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ARCHITECTURE OF MEMORY: ANALYSIS AND METHODOLOGICAL APPROACH TO THE PRESERVATION OF MONUMENTS OF POST-WAR MODERNISM IN SERBIA

Abstract:

The subject of this paper is the analysis of modernist Yugoslav architectural heritage through the lens of memorial architecture, created during the post-war period of the country's reconstruction. The modern architectural style in Yugoslavia developed in a unique way compared to other countries, through the construction of monuments that, in addition to fostering collective consciousness about suffering and struggle, served as a free ground for experimentation. By examining the broader historical, political, and cultural context of Yugoslavia, this paper explores the origins of the idea of monuments, their significance for society, and modern Yugoslav architecture. Many of the monuments created during this period suffer the consequences of inadequate and irregular maintenance, resulting in a state of severe deterioration. The importance of many of these monuments has been recognized by credible foreign institutions, such as the MoMA Museum in New York, which highlighted their value through exhibitions and lectures. The paper calls for further research into this area of architecture in order to preserve and valorize as many monuments as possible.

Keywords: monument, memorial architecture, collective memory, heritage

АРХИТЕКТУРА СЕЋАЊА: АНАЛИЗА И МЕТОДОЛОШКИ ПРИСТУП ОЧУВАЊУ СПОМЕНИКА ПОСЛЕРАТНОГ МОДЕРНИЗМА У СРБИЈИ

Сажетак:

Тема рада је сагледавање модерсистичке Југословенске архитектонске баштине кроз призму меморијалне архитектуре, настале у послератном периоду обнове земље. Модерни правац у архитектури је у Југославији развијен на јединствен начин, у односу на друге државе, кроз изградњу спомен-обележја која су поред колективне свести о страдању и борби, била слободно тле за експериментисање. Посматрајући шири историјски, политички и културни контекст Југославије, рад истражује почетке стварања идеје о споменицима, њихов значај за друштво и модерну архитектуру Југославије. Многи од споменика насталих у том периоду трпе последице неадекватног и нередовног одржавања, због чега су у веома лошем стању. Важност многих споменика, препознале су кредибилне иностране установе, попут МоМА музеја у Њујорку и истицале њихове вредности кроз изложбе и предавања. Рад позива на даља истраживања овог дела архитектонске струке како би се валоризовао и сачувао што већи број споменика.

Кључне речи: споменик, меморијална архитектура, колективно сећање, наслеђе

1. INTRODUCTION

The complex subject of memorial architecture in the territory of Serbia began to develop during the era of the Kingdom of Serbs, Croats and Slovenes (Kingdom of Yugoslavia) and continued throughout the formation of the new state-the Socialist Federal Republic of Yugoslavia. This paper primarily examines memorial architecture created during the socialist political system; however, in order to understand the significance of memorials, one section is devoted to the period of the Kingdom of Serbs, Croats and Slovenes.

The methodological framework is defined in accordance with the core topic and primarily involves the use of the historical method, which enables an examination of the development of memorial architecture from the period of the Kingdom of Serbs, Croats and Slovenes to socialist Yugoslavia. In addition to the historical method, the method of analysis and synthesis is employed through a detailed study of individual examples and their integration into a broader whole. The comparison of two distinct periods, stylistic approaches, and ideological patterns points to the application of comparative analysis. Moreover, deriving conclusions from broader socio-historical circumstances demonstrates the presence of both deductive and inductive methods, through which conclusions about architectural forms-and vice versa-are drawn.

Under the term memorial architecture we understand cemeteries, tombstones, open spatial areas, structures, and complexes that preserve the memory of events, individuals, and fallen soldiers. Preserving the memory of events and people represents the preservation of collective identity and heritage. The complex political developments and wartime circumstances had a significant impact on the newly formed Kingdom of Serbs, Croats and Slovenes, which, instead of being founded on the idea of cultural, national, and political unity of the states that constituted it, was essentially shaped by contradictions and internal political and religious conflicts. Nationalism remained an obstacle to the unity and integration of the Yugoslav peoples. The Serbian contribution in the First World War was suppressed due to the political climate in the Kingdom. Internal conflicts prevented the state leadership from favoring any of the constituent nations. Nevertheless, the initiative to mark important events, battles, or sites where Serbian soldiers perished was undertaken by various associations, organizations, and committees. This period became marked by an intense wave of monument construction in nearly every settlement. The funding for monuments was provided by local inhabitants through voluntary contributions, while the state was unable to officially participate. Its involvement persisted only through the Ministry of Construction and its Department for Monumental Buildings, Religious Structures, and Monuments, which prepared projects commissioned by associations and committees.

During this and the interwar period, memorial markers, fountains, commemorative pillars, figurative monuments, and chapels were erected. These memorials were dedicated to fallen soldiers and to individuals of national significance. Certain forms of memorial architecture continued to be used in the early phase of monumental architecture in the Socialist Federal Republic of Yugoslavia, particularly during the period when the state fostered fraternal relations with the Union of Soviet Socialist Republics. Still, the importance of memorial objects among the population remained unchanged due to the tradition of preserving memory. The architectural design of monuments was largely oriented toward academicism, incorporating decorative elements of the serbian-byzantine style, late secession, or art deco, while their Serbian or Yugoslav national character was consistently emphasized through heraldic symbols, emblems, reliefs, sculptural elements, or inscriptions. In the mid-1930s, several works were executed in the spirit of modernism, while some of the realizations of stronger emotional expression were created under the influence of expressionism and romantic symbolism [1]. The culture of monument building is rooted in the lived wartime experience, which was marked by immense human suffering. Hence the strong need to ensure that the victims of war are never forgotten. The Balkan region has historically been marked by numerous unavoidable conflicts, and the number of those who perished is impossible to fully count. Although this region is characterized by a rich monumental heritage, there are still not enough monuments to commemorate every lost life [3].

The wartime years that followed once again created an opportunity for the bearers of the socialist doctrine from Moscow to decisively enter the political scene of Yugoslavia. After the war, the newly established Federal People's Republic of Yugoslavia demanded from the arts a combative realism, social engagement, and themes drawn from the war, the revolution, and post-war reconstruction [1]. The boundaries of art and the forms through which it was expressed had to be clear and understandable to ordinary people. The strength of the Communist Party of Yugoslavia (CPY) lay in propaganda, through which it promoted economic reconstruction, labor, and the goals of the Party,

while simultaneously liberating the population from foreign cultural and ideological influences. The models of promotion were adopted from the practices of the Soviet Union, which served as a model for Yugoslavia in all other aspects of political activity during the early years after the assumption of power. In addition to expanding its influence among the people, the Communist Party of Yugoslavia actively worked on the ideological education of young architectural, engineering, and technical cadres, as well as other highly educated individuals participating in the post-war reconstruction of the country. Early Yugoslav culture relied on influences arriving from the Soviet Union through translated literary and dramatic works, music, film, journals, professional and scholarly literature, as well as through visual arts and architecture. A large number of students also traveled to Moscow for studies and professional training, returning inspired by the socialist aspirations of the Soviet Union. Generally speaking, the ideological framework of communism exerted a significant influence on the shaping of memorial architecture in Yugoslavia. Memorial architecture became a symbol of socialist values and of the struggle against fascism. Due to the complex wartime circumstances, the ideological foundation of communism in Yugoslavia was rooted primarily in the antifascist struggle and the preservation of freedom. The political situation in the Kingdom of Serbs, Croats and Slovenes and the deep-rooted conflicts among its peoples created obstacles to uniting the South Slavs in common resistance; however, their shared enemy-fascism-succeeded in uniting all freedom-seeking peoples of the time. This very struggle, along with the ideals of brotherhood and unity, became the basis for forging a collective identity. Maintaining this collective identity during peacetime remained a fundamental component of Yugoslav identity, and memorials played one of the central roles in this process. The Communist Party of Yugoslavia used them as a political instrument to uphold the official ideology and preserve political power. Monuments were not only symbols of remembrance, but also vehicles for disseminating socialist values that celebrated the Partisan struggle and the antifascist resistance. Such an approach to memorial architecture exalted the National Liberation Struggle (NLS), the Partisans, the revolution, heroism, and collective sacrifice [2], [3], [5].

2. DEVELOPMENT OF MEMORIAL ARCHITECTURE AND ITS SYMBOLISM

The period marked by the adoption of the Informbiro Resolution (1948) represented a turning point for Yugoslavia in all aspects of its state affairs. The Informbiro Resolution was adopted on June 28, 1948, in Bucharest during the second meeting of the Informbiro (the Communist Information Bureau, the successor to the Comintern, which was disbanded in 1943). One of the key points of the session was the expulsion of Yugoslavia from the organization, effectively terminating all internal and external arrangements with the Soviet Union [16]. The official break with socialist realism followed in 1950 at the Dubrovnik Conference, when new guidelines for the future were adopted, and with the construction of the Monument to the Jewish victims of fascism by architect Bogdan Bogdanović. By that modern ideas made their way into memorial construction as well as architecture in general. The early 1950s were characterized by architectural competitions. During this time, the first plans for memorial parks began to be developed, and their realization commenced in the 1960s. Monument to the Jewish victims of fascism at the Sephardic cemetery in the municipality of Palilula, in Belgrade designed by Bogdanović paved the way for authorial architecture and artistic individualism [4].

Aiming to create an impression of social evolution and constant progress, the authors of memorials employed memorial modernism, a newly formed expression that embraced abstract form in design. The clear geometry of the monuments carried deeper symbolism, giving them a certain degree of mystique. We recognize these meanings through closer observation and clarify them through interpretation. In the specific case of analyzing memorials, understanding symbols refers to uncovering the meaning and essence of an architectural work-that is, comprehending the message it conveys.

Symbols in architectural works relate to a metaphorical approach, where symbolism does not provide a concrete image of reality. Instead, it encourages the observer to reflect on the work. According to D. Adžemović-Anđelković, a symbol in architecture and art represents a universal aesthetic category, revealed and identified through its relationship with related categories-on the one hand, architectural forms, and on the other, meanings or the functions of the architectural work.

To better understand what we interpret in architecture, it is necessary to define the symbol. D. Adžemović-Anđelković defines a symbol as a mechanism of communication-that is, a phenomenon through which the relationship between the work and the observer is established. Like anything else, the meaning of a symbol can change; its meaning depends on the individual, their capacity for

comprehension, formulation, and association. Communication through symbols represents an indirect form of conveying messages, one that requires interpretation and an understanding of the symbolism itself in order to arrive at the true meaning [1], [3], [4], [7].

Viewing memorials, or monuments, as architectural works involves analyzing their functional and spatial organization, form, and materialization. Understanding design and artistic gestures leads to understanding the message-or the essence-of a given artistic expression. The symbolism employed by the authors may result from various influences, such as social circumstances, the author's personal experience, or an intended indirect communication with the observer. The presence of symbols indicates the existence of meaning. In this regard, architecture also intersects with semantics, one of the disciplines of formal logic concerned with the relationship between logical signs and objects of reality. Every element of an architectural work can become a symbol-from details to structural components; likewise, the spatial organization itself may be arranged in such a way as to form an image with metaphorical meaning.

In general terms, symbolism is a mode of human communication-an expression of culture, thought, and identity. According to Carl Gustav Jung, symbols are manifestations of archetypes, universal inherited patterns of experience and behavior that exist within the collective unconscious [15]. From a psychological perspective, dreams, myths, and rituals are deeply interwoven with symbolism, which gives them vividness.

Furthermore, anthropology recognizes symbolism in cultures across the world as an influential factor in shaping social structures, rituals, beliefs, and identities. It is widely known that rituals and myths are permeated with hidden messages that, through various interpretations, acquire multiple layers of meaning. All of this must be connected with memorial-and even sacred-architecture. Within architectural frameworks, this typology differs from all others in that it has no active function in the sense of dwelling, working, etc., unlike residential, public, commercial, or other types of buildings with similar purposes. The purpose of such structures reaches into the essence of existence, leaving a trace of the people who once dwelled somewhere. One may freely say that this branch of architecture even touches upon esotericism, as it essentially deals with the human soul and abstract concepts. The mode of communication through which esoteric and hidden meanings are transmitted is precisely the language of symbols, which can be interpreted only by the initiated.

The close connection between esoteric teachings and sacred architecture is especially evident through geometry-namely the circle, square, and triangle as forms with practical application. The same applies to memorial architecture, which often replicates elements of sacred structures. Seen in this way, architecture must be a medium that communicates both with the public and with the initiated, making structures of this kind polyvalent in meaning. When analyzing ancient civilizations, the greatest insights we gain into their ways of life come precisely from these structures (Egyptian memorials-pyramids, mastabas, temples of the dead, and tombs; Mesopotamian ziggurats and royal tombs; Greek tumuli, heroa; Roman necropolises, triumphal arches, etc.). Even within modern architectural movements, this typology finds inspiration for its forms in ancient models.

When observing a human being and a building, from afar neither reveals much, both existing solely as physical objects. Their complexity arises from inner values, which we measure by the diameter of the soul. Architecture lives through the meaning breathed into it by humans. The metaphysical aspect of both humans and buildings transcends material reality and relates to impulses emerging from the depths-originating from higher consciousness, God, the Cosmos. What spirit represents for a human being-the highest sense of their existence-monuments represent for architecture. Both deserve the utmost respect.

Seen in this way, these structures are often built monumentally, developed in height to emphasize the exalted nature of the architecture itself and the reasons for their construction. To achieve the proper impression and grandeur, builders used enduring materials that enabled the stability and permanence of the structure. Stone, used historically, also appears in more recent times, but the primary material becomes reinforced concrete, one of the recognizable symbols of modernist architecture. Its main advantage over other materials lies in the ability to cast any imagined form, making it suitable for the abstract constructions favored by modernist architects.

3. VALUATION AND PROTECTION OF IMMOVABLE CULTURAL HERITAGE

The term architectural heritage refers to what was built in the past but possesses monumental values that qualify it for one of the levels of protection. The designation and naming of a cultural property is preceded by the valorization process, which ascertains the qualities of the object necessitating its protection.

According to the Law on Cultural Property of the Republic of Serbia, qualification recognizes both movable and immovable cultural property. Immovable cultural property includes: cultural monuments, cultural-historical entities (sites), archaeological sites, and landmarks (memorable places), while movable property includes: artworks, historical objects, archival material, film material, and old rare books [10].

The procedure for determining monumental values must be an interdisciplinary task, meaning it must not be the work of a single person. A responsible process such as valorization must be led by an expert team composed of people from various professions needed in the given case to adequately perform the analysis and reach a conclusion. Furthermore, when discussing these objects, it is often implied that architects are the main analysts and decision-makers. This must not be the case when dealing with objects that do not possess strictly aesthetic, functional, or artistic qualities for which an architect would be a relevant decision-maker. Instead, it is necessary to involve art historians, historians, archaeologists, ethnologists, or civil engineers, depending on whether the object is a monument of vernacular architecture, historical significance, or technical architecture. In accordance with the object, its purpose, the qualities being studied, and its age, the profession primarily dealing with it has priority in the decision-making process. For such a process to be effective, it must be based on mutual respect among the professions working for the public interest and the preservation of culture [9].

To initiate the valorization process of an object, we must assume that a certain building or structure deserves protection based on the values we recognize visually or by knowing its history. Many objects, due to a lack of initiative and knowledge, experience poor treatment and exploitation, which leads to the destruction of the monument. On the other hand, some monuments await a long period for their values to be highlighted and recognized for preservation. Therefore, we state that valorization is an ongoing process and requires frequent observation to identify the basis for initiating such a procedure for certain objects. If the valorization of a monument is not carried out in a timely manner, i.e., at the right moment, there is a danger of decay as a consequence of inadequate safekeeping, use, or maintenance. This ultimately results in the monument losing the values that recommend it for protection or reaching a state that is impossible or irrational to rehabilitate or reconstruct. After the qualities are determined and the objects are proclaimed cultural property, measures of protection, the method of safekeeping, maintenance, and use of the monument are defined to ensure its further preservation and functional sustainability. The institution responsible for this is the Institute for the Protection of Cultural Monuments at the local level, or the Republic Institute for the Protection of Cultural Monuments when discussing the national level. The appropriate adoption of the mentioned measures determines the further destiny of the property, knowing that a poorly formulated regime of protection and use can sometimes lead to devastation [9], [10].

If we look at the presented projects, with the aim of initiating the valorization process, we can individually highlight the qualities of the objects based on an architectural analysis of the composition. The projects were not subject to protection at the time of the elaboration of this scientific paper. For the valorization procedure to be complete, the architect's opinion must be confirmed by a historian and an art historian, or other relevant professions that could interpret the importance of the presented projects.

3.1. SELECTION CRITERIA AND VALORIZATION FRAMEWORK

The selection of the case studies in this paper is strategically designed to represent the diverse landscape of Serbian memorial heritage. The first two projects were chosen as works of renowned Serbian and Yugoslav architects whose mastery in memorial and sacral architecture is widely recognized. Although these monuments possess significant architectural value and belong to the opuses of prominent authors, they currently lack formal legal protection. Their artistic merit and the professional standing of their creators qualify them for urgent consideration for heritage status.

In contrast, the work by sculptor Radojčić represents a different, yet equally important category: local monuments widespread across Serbia. These sites commemorate regional events or celebrate specific historical triumphs. They are often the work of authors unknown to the broader professional public, or in some cases, the creators remain anonymous. Nevertheless, these local monuments possess distinct artistic qualities and carry deep-seated symbolism characteristic of specific places and communities.

While Radojčić's work exhibits clear architectural quality, its author's broader opus is not well-documented, distinguishing it from the first two examples. The current state of many such monuments across Serbia is a direct result of social neglect, leading to their steady deterioration. Therefore, establishing formal protection for these objects is essential for ensuring their longevity and the preservation of collective memory. To facilitate this, the following valorization table (Table 1.) presents a structured assessment based on authorship, architectural merit, and current physical condition.

Table 1. Valorization parameters (Source: Author).

valorization parameters	Monument dedicated to Serbian and Albanian Partisans in the War	Tomb of War Orphans	Mramor Monument
Author's and artistic value			
The importance of the author	+	+	-
Symbolic layering	+	+	+
Uniqueness of expression	+	+	+
Architectural-spatial parameters			
Monumentality and proportions	+	+	+
Innovation in materialization	-	-	-
Spatial context and relevance	+	+	+
Historical and social value			
The significance of the event or victim	+	+	+
Social integrity	-	+	-
Technical condition			
The degree of preservation of the original form	-	+	-
Sustainability and reconstruction	+	+	+

3.2. MONUMENT DEDICATED TO SERBIAN AND ALBANIAN PARTISANS IN THE WAR, ARCH. BOGDAN BOGDANOVIĆ



Figure 1. Monument Dedicated to Serbian and Albanian Partisans in the War, Arch. Bogdan Bogdanović [17].

Location: Kosovska Mitrovica, Serbia

Year of construction: 1973.

The construction of the monument began in 1959, on the day marking the 20th anniversary of the strike by the miners from the Trepča industrial complex. During World War II, unified miners of Albanian and Serbian nationalities formed a company that fought against the occupiers and their collaborators. The monument was built just outside the city, on the hill above it. The architectural composition consists of three spatial elements physically connected to form a monumental gate 19 meters high. The elements of the composition are two massive conical columns – circular cross-section pylons – whose surface treatment is reminiscent of ancient Doric columns due to their fluting (cannelures) and clear horizontal divisions resembling ancient Greek drums. The vertical tapering of the column from the base towards the capital is also characteristic of this style; however, Prof. Bogdanović, in his interpretation, forms disproportionate elements where all parts are exaggerated. The two columns are a symbolic representation of the two nationalities, Albanians and Serbs, and their unity in the common struggle is symbolically depicted by a horizontal half-cylinder laid across the massive pylons. This setup evokes the British trilithons of Stonehenge, where a third stone was laid upon menhirs (large vertical stone blocks) to form a type of monument. In the case of the monument in Kosovska Mitrovica, elements of British antiquity and ancient Greek motifs were combined to form a monumental gate. The half-cylinder placed across the columns resembles a trough. Its concrete structure was once clad in copper sheets, while today only the horizontal divisions (defining the drums) resembling ancient columns can be seen. The corners of the half-cylinder are decorated with acroteria, just like on ancient Greek temples. Next to Bogdanović's monumental structure stand two identical cenotaphs, one in front and one behind the pylons. One is decorated with an inscription in Latin script in the Albanian and Serbian languages, listing the names of the fallen partisans. The other is without any ornamentation or inscriptions. It is assumed that the cenotaphs existed even before Bogdanović's intervention. The monument is not under any protection, and the issue of its valorization and declaration as a cultural property depends on the institutions of the Republic of Kosovo, on whose territory it is located. The monument's current

condition differs from the original due to the lack of copper decorative elements and inscriptions on the concrete pylons. The reinforced concrete structure and massive construction are withstanding the weather conditions and poor maintenance [11], [16].

3.2.1. Reflection on the monument dedicated to Serbian and Albanian partisans in the war, architect Bogdan Bogdanović

The legacy of Modernist architecture in the territories of the former Yugoslavia is rich with exceptional projects of various typologies, but no one mastered one branch of architecture like Professor Bogdanović did with memorials. His open-mindedness, imagination, and creativity, coupled with his erudition, resulted in some of the most striking monuments of that period. Beyond his architectural practice, his influence extended to generations of architecture students, as well as to the public, through his essays, books, and even political activities, which ultimately led him to leave Serbia. All his monuments deserve attention, but the following should be singled out: "Monument to Jewish Victims of Fascism and Fallen Soldiers," "Monument to Fallen Soldiers of the National Liberation War (NOB) – Popina," "Slobodište Memorial Park," and "Stone Flower." If we review the project in Kosovska Mitrovica, there are multiple reasons why it deserves protection. First and foremost, the reason for its construction deserves to remind people of the past sacrifices. The architectonics of the space and the monument itself demonstrate the Professor's keen sense for the position and form of a memorial. The uniqueness of expression, characterized by the evocation of antique details within contemporary architecture, interpreted in a distinctive way and symbolically conceived, speaks of layered works full of mystique and hidden meanings. The monument in Mitrovica is one such example and unmistakably reveals its origin from Bogdanović's oeuvre. This is yet another reason why the monument must be protected. Professor Bogdanović did not leave behind a small number of monuments, but due to the author's exceptionality, unique expression, and the quality of the work, his realizations must be preserved for their historical, artistic, architectural, urban, and social values [11], [16].

3.3. TOMB OF WAR ORPHANS, ARCH. SPASOJE KRUNIĆ

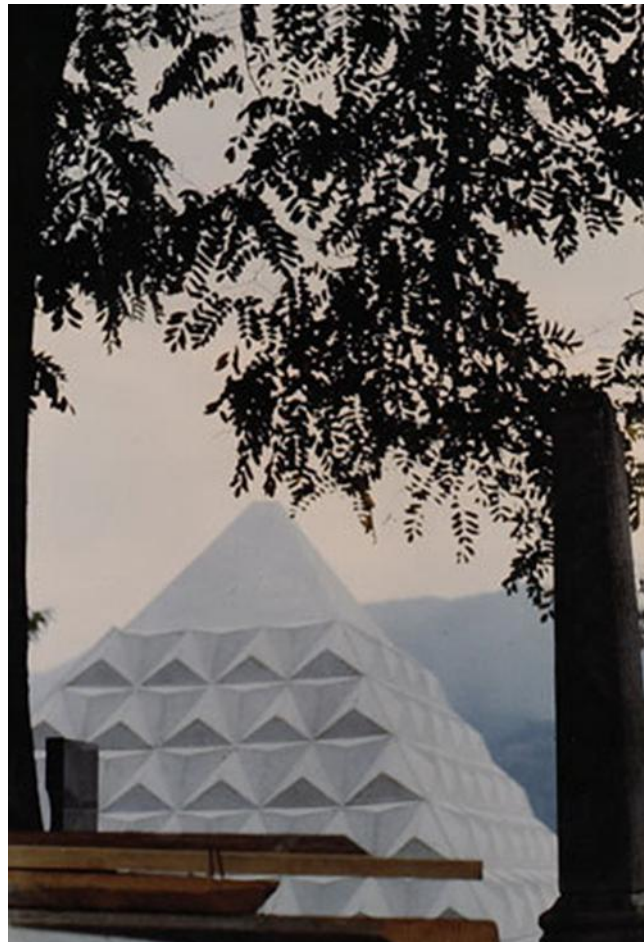


Figure 2. Tomb of War Orphans, Arch. Spasoje Krunić [18].

Location: Konarevo Village, Kraljevo, Serbia
 Year of construction: 1985.

The project originated in 1985, by invitation, and represented one of the most difficult architectural tasks in his career, as the author states. The reason for the construction was to preserve the memory of the children who died, sick and malnourished, during World War II in the center for refugee children in Mataruška Banja. All the deceased were buried in Konarevo. Children also came to the center from occupied territories, but some were brought by parents who could not feed them. During those war years, besides hunger, poor hygiene was another major cause of death. At one point, over a thousand children were cared for in the home. In honour of all the deceased, the author created a pyramidal solution, which stands out in relation to the surroundings of the village cemetery. The absence of an urban planning solution is noticeable because the monument was built on the site of an existing tomb in a densely built environment. The chosen form does not communicate with the surroundings, but rather draws attention to itself. "The tomb dominates the village landscape with its volume, sending a clear message about its inviolability, the need to preserve the memory of the victims in an authentic form" [8]. The monument is built as a four-sided crystal pyramid of reinforced concrete, clad with light-coloured stone. It is also based on the concept of the Trinity, which can be interpreted in multiple ways. In the case of this monument, the concept of the Trinity primarily refers to the Father, the Son, and the Holy Spirit. The symbolism of the equilateral triangle is connected with unity, balance, and harmony. In addition to these interpretations, the equilateral triangle also marks the cycle of existence, namely birth, life, and death. We can also interpret it as a symbol of stability and constancy. Upwards, the form is developed as a pyramid, which according to the author's interpretation symbolizes a roof over a house for all the victims [8]. The pyramid is developed as "crystalline," meaning the sides are textured with smaller pyramids that symbolize small roof structures. The top of the pyramid has flat surfaces to emphasize the dynamism of the monument's lower and wider part. Typically for the author, the triangular form symbolizes and emphasizes the trinity of love, faith, and hope-the theological virtues that can also be observed in his other monuments. The monument is still in good condition, and it is assumed that the care for it is being taken spontaneously by the local residents as well as the municipal administration of the city [8].

3.3.1. Reflection of the tomb of war orphans, architect Spasoje Krunić

Knowing the work of architect and professor Spasoje Krunić, we can state that his mark on memorial architecture is very noticeable, proving that he skillfully mastered this branch of architecture alongside other typologies. It is particularly necessary to examine his projects: "Patriots' Chapel," "Memorial Home on Ravna Gora," and "Kraljevo October Memorial Park." Very often, when discussing individual works from a creator's oeuvre, we must also pay attention to their other works to understand the attitudes and ideas behind the realizations. Understanding the architect can greatly assist in the process of confirming the quality of their works and their recognition. In the case of Arch. Krunić, knowing his inspirations-Wright, Loos, Kahn, and others who built their creation in the spirit of the Modernist movement-we can undoubtedly connect his forms, which strongly rely on the opera of the aforementioned authors. These forms are purified, grounded in the primary geometry of squares, triangles, and circles, which in their basic spatial appearance act as monolithic and monumental, features that are highly appropriate for monuments. In the case of the Tomb of War Orphans, the unique solution of the pyramidal form, symbolizing the roof of the deceased, and the way its sides are textured has not been previously seen. The deeper symbolism and the author's method of contemplation also justify this representation of individual casualties. Although the technique of texturing the facade surface has been seen before, in accordance with the professor's Modernist stance in architecture, the execution of the treatment is done in the spirit of the modern school of design with clearly defined lines, free of unnecessary details that would overburden the composition. Knowing who the monument is dedicated to, the pyramid as the chosen form evokes a sense of respect in visitors. The strict geometry was chosen to entirely command the views due to the context in which it was built. Such a form introduces new spatial relationships in its environment and requires a strong character from the architect to be used for this kind of communication between the surroundings, visitors, and the purpose of the object itself. Also, previously known as a symbol of the connection between earth and sky, the pyramid, according to the author, is also an embodiment of the Christian virtues of love, faith, and hope. From all the above, knowing the author's oeuvre and its quality, one can conclude that this monument could be included among protected assets in the

future, not only because of its aesthetic qualities but also because of its purpose, which makes it vital to preserve the memory of all the child victims to whom the monument is dedicated [8].

3.4. MRAMOR MONUMENT, SCULPTOR Ž. RADOJČIĆ



Figure 3. *Mramor monument, sculptor Ž. Radojčić [19].*

Location: Brus Settlement, Brus Municipality

Year of construction: 1969.

The "Mramor Monument" or "Marble Monument," as it is officially named, was built in 1969 according to the design of the sculptor Ž. Radojčić (the full name of the author remains unrecorded). Broader information about the construction of the monument and the origin of the design is not known, other than the details regarding the year the work was completed. On the site where the monument was erected, a battle took place during World War II between Partisan and Chetnik detachments, and in honor of the fallen partisans, a small crypt dedicated to twenty-two fallen partisans was built beneath the monumental structure. The battle to which the monument is dedicated was one of the key clashes in the conflict between Chetnik and Partisan forces. The defeated 4th Assault Corps of the Chetnik army was considered one of the best-armed and strongest units of the movement. Following the success of the Partisan Krajiška Proleterska Assault Brigade, the Partisan forces established a new balance of power between the two conflicting sides of the same nation. A prominent fighter in the battle was the later Colonel General Peko Dapčević. The monument honoring the struggle of the fallen warriors was built by the newly formed socialist Yugoslavia [12]. From a design perspective, the monument can be said to belong to memorial modernism, i.e., the current design trend of those years when the monument was built (the second half of the 20th century), evidenced by the materialization: concrete and marble; as well as the way the monument's form is developed. Its height is an expression of monumentality; 18 meters in height form a landmark in the surrounding natural environment. The monument is built of two columns connected to each other at 1/3 of the total height by a rosette hollowed out to form the look of a flower. In front of the monument itself, a large memorial, altar slab covered with marble is placed, on which a long inscription of a quote is carved, along with a description of the cultural and historical significance of this place. The inscription on the slab reads: "I hope that the wounds of freedom will never die in the heart of a free people" - this monument was raised by the people of the Kopaonik region, on July 7, 1969. The second part of the inscription reads: "Here in the liberated Kopaonik mountains, from August 6 to 8, 1944, one of the hardest and most decisive battles was fought between the units of the National Liberation Army (NOV) and the Axis powers. In this fierce three-day battle, the II Proletarian Assault Division of the NOV broke through from Montenegro into Serbia, crushing the elite and notorious Chetnik 4th Assault Corps, which was the strike force of the Chetnik movement in Serbia. Following this victory, the II Division cooperated with other Partisan divisions and began joint operations for the final liberation of Serbia from the German-Bulgarian fascist occupiers and their collaborators" [12].

There are no precise statements by the author regarding the symbolism of the monument's details, but it is presumed that the columns symbolize the two ethnic groups that participated in the battle on the Partisan side-Serbs and Albanians. The mentioned rosette, in that case, connects these two entities into a whole. The monument has not been mentioned in literature so far, so it cannot be stated with certainty that this was the author's original idea [12].

Although the surroundings in which the monument is located appear maintained, the monument itself requires reconstruction, evidenced by signs of damage caused by daily exposure to climatic conditions: sun, rain, and snow. The results of these influences are stains and marks on the concrete surfaces, loosening and falling off of parts of the marble from the altar slab, and erosion of its concrete structure. Although the inscription is still clearly legible, dilatation of the slabs, i.e., their separation, is noticeable. The access road and plateau, or the paved surfaces, also require refreshment and should be treated as an equal part of the whole [12].

3.4.1. Reflection of the mramor monument, sculptor Ž. Radojčić

Unlike the previous monument, which is one of many works from the oeuvre of a renowned author, the monument at Mramor is the work of an author whose full name is not recorded, meaning we cannot discuss his wider creative output and must strictly focus on the monument itself. Typical of monuments from that period (the second half of the 20th century) is the characteristic application of high-quality materials such as concrete and stone (marble, quartz, granite), the expression of monumentality, and compositional elements such as the inscribed plaque (sometimes integrated, sometimes separate) and the main compositional element (an architectural form or sculpture). The Mramor Monument is one of many that were erected in honor of the fallen Partisans in World War II, and it is close in the breadth of its design language-the way the message is conveyed-to objects across the country with the same purpose. The restrained form of two concrete pillars with emphasized height is refined by a connecting rosette, which possesses the highest aesthetic qualities compared to the other elements. If we look at the composition as a whole, the monument's aesthetics and overall composition are also enhanced by the once-grandiose black marble plaque, which points to the importance of the place and the reason for the construction of this memorial. It is difficult to discuss the symbolism of individual details and the reasons for their composition into a whole, as the author never clarified the idea behind this realization, nor are there critical texts addressing this monument. If we return to its valorization and observe the context in which it is situated, we will find reasons why it should be preserved. The very fact that it is dedicated to the combatants is one reason why it needs to be maintained in a vital state for as long as possible. The context in which it has existed for more than fifty years has naturally grown together with this memorial, and without it, the location would lose its spirit, as well as the visitors who come here every year to commemorate Uprising Day on July 7th. Taking into account this data, as well as the quality of the sculptural and architectural form, it would be beneficial to protect the monument not only for its cultural potential but also for its importance to the local inhabitants, who have grown accustomed to it and have integrated with the place of its existence.

4. DISCUSSION

The presented projects were singled out to demonstrate the multiplicity of authorial approaches to designing works of memorial architecture in Serbia and the former Yugoslavia. The first two projects represent lesser-known works by major architects and professors, while the third is an example of monumental architecture that best illustrates the overall creation of the SFRY period. Authorial works of architecture always carry a greater value, especially when the complete oeuvre of the author is known for works of high artistic quality. However, when discussing valorization, as previously mentioned, we must take into account all factors that lead to highlighting specific values which qualify objects for protection. Nevertheless, the purpose of these objects is important, and it carries a deep character of humanity and empathy, which is why the memory of people who fought for the freedom of future generations or who tragically perished is preserved. These are sometimes the reasons that transcend certain aesthetic and artistic values, which is why they deserve care and protection. Furthermore, we must look at monuments from the perspective of preserving history and identity, which is why their preservation is a priority, so that coming generations do not forget the events and figures responsible for great deeds in the past. Therefore, we must approach valorization thoroughly and patiently to avoid oversights that could lead to protection being omitted. It is often important to include local residents if the monument is located near a settlement, to verify its value to the people and whether, in their opinion, protection is needed. Including other specialists or seeking a second opinion can always have a positive effect in ensuring the procedure is carried out correctly. The process of determining quality must not be politicized, and the decisions made must

strictly reflect the thinking of experts who possess the knowledge and credibility to judge the destiny of the objects being evaluated [12].

5. CONCLUSION

The importance of preserving monuments must be viewed multilaterally; in other words, its significance connects different aspects essential for societal development. It is a matter of culture, history, environment, sociology, architecture, and certainly other professions that are discovered and included in the valorization process when a need for them arises. As with other activities of public significance for society, such processes require the education of personnel, respect for the profession, and adherence to moral and ethical principles, not only from professionals but also from citizens who are always indirectly involved in the safekeeping of such assets. All are stakeholders when the valorization process begins and when it ends, especially if they come into contact with the cultural property. Similar to countries with well-established regulations and norms, everyone must have a sense of how to properly use, not damage, and further preserve the property. A review of the current situation in our environment shows that there is an initiative by experts from competent institutions to assess the quality of as many monuments as possible, but society demonstrates a poor attitude towards certain assets. This can be seen from the existing state, which is the result of misuse or, often, vandalism, not only towards objects that possess value but lack formal protection, but also towards those that are under it. The solution can never be directed toward one side, especially with issues such as these that concern both the profession and society. Ideal results will be achieved when a symmetry line is formed in the profession-society relationship, meaning when all stakeholders realize that the preservation of cultural property is the path to preserving identity, or, in other words, preserving the public interest.

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