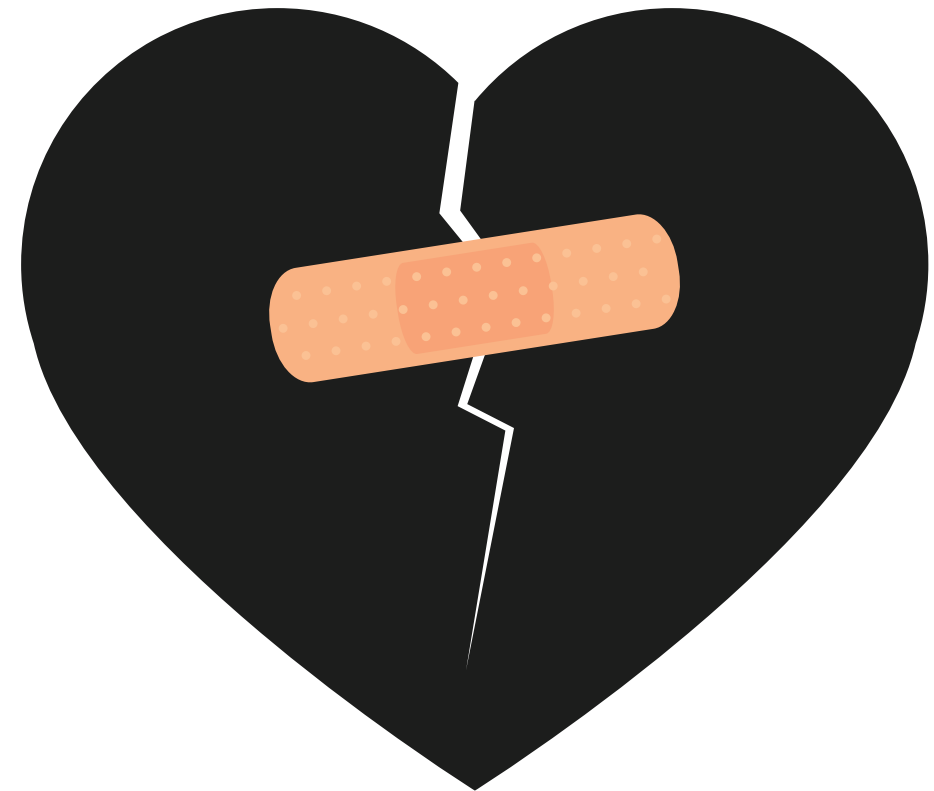
Despite the fact that The Cantonal Institute for the Preservation of Cultural, Historic and Natural Heritage of Sarajevo stipulated protection zone with width of 300 meters from the boundaries of Protection Zone I (frames of memorial complex), these decisions were not respected. The prohibition of the construction of industrial or agricultural buildings and facilities the use of which could endanger the architectural ensemble, including the 6.5 meters height residential buildings restriction, stayed only on paper. New dwellings exceeding this height emerged just below the border of the memorial complex. They may be some architectural quality to them, however, they interfered with the architectural ensemble, blocking the view on the city.

In spite of all the controversies behind the existence of this valuable Spomenik of Sarajevo, its design and physical presence, maintains a certain power of attraction even in ruined form. The emotional response might have changed over time, as well as the audience, but this new audience is willing to make

some changes. In the past years, as the management of The Historical Museum of Bosnia and Herzegovina was passed on to a team of young experts, this memorial was brought back into a cultural life of the city through different social activities.

In order to feel its real power in expressing ideas and encouraging emotions, it has to be experienced in the glory of art, and not in the glory of Communism or any other political idea. In the sense of the observer who stands there, lies the real power of this monument - the emotions so powerful that the primordial things are awakened in us: fear, sorrow, anger, and hope, happiness and awe for the great victims brought to the most important aspect of humanity: FREEDOM!

UNWANTED HERITAGE



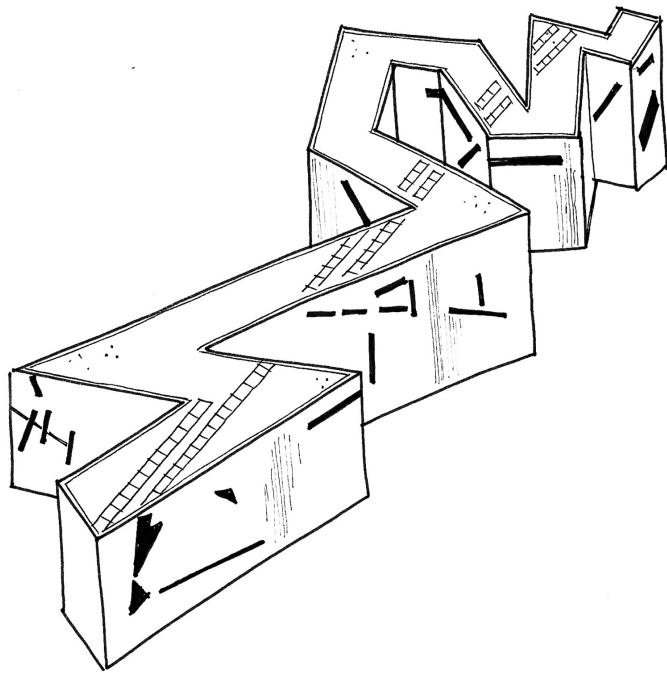


**of REVOLUTION
YOUTH**

**“SLAVNA PROŠLOST BIĆE PRIMJER NOVIM
GENERACIJAMA KAKO SU NARODI JEDNE MALE
ZEMLJE RIJEŠENI DA PO CIJENU NAJVEĆIH
ŽRTAVA BRANE SVOJU ZEMLJU I SVOJU
SLOBODU, RADIJE BILI SPREMNI DA IZGINU
NEGO DA ROPSKLI KLEKNU PRED
FAŠISTIČKIM OSVAJAČIMA.”**

Tito

**“THE CELEBRATED PAST WILL BE AN EXAMPLE
FOR NEW GENERATIONS THAT THE PEOPLES OF A
SMALL COUNTRY HAVE BEEN RESOLVED AT ANY
COST TO DEFEND THEIR COUNTRY AND THEIR
FREEDOM AT THE COST OF THE LARGEST VICTIMS,
RATHER THAN BE READY TO LOSE BUT TO
SHRIVEL BEFORE THE FASCIST CONQUERORS.”**



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JEWISH MUSEUM BERLIN

1999

Studio Libeskind

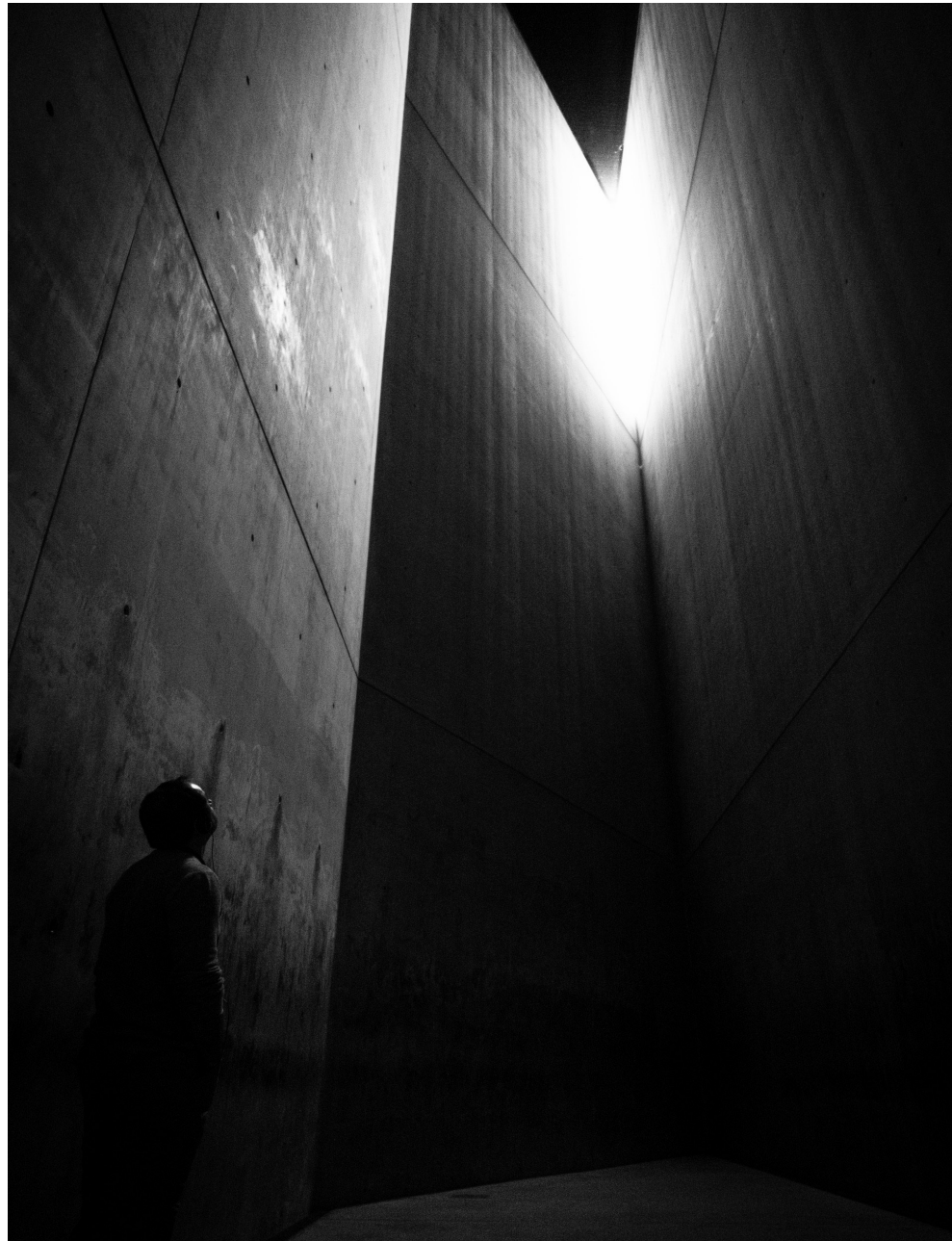
'Between the Lines', as the Studio Libeskind likes to address it, is a winning project for an anonymous competition to an expansion of the original Jewish Museum in Berlin. It was the only project that implemented a revolutionary design as a conceptually expressive tool to embed a Jewish presence back to Berlin and to integrate the Holocaust into the consciousness and memory of the city. One such design would establish and secure the lost cultural identity. Using architecture as a means of narrative allowed the architect to express feelings of absence, emptiness and invisibility, tightly associated with the disappearance of Jewish Culture.

Many believe that the shape of the building comes from an abstract Jewish Star of David stretched around the site. However, the movement of the building is less arbitrary than it appears to be. According to Libeskind, through a process of plotting the addresses of prominent Jewish and non-Jewish Berliners on pre-war Berlin map, a complex network of lines originated, upon which he based the

language of form, the geometry and zigzag shape of the building. However, many beautiful trees found on site made the building to change direction. Therefore, in the center of the composition is not a history but a simple presence of a tree.¹

The line in all its variety governs the building. The extraordinary broken line contorts the whole mass over the plot. The lines on the surface that stripe the facade appear unsystematic and make it impossible to distinguish the individual floors from the outside. An invisible straight line of 'voids', 20 meter tall empty spaces, runs through the entire building from the basement to the roof. These voids portray "That which can never be exhibited when it comes to Jewish Berlin history: Humanity reduced to ashes."²

New Museum extension is freestanding and independent, but has no entrance. One must enter from the original museum and descend from it, out of the brightness and down into the darkness by means of a deep, window-



53. Holocaust Tower

JEWISH MUSEUM BERLIN

1999

Studio Libeskind

less staircase illuminated with hazy zigzags of light. From this point, nothing is soothing. Anxiety of hiding and losing the sense of direction, crossroads of three routes, steep floors, the oppressive angled concrete walls, axes that pierce through the walls, bare concrete voids without heat or air-conditioning, dead ends where only a sliver of light gives hope. This tortured zig-zag volume embodies all the violence, all the rupture in the history of Jews in Germany. At the end of Libeskind's play, a dark staircase leads up to the exhibits of Jewish history, allowing him to play his last move. Perhaps, by this time the architecture has done all it can do. After all, whatever we create will never teach us the experience of exile. It can only disconnect us momentarily from ourselves and reminds us of the fragility of the familiar.

Libeskind's distinguishable architectural language used to narrate the darkness and uncertainty faced by so many during the Holocaust, at the end turns out to be not so distinguishable. Somewhat ironically, museums reached resemblance to shopping centers

and theme parks in their tendency to showcase their exhibits. The imposing building of Jewish Museum is the main museum's exhibit, and most visitors come to see the building and not the exposed material, questioning the relationship towards memorial architecture today and its moral ethics conflicting the commercialism. On the other hand, some of the angles, sharp corners and transverse cuts of Libeskind's Westside shopping and Leisure Centre in Bern, bear some affinity to the geometry of the Jewish Museum's voids, rehashing his limited vocabulary.

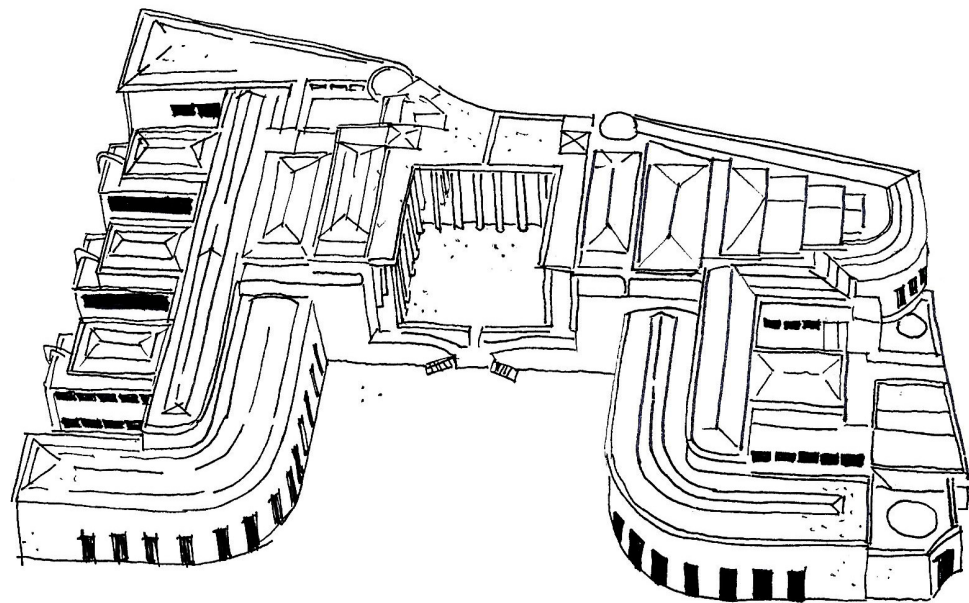
It stays unclear what this sharp and hostile geometry that repel rather than entice meaningful social interaction has to offer for a shopping center. And while creating a distinct and unique visual identity for his studio, Libeskind probably did not count on losing the significance of some of his most important works.



54. Cast iron faces scattered on the floor of the Memory Void



55. The staircase leading to the permanent exhibition



PALAIS DE TOKYO

2002

Lacaton & Vassal

Despite the fact that it has oftentimes been relegated to the sidelines, this Art Deco building, with its 82-year-long history managed to endure. Initially recognized as Palais des Musées d'art moderne, it housed modern art in its early stages of life, exhibiting some of the greatest artists of the past century. A portico with a colonnade tied the east wing – accommodating the Museum of Modern Art of the City of Paris, with the west wing – accommodating National Museum of Modern Art. However, this temple of high-brow culture was eventually replaced by a new one.³

With The French Revolution of May 1968, Paris urgently needed a location that would encourage participation, dialogue and freedom of expression, an entirely new type of multicultural complex fusing various forms of contemporary art and literature – this would later become the Centre Georges Pompidou. As a result, the west wing of the Palais de Tokyo was left vacant. Thereafter, the Palais housed a number of establishments, projects and creative spaces, all in an attempt to restore its

former glory. Nevertheless, in the latter part of the 20th century it remained inoperative and unused, suffering for decades a subsequent deterioration.

Yet again in 2002, Palais de Tokyo reinvented itself as the biggest site in Europe devoted to contemporary creatorship. With extremely limited budget, Paris-based architect duo, Anne Lacaton and Jean-Philippe Vassal, decided to keep the honesty of materiality, thereby celebrating and exposing the dirty reality of what was left of it throughout the time, rather than concealing it. Behind the formal facades, the interior of the building resembled a wasteland - a work in progress - rather than a finished project. Unexpectedly enough, what made the Palais de Tokyo remarkably unlike the other similar museums were the raw walls and elements permitted to age, the deviation from the white cube atmosphere, cables laid bare throughout the open space and the ultimate freedom of movement and exploration. After all, it is an anti-museum in persistent metamorphosis.



56. Dirty realism of the space

PALAIS DE TOKYO

2002

Lacaton & Vassal

Palais de Tokyo has no permanent collection of art on display. Instead, it exposes the public to the contemporary creation of space and *pro tempore* exhibitions and installations. Each and every one is designed specifically for this almost ruinous space, constantly and continuously giving it a fresh and new atmosphere. Opened until midnight, this platform for international and French creation eventually became a place of exchange and aesthetic debate.

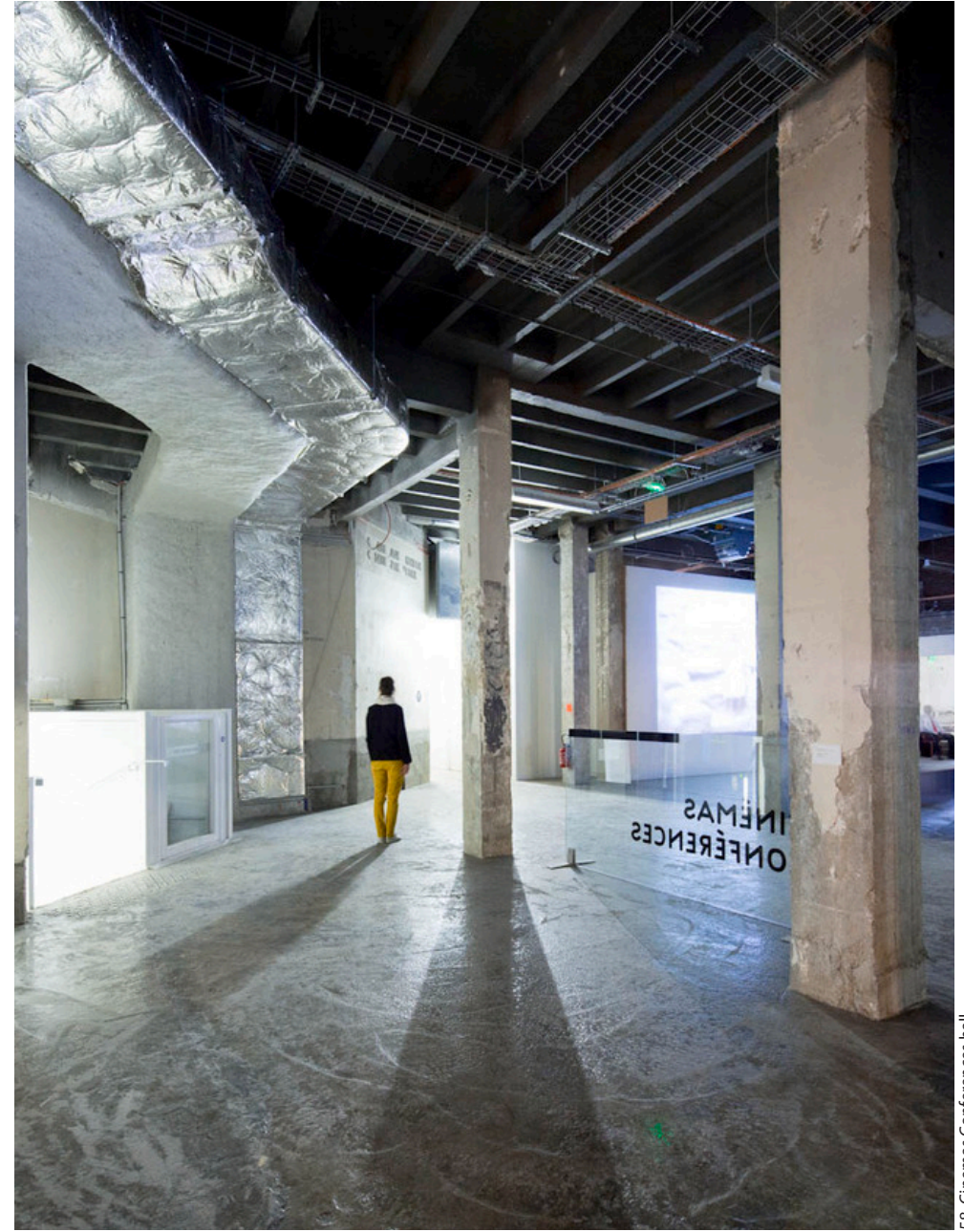
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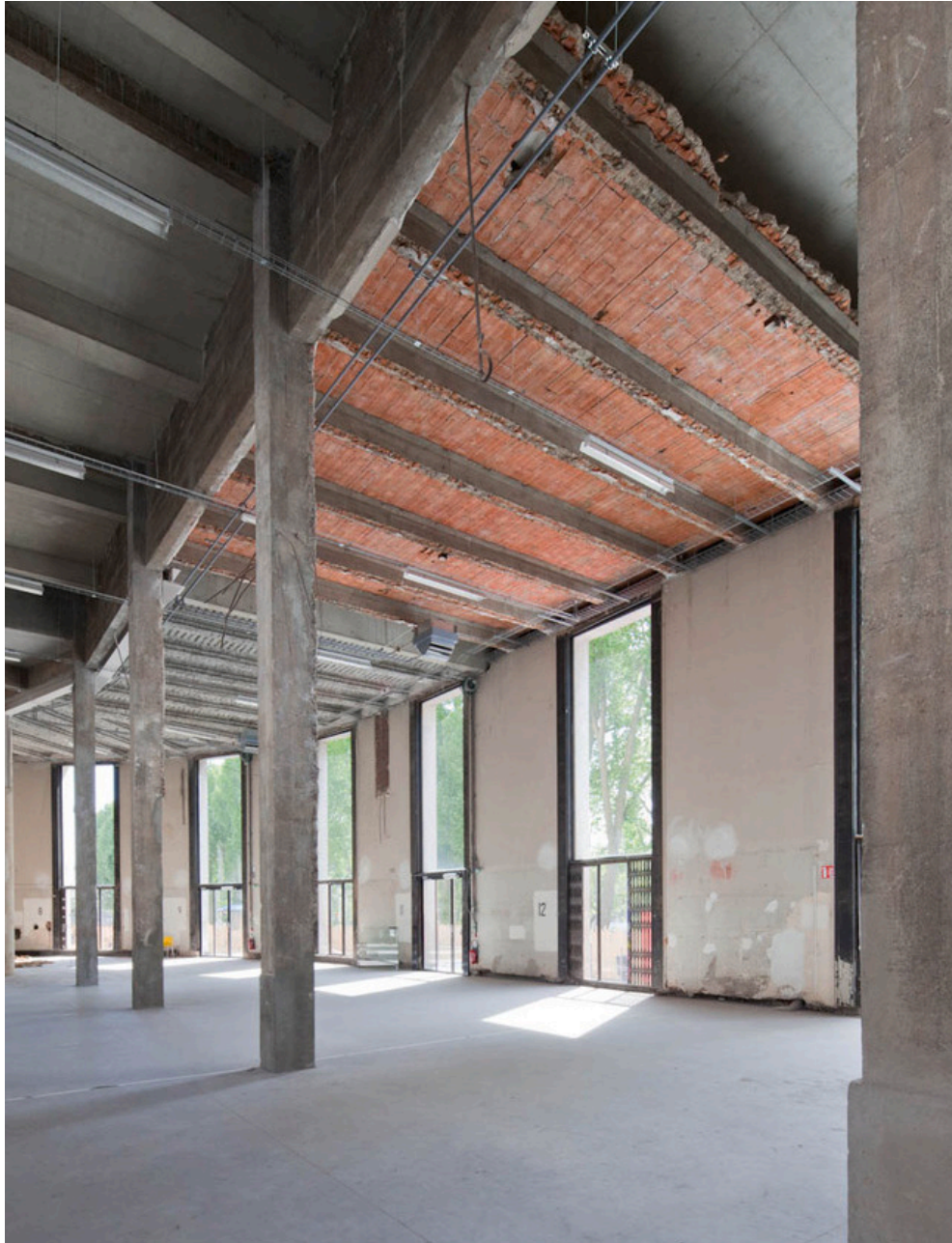
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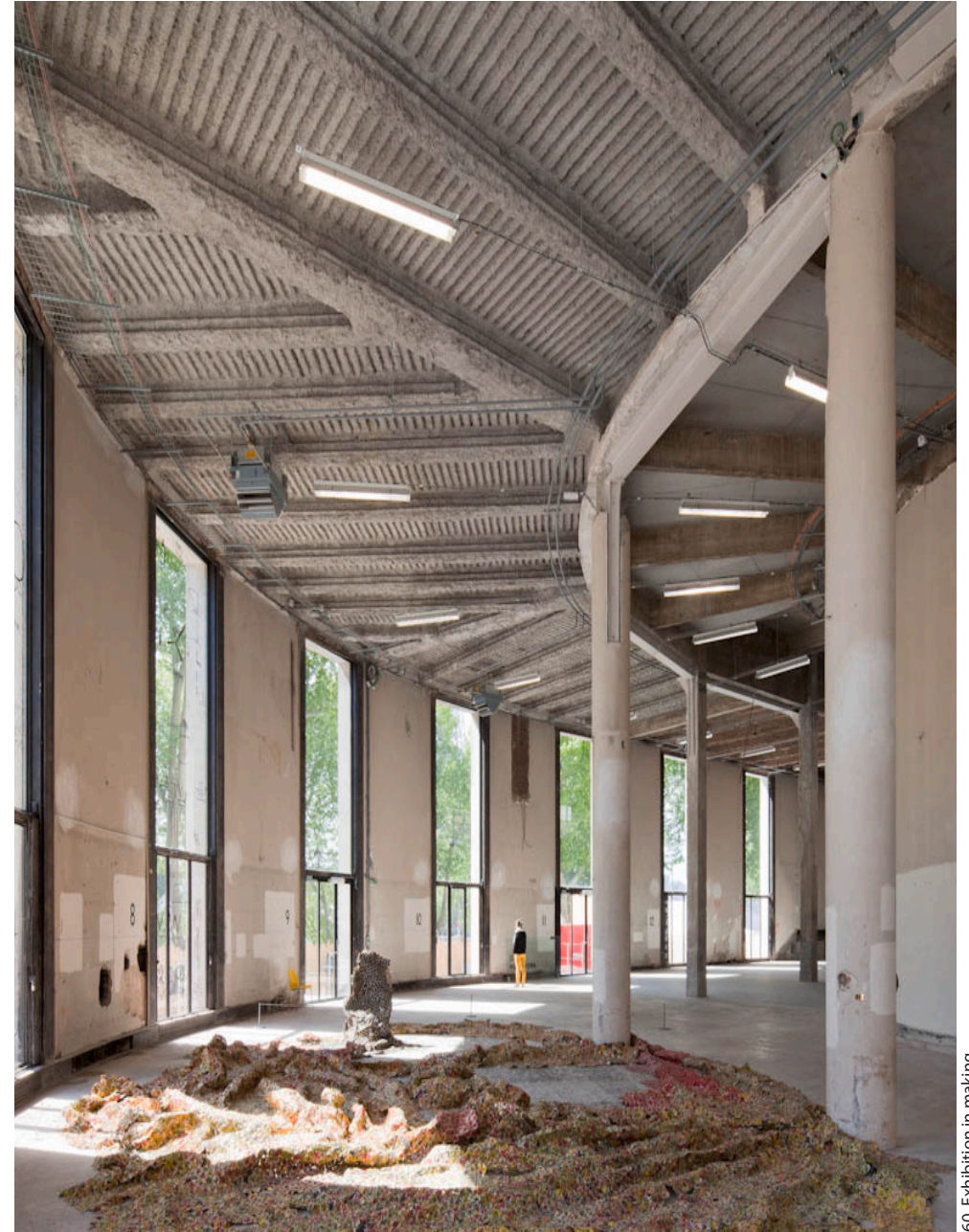
57. Yugoslav President Josip Broz Tito addresses to the gathered citizens of Sarajevo, November 1945



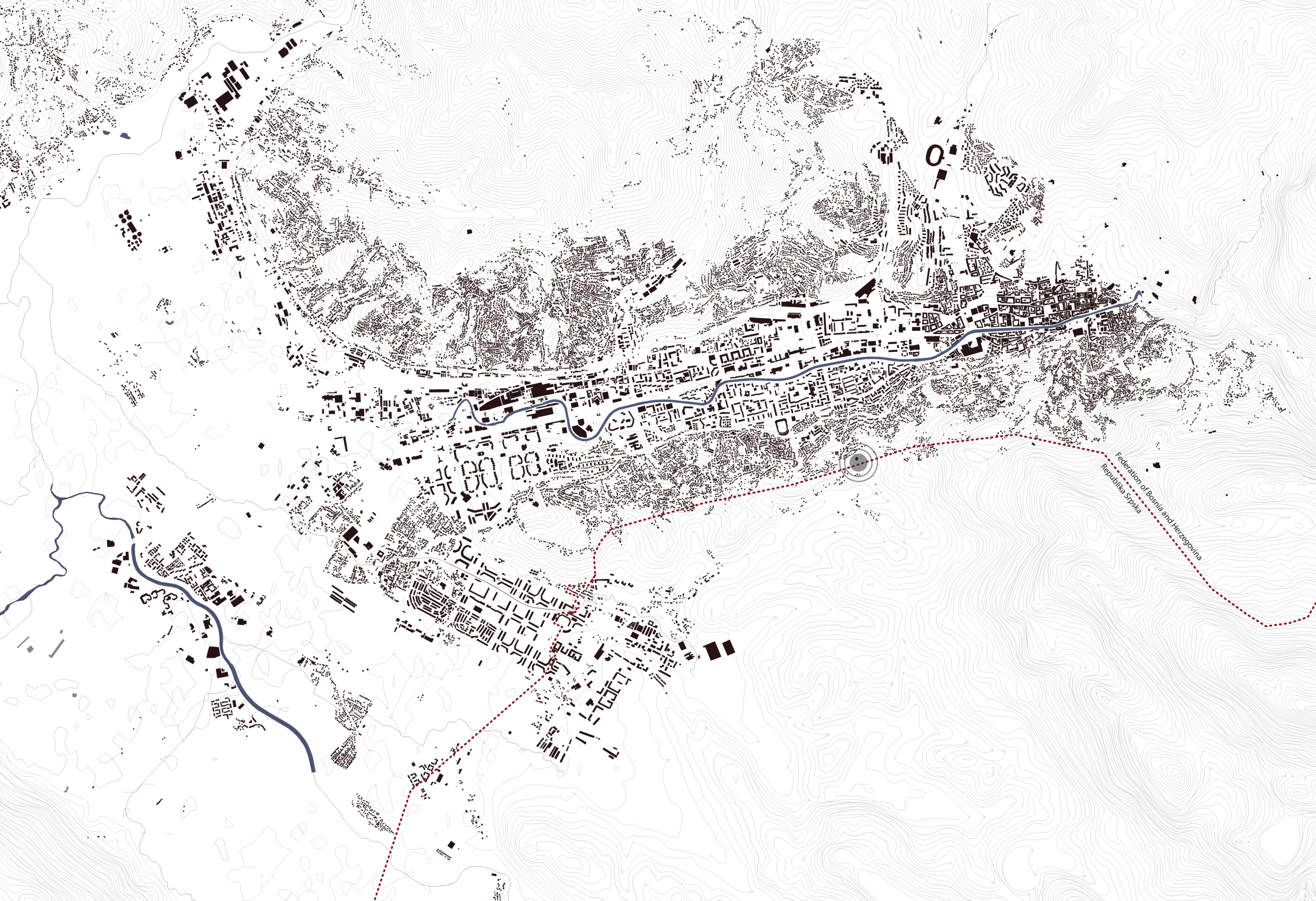
58. Cinemas Conferences hall

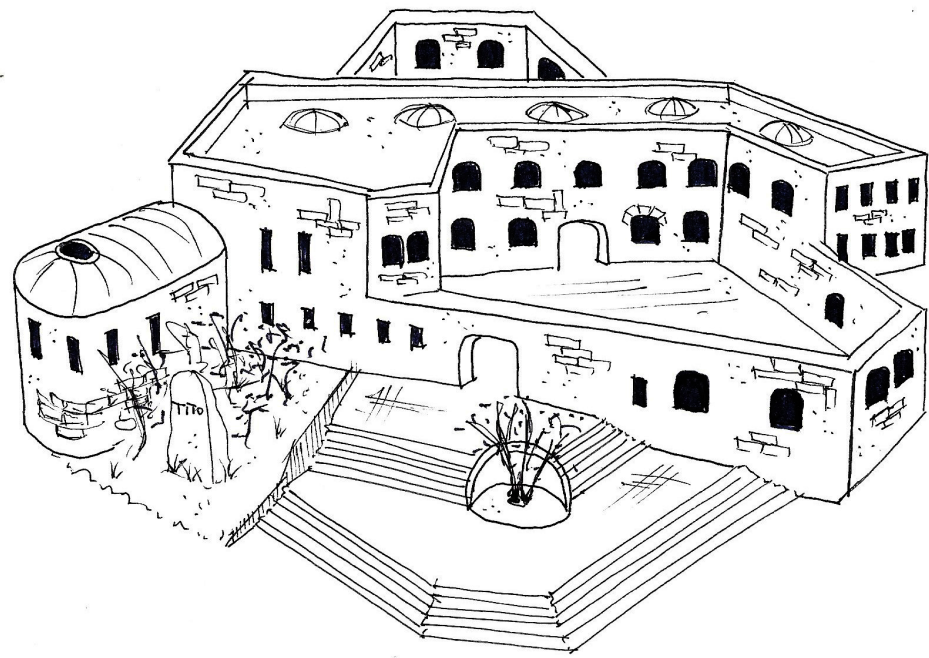


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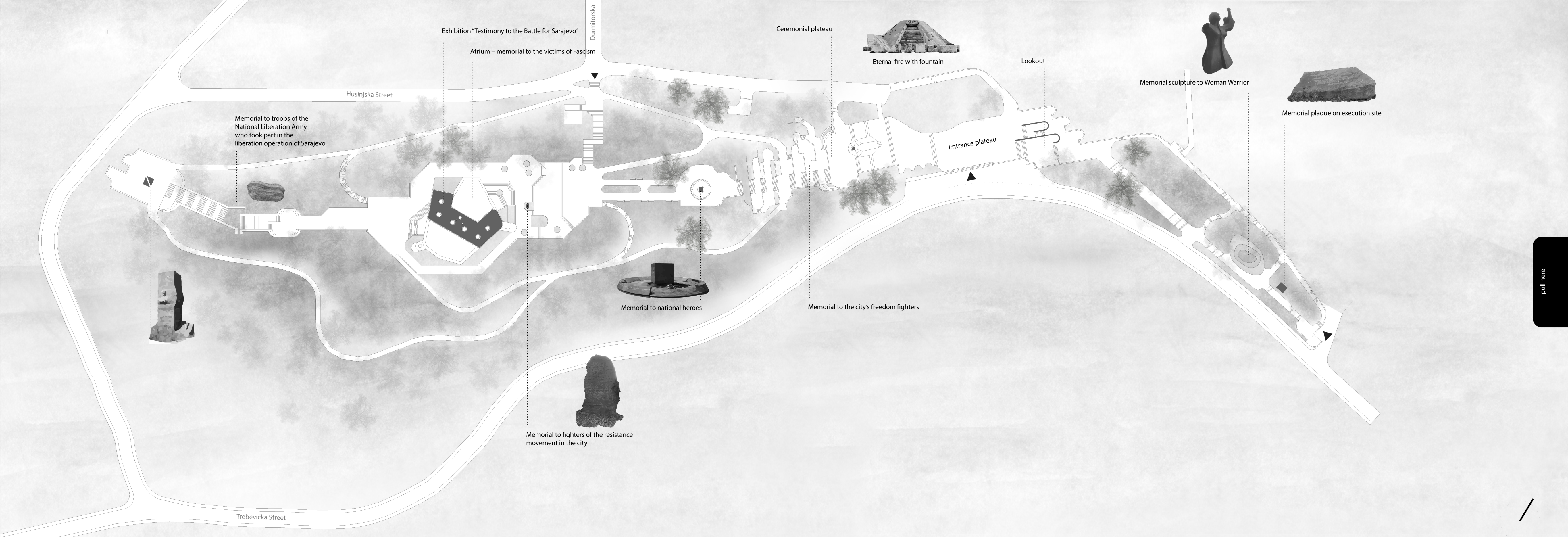
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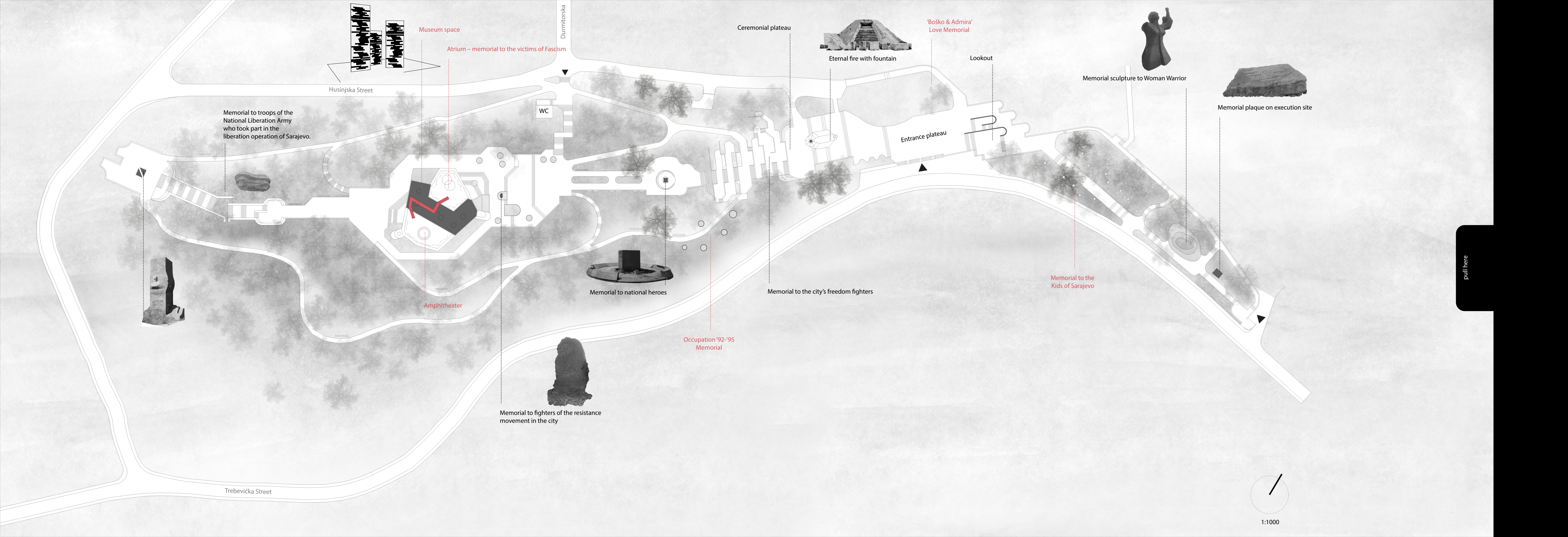
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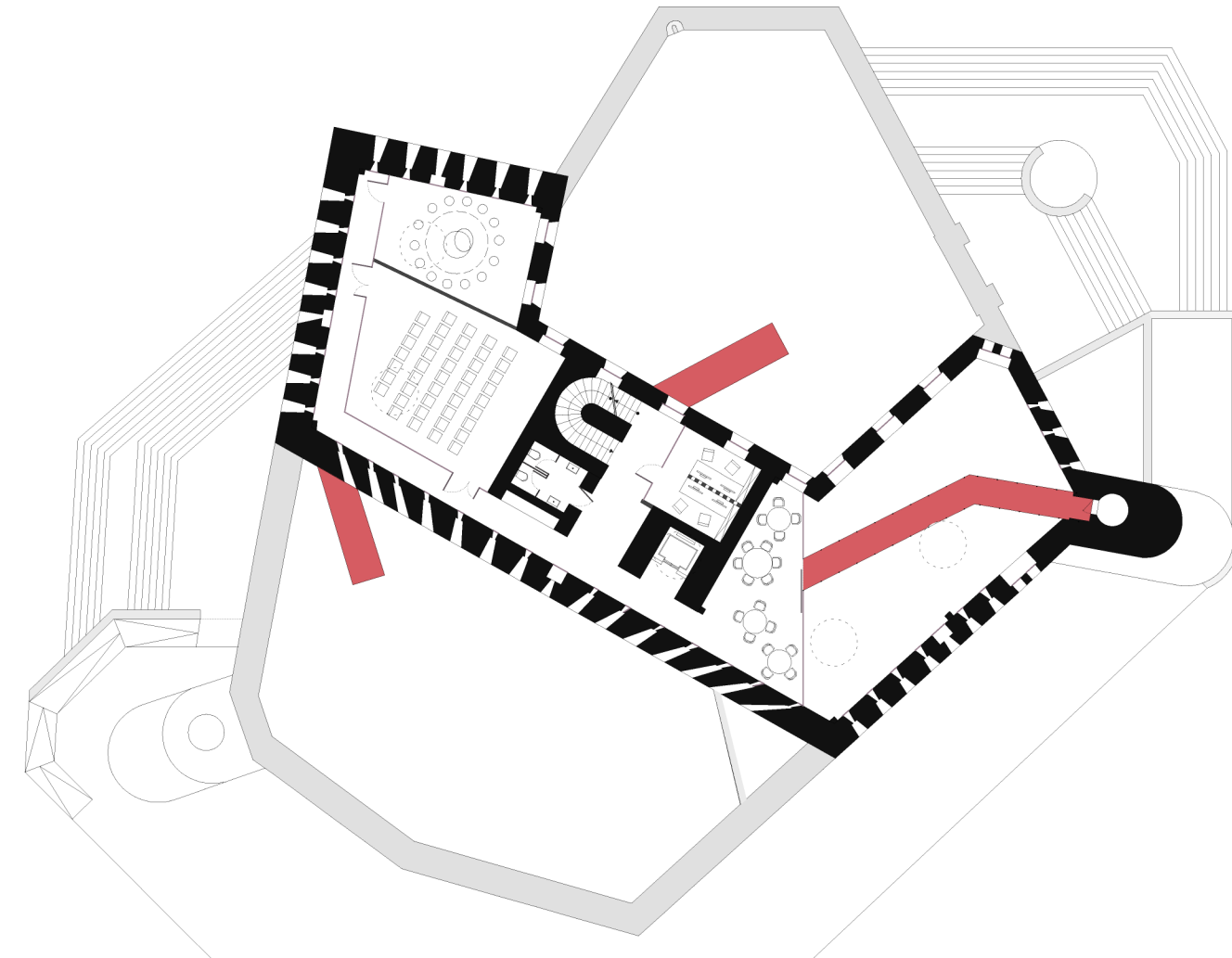
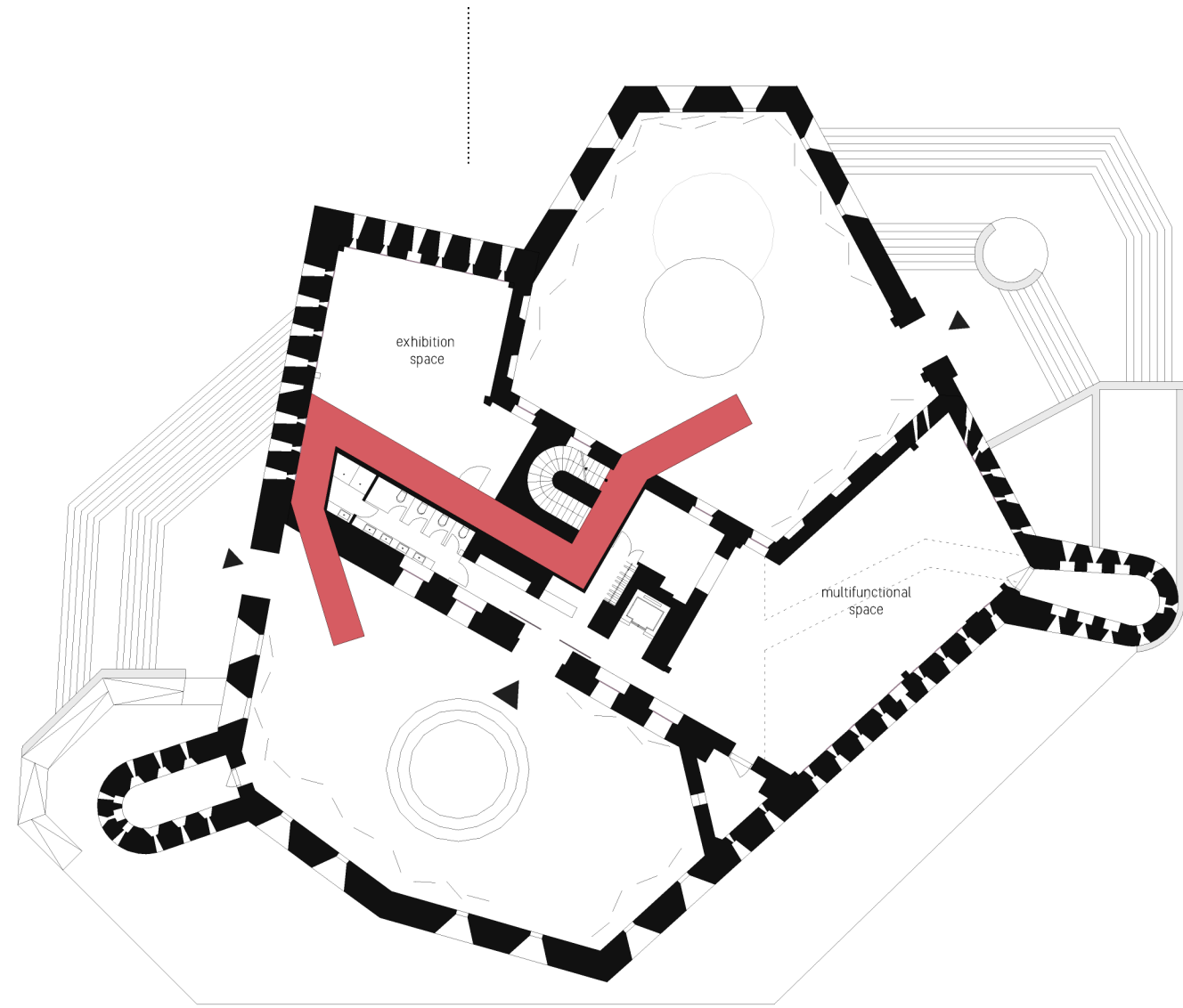
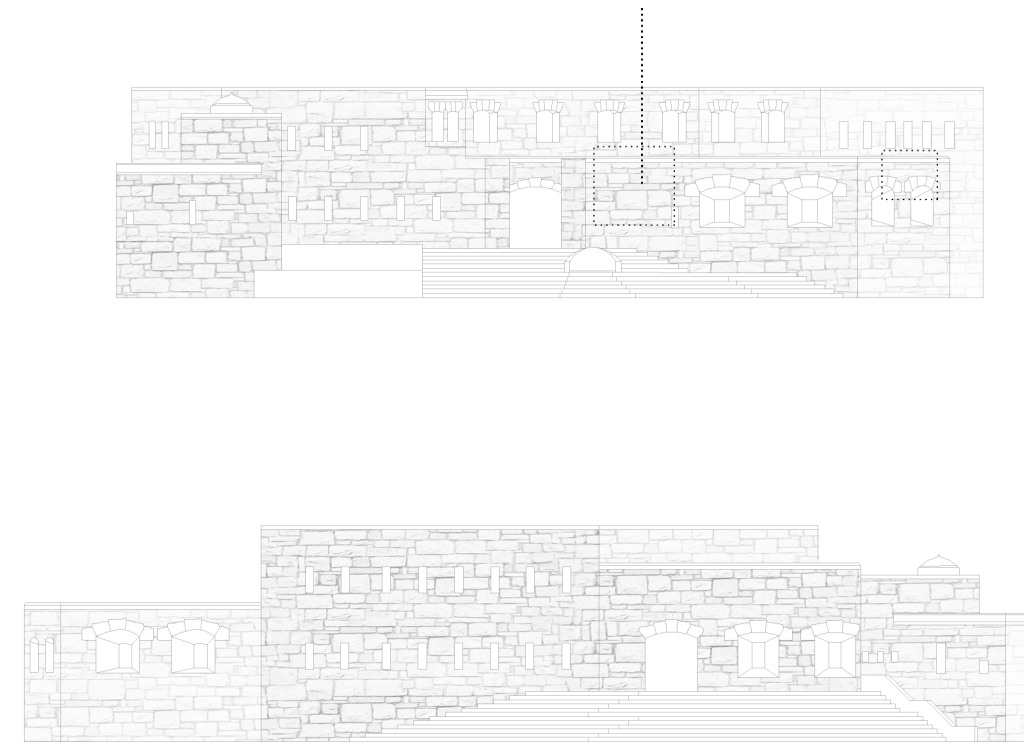
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Damaged walls not to be a pure replica of the old fort, but to provide a different way of placing the stones, so it is visible that this place was renovated

The tunnel is distorting a view, makes you feel curious but scared at the same time, unaware of what lies ahead of you. It leads to the secondary atrium with an area for social activities and access to INFOpoint.



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