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THE VITALITY OF THE KORČANICA MEMORIAL LANDSCAPE

ABSTRACT

The Korčanica Memorial Zone is a Yugoslav architectural heritage, one of the many World War II memorials and one of the rare preserved memorial sites in Bosnia and Herzegovina. The Korčanica memorial of the former Partisan hospital is presented as historical landscape research. Through multi-layered, primarily cultural, social and economic aspects of the Bosnian Krajina territory development at a given time, the paper aims to its (re)integration in urban planning and landscape design, with public participation in local and regional development. Korčanica landscape historical contextualization, through available archival materials and periodicals research, information obtained by interviewing the sculptor and on-site analysis, provided a broad insight into heritage as a process within specific discourses, helping in current significance comprehension.

Universal landmark language in the current Korčanica landscape communicates intelligibly by timeless message design quality. The message sent in this place almost half a century ago, although now out of its political and socio-ideological context and currently unprotected, manages to reach the few casual or intentional visitors. Its vitality lies in the uniqueness of the response to, first of all, the historically significant place marking - for the birth of great social strength and unity, to the expected abstraction or symbolism beyond the national, as well as the response to the natural context of this hidden landmark, whereby in formulating such an answer in a sculpture scale, the author himself remains true to his expression. The landscape biography reading discovered many history lessons about the variable territory state, and many traces of social, economic, educational, cultural and technological layers of Grmeč Mountain history are (un)available in the current Korčanica landscape.

Keywords: *landscape biography, memorial zone Korčanica, Partisan hospital, Ljubomir Denković, architectural heritage*

1. INTRODUCTION: BIOGRAPHY OF KORČANICA LANDSCAPE

The memorial complex on Korčanica is one of the monuments that characterized the Socialist Yugoslavia memorial practice, marked to commemorate historical places and events significant for the period of the National Liberation War¹, on the site of the Partisan hospital on Grmeč Mountain in Bosnia and Herzegovina. Such landscapes are connected to people on an individual level, with their personal histories, but they are also part of a wider, collective world history. As a complex phenomenon – a monument designed on the scale of the landscape - it can be analysed both by objective scientific methods and by subjective observation and experience and therefore has a perceptual, aesthetic, artistic and existential meaning. Working with the same territory of the country, we can see different landscapes. The change in the social system and the relationship to history in the educational and national sense that such system has, resulted in the current state of the monument, which is not on the list of protected or endangered monuments of Bosnia and Herzegovina. The collective memories change existing views of the past according to what is considered right or appropriate. Although certain dominant narratives about the past are remarkably resistant to change, they often vary at any given moment as much as over time [1]. Completely bare, without recognizable symbols of the system or narrative reliefs and quotes, the monument today belongs to the forest and communicates only with its natural landscape surroundings (Figure 1).

Korčanica's landscape biography is presented in this paper with the purpose of analysing and researching the multi-layered landscape history, with a focus on several aspects of the landscape design change in a certain time. Landscape biography aims to better integrate historical landscape research with urban planning, landscape design and public participation in local and regional development [2]. Actually, there are two landscapes in landscape biography, one which we initially see and another landscape produced through local practice and which we recognize and understand through cultural-social, ethnographic description and interpretation. Think of landscape not as an object to be seen or a text to be read, but as a process by which identities are formed, where cultural contexts are inferred, and human action and activity are also changing over time [3].

Presenting the memorial landscape biography through available literature, archival materials², periodicals and interviews, and comparative analysis with other examples within certain groups helps to understand the many values of Korčanica. Although the paper is structured as a chronological sequence of the historical understanding of the first, physical, memorial landscape of Korčanica, it actually follows the intangible process development of Podgrmeč in parallel, until the very conclusion. The paper consists of six chapters. After the Introduction, the second chapter deals with the pre-war and war period on a territorial scale. Although the subject of the chapter includes specific historical data from archival documents and literature, both postwar and contemporary editions, the chapter examines the cultural and social landscape of the wider area. In the third chapter, the spatial setting of the memorial landscape interprets using the original competition document Grmeč Spatial Planning and Organization Program [4], the original Korčanica tourist guide [5] and

¹ The National Liberation War developed in Yugoslavia during World War II. Unlike the resistance movement for the return to the previous state, the national liberation forces, along with the resistance of the occupiers, organized and developed their government and created a new social system. In the national liberation war, a relatively large part of the population participated in various forms of combat.

² The original project documentation was not available from the Institute for Architecture, Urbanism and Spatial Planning in Sarajevo, due the permanent loss of projects from the period up to 1992.

an interview with the author, sculptor Ljubomir Denković [6], and by on-site analysis. The urbanistic-architectural values of marking the former hospital complex are a theme here. The fourth chapter deals with the design of the memorial message and how the message is thought through and architecturally and/or sculpturally shaped. Here, the primary source is the author Denković, for a response to the naturalness of the shaped memorial landscape. And in the fifth chapter, Denković is an important witness as a participant, but actually, the archival material reveals the most about the financing and the process of building the memorial zone itself. Periodicals provide the best information about the state and possibilities of technology at that time. In the end, instead of a conclusion, the landscape of Korčanica today is presented with all its (un)readable values.

The different types of landscape, although often interacting and overlapping, provide a valuable theoretical starting point for understanding the ways in which both past and future memories are produced and reproduced through spatial action [1]. The biography of the Korčanica memorial landscape could demonstrate the existence of cultural meaning in the landscape and help to understand the development process of the territory in a social and cultural sense as well.



Figure 1. Korčanica memorial (photo by author)

2. HISTORY TO REMEMBER: MEDICAL CARE IN WAR AND EDUCATION ON THE TERRITORY OF BOSANSKA KRAJINA IN 1942

The area of Grmeč represents a historical-geographic zone of particular importance due to the events that took place here in the past, and specifically during the World War II. In the course of history, the mountain was a safe place for rebels and/or refugees from the surrounding territory [4]. The meaning of a place consists of its physical properties together with what has taken place there and the events that are celebrated and remembered by people. There are numerous places of significant events, places of torture and cemeteries, places of fugitives, the beginning of the rebellion, places of making historical decisions, birthplaces of prominent personalities, and especially significant for this paper are places of treatment for both the army and civilians in Partisan hospitals. Without memory in the broad sense, such places would lose much of their meaning. Attachment to a place always involves a portion of events, actors and emotions associated with the place, and memories in terms of knowledge concerning the anticipated history and nature of the place [3]. In the landscape itself, the lives and times of the predecessors who moved in it for generations played their part in its formation. To perceive a landscape is to perform an act of memory, where memory is not so much a matter of calling up an inner image, stored in the mind, but of perceptual engagement in an environment that is itself full of the past [2]. Thus, in this chapter, while getting acquainted with the history of the pre-war health system and Partisan hospitals on the territory of Podgrmeč during the war, we can also understand the social and cultural dimensions of the observed landscape both past and present.

Prevailing political, economic, social and cultural conditions influenced the poor condition of the inhabitants of Bosnia and Herzegovina even before the National Liberation War. In an economically underdeveloped, predominantly agrarian and culturally underdeveloped environment, the rural population made up 80% of the population, 85% of whom were illiterate, and the poor health culture of the inhabitants is clear from the data of only 15% hygienically correct houses [7]. The population suffered massively from various infectious diseases as a result of low hygiene and low living standards. Socio-economic and cultural-hygiene backwardness led to extremely difficult health situation. If we consider accommodation conditions³, the above mentioned hygiene standards, food options, poor mountain settlements mostly, the medical service on the territory of Bosnia and Herzegovina had to perform its activities under far less favourable conditions than in other parts of Yugoslavia [7], [8]. There was a lot of diversity in the work of the medical service in some parts of Bosnia and Herzegovina, too. Complicated epidemiological relations, where socio-economic factors such as the level of living standards and the level of health culture, played a significant role in Bosanska Krajina. Infectious diseases appeared here from the very beginning of the war as a pressing problem, unlike in other countries, where infectious diseases appeared only during the war, as 'war diseases' [8], based on the economic and social damage that the war brings.

In Partisan guerrilla war conditions demand was decentralization of the wounded with the need to create a larger number of smaller hospitals, so each specific area of conducted combat operations could have its hospital. Thus, there were various types of Partisan hospitals, such as stationary (stationary or territorial), temporary or permanent, that is, public or secret, as well as mobile hospitals of individual Partisan battalions [7]. The medical

³ On the territory of Bosnia and Herzegovina before the war, there were only 18 hospitals with a total capacity of 3,700 beds and situation was poor with the medical staff too [7].

service relying on territorial hospitals had a noticeable disadvantage. The disadvantage for the Podgrmeč hospitals was a distance of about 25 - 35 km from the combat positions, meaning about 12 hours of delayed admission to the hospital [8]. Thus, for those situations where the wounded needed urgent surgical assistance, medical team checkpoints were set up along the evacuation route (Figure 2).

Podgrmeč hospitals had a joint administration, about 1400 wounded soldiers passed through in 1942, of which 150 died, and about 400 sick civilians too [8]. In the same year 136 new buildings, hospitals, workshops, warehouses, mills, and power plants were built in 21 places on Grmeč Mountain [4]. In August 1942, there were six hospitals located on the Grmeč [4]. The secret hospital, the New Central Hospital near the spring of Dobra Voda, and the Hospital near Lašva are the most frequently mentioned ones in literature that deal with healthcare during the National Liberation War [4], [7], [8]. However, for the residents of this region, the Korčanica hospital was the most equipped one and the largest one with 19 facilities built in one place [4], [5]. This hospital was built in the spring of 1942, in April – May, next to a spring of drinking water, similar to other mountain hospitals [4], [5], [8]. First known as the Battalion Hospital, later named the General Military Hospital, the hospital on Korčanica had a first manager Dr. Moni Levy [4], [8]. Detailed descriptions of all hospital facilities contain information about the surgical department, and the electricity produced by a locomobile so all facilities had artificial lighting and could use medical equipment such as an X-ray machine [4]. Figure 3 shows the building plans of the hospital and the building for social and entertainment work, intended, among other things, for the classes held there for the purpose of training for medical personnel.

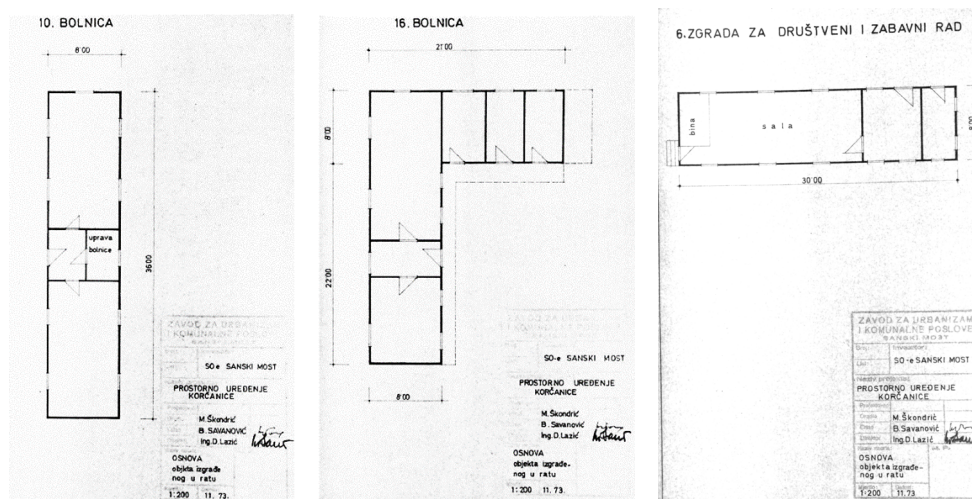
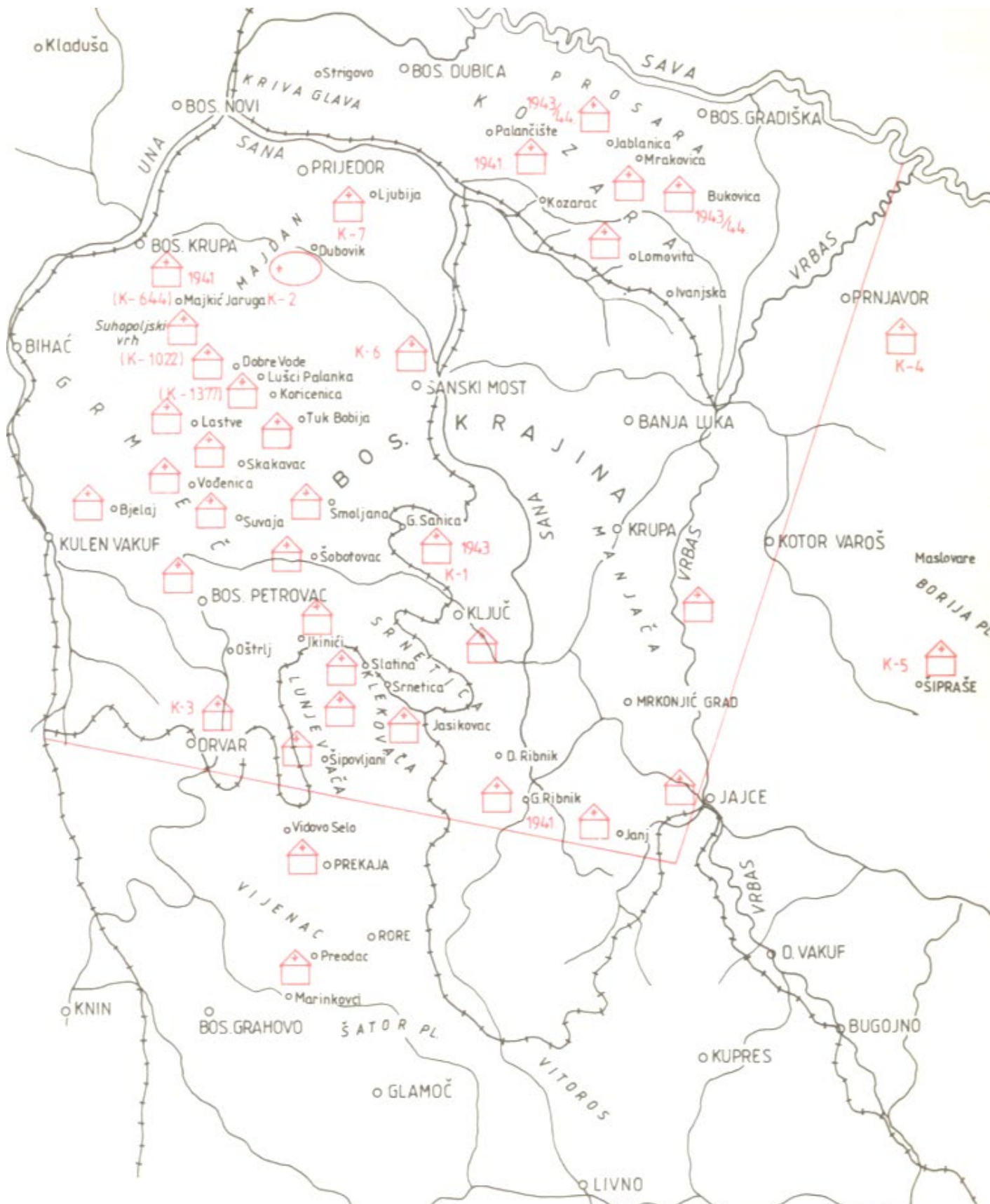


Figure 3. Plan of the hospital, the inpatient unit and plan of the social and entertainment work building, three of the 19 buildings that were located within the hospital complex in Korčanica [4]

Figure 2. Hospitals in Bosanska Krajina, the territory of northwestern Bosnia between the rivers Una and Vrbas to the Drvar-Jajce direction. The highest density of hospital points is on Grmeč Mountain and in its surroundings - Podgrmeč [8]



There are papers that deal with the topic of Partisan hospitals exclusively from the rare doctor and medical aspect, describing the difficult situation of performing even the simplest interventions. Although they describe hospitals built in Slovenia at the end of 1943 or 1944 as organized wartime surgical hospitals, staffed by surgeons, they convey information from the diaries of doctors who worked in those hospitals [9], [10], so it is possible to understand the gravity of the circumstances doctors worked in. Besides the extreme winter weather conditions, the hospital premises reflect the severity of war circumstances through poor hygiene, inadequate equipment, and procurement of medical supplies and accessories [9], [10]. The scope and types of surgical interventions in wartime Partisan hospitals are directly related to the surgeons' ability to perform complex general and wartime surgery operations, as well as logistical support in instrumentation and anaesthesia [9]. In addition, there was a constant problem of the lack of staff, and some hospitals did not have a single doctor, and the tasks were performed by medical students, rare nurses, i.e. trained medical staff [4], [8-10]. On the territory of Bosanska Krajina, many courses were held for the training of auxiliary hospital staff, on several occasions in 1942, lasting up to five weeks [8]. Courses participants were mostly women, with the aim of training them not only to provide first aid but to also care for the wounded and sick, both on the field and in the hospital (Figure 4, 5). The introduction of an adapted curriculum [11] and printed material in the form of periodical pocket editions [4], [11] facilitated the teaching and exchange of information and experiences. There is a record of a certain three-week course led by Dr Zdenko Kraus for 45 nurses and the education at the New Central Hospital for about 80 female nurses led by Dr Izidor Levi in 1942 [11]. Such courses included practical work in the morning and theoretical work in the afternoon in order to prepare the participants for providing assistance as good as possible. In the same year, the names of Dr Herbert Kraus, who led the intermediate hospital course, and Dr Drago Herlinger, the senior hospital course, are also mentioned [11].



Figure 4 (left). Young women carry the wounded in 1942 [8] and Figure 5 (right). Partisan hospital in Podgrmeč in 1942 [8]

During the Fourth Enemy Offensive, in the beginning of 1943, all patients from the hospital in Korčanica were evacuated in a timely manner, and the hospital was not discovered, which was not the case with other hospitals in this territory, but soon after in a new offensive on Grmeč, a nearly year after its construction, this hospital was discovered too and completely destroyed [4].

3. MARKING THE IMPORTANT PLACE: MEMORIAL LANDSCAPE PLANING

With the memory of past activities and stories associated with a location, along with prospective memories of its anticipated future, the meaning of a place becomes multiple and dynamic in a way that is not possible in an isolated present without memory [3]. Enabling visitors to read the message of history through the experience of the memorial area as a whole in all its specifics, to create the illusion of the past without imitating former physical structures, was the most important, but also the most difficult task of spatial planning [12]. Here it is very important to make a distinction between the marking of a significant place then and today when we could equally read the significance of the heritage marked then and the landmark itself as heritage. The motivation reflecting in nation brotherhood and building unity is very important in understanding the history and process of multidimensional territory development as described previously.

The basic spatial characteristic of memorial areas is the dispersion of memorial contents, which is a limiting factor in the use of memorial areas as open-air museums if one wants to preserve and present authenticity. On the other hand, museum, historical and conservation science is based on facts and has elaborate methods of presenting the past, and the application of these methods in a large area creates dilemmas, especially where there are no physical remains of objects. All buildings that were built and used during the World War II in Korčanica were wooden, of limited durability and completely destroyed. In such situations, it is more correct to present the objects in museum form of photographs, drawings and models. In addition, with no museum nor information about the marked place context and history, generations remain deprived of the knowledge about the historical significance of the territory development, so the feature becomes the only visible inheritance [13].

The reconstruction of the former hospital buildings was not even planned after the war, when there were concrete markers at the place of two graves, a fountain and a concrete obelisk [4], [6], [14]. The initiative for commemorating this significant location held a competition to solicit architectural designs for a museum that would showcase the history of the former hospital complex, feature a memorial sculpture, and highlight the position of the original buildings. One central sculpture with individual sculptures in the landscape (Figure 6) (Korčanica) is somewhere in between two existing types: Central sculpture and topography modelling in landscape design (Jasenovac memorial) and multiple sculptures in the landscape alluding to the places of former huts (Drežnica memorial). In addition, there were two tombs in Korčanica, with such a formal task where "the objects of the museum and the memorials are artistically uniform and form a unique architectural and sculptural expression" [4] (Figure 7). Monuments in memorial zones in former Yugoslavia were sculptural-architectural solutions, for the structural and performance possibilities of monumental sculptural responses to message shaping as well as responses to the architectural and urban requirements of the location itself. The competition sculptures were conceptual projects intended to be enlarged and erected as building structures in a landscape. The most exemplary works of art have managed to create spaces that are relational in nature, allowing objects, sculptures, and architecture to interact with the natural environment in a unique way. As a result, they are no longer seen as independent plastic objects that stand alone in the landscape. Instead, they become contextual operations that are strongly influenced by the memory of past events in the same location. These events help to determine the form, space, and relation of the objects, sculptures, and

architecture in that specific place. [15]. Monumental art "favours architecture as a superior to plastic and painting" [16], but unlike "fitting sculpture into architecture...", the best example of a such synthesis is when "an architectural work becomes a kind of inhabited sculpture" [17]. The spatial planning and memorials of the Korčanica Memorial Zone in Grmeč conceptual design were not stated as sculptural or architectural tasks in preparing the bid.

The competition was announced on July 19, 1975, in Sarajevo's *Oslobođenje* and a day later in Belgrade's *Politika*. The basic conditions of the competition (who has the right to participate, what is the deadline and what are the prizes) were published here, and more detailed conditions and documents could have been collected, for a fee, at the Institute for Urban Planning and Communal Affairs in Sanski Most. In addition to this information, the text contained [17-19]:

"Although the Grmeč Spatial Planning and Organization Program defines the functional purpose of the Korčanica memorial zone, the competition participants are given full freedom in choosing and offering solutions that, according to their imagination, can most adequately reflect or symbolize the wartime health care of our Army and other events that took place in and around the legendary Grmeč during the National Liberation War."



Figure 6. Marks on the authentic sites of the buildings of the Partisan hospital in the form of hewn stone with a text about the marked building in 1979 on the left [14] and in 2020 on the right (photo by author)

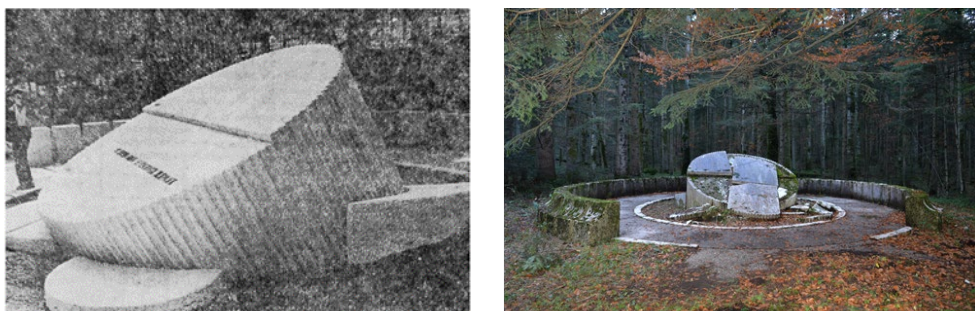


Figure 7. Memorial sculptures at the site of graves in the form of a cut tree with Čopić's quotes in 1979 on left [14] and in 2020 on right (photo by author)



The document *Program for the Grmeč Arrangement and Spatial Organization*⁴ was prepared by the Institute for Urban Planning and Communal Affairs Sanski Most in March 1974 [4]. This program envisaged the creation of a conceptual sculptural-architectural solution for marking the Korčanica Memorial Zone. The competition participants, as stated in this document, were given full freedom to "decide at their own discretion for a suggestive or associative method of expression in the design of memorials" [4]. Although the Program only gave guidelines on how to mark the place, some design parts were defined in detail.⁵ On the Spatial Concept and Organization of the Korčanica Memorial Zone map (Figure 8), as the main competition material, the boundaries between the memorial zone and the utilitarian point have been set clearly. The place where the memorial sculpture has been planned (marked as "ORA1") had to be completely separated from the museum. The plan was to set up a large open space for events ("MP") within the tourist zone. The same map shows the position of the museum entrance ("M") marked clearly, left in relation to the site leading road.

⁴ The architect Dušan Marinković was the author of the spatial concept of the Korčanica Memorial Zone, together with civil and forestry engineers, an agricultural engineer, an educational and political worker, and a retired general [4]. Dušan Marinković is the author of the spatial plan of Kozara too [20].

⁵ The space of the museum was conceived in detail and described in the Program as a central circular hall, with the positions of the site model and exhibits, as well as light and audio effects recorded on stereophonic tape [4].

UTILITARNI PUNKT – KORČANICA

LEGENDA

- UT₁** MOTEL
- ORA₁** MEMORIJALNI PUNKT – SKULPTURA
- Z₁** * * * * * (ZBIJEĆ)
- P** PARKIRALIŠTE
- BP** BENZINSKA PUMPA STANICA
- MP** PROSTOR ZA MANIFESTACIJE
- p** PJEŠAČKE PLOŠTINE
-  CEST
-  ŠUMSKE

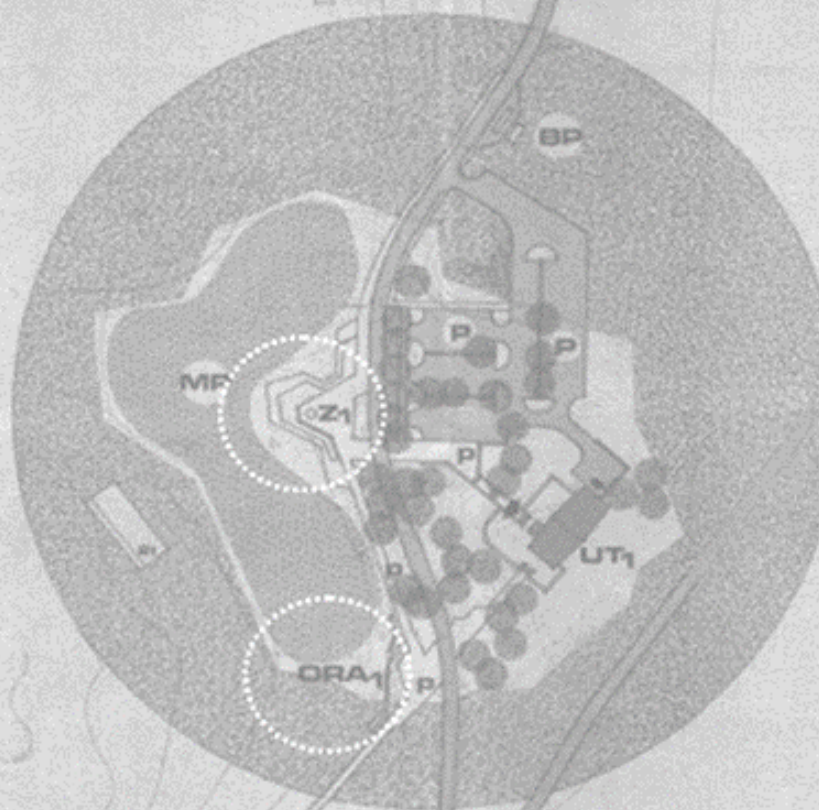
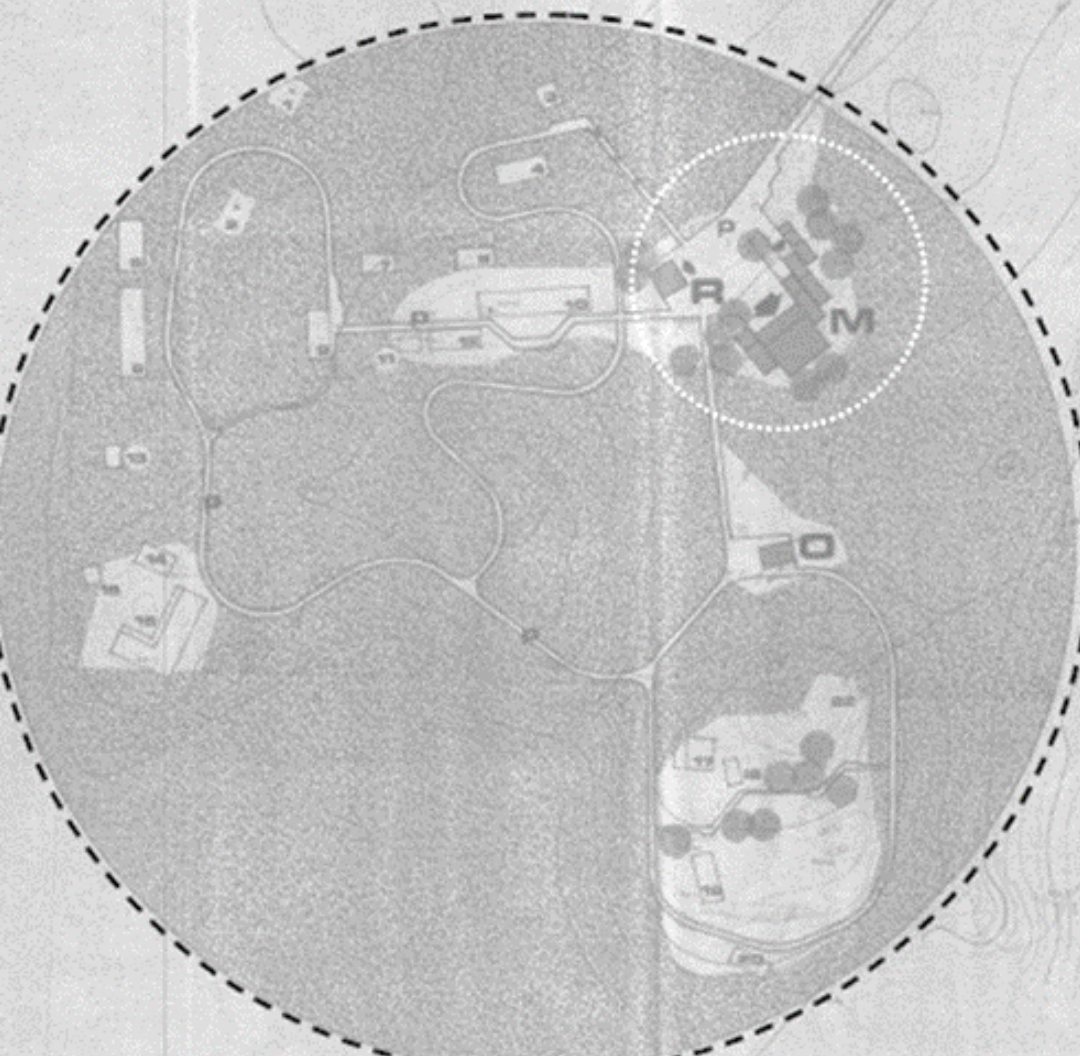


Figure 8. Korčanica General Plan - Central Memorial Zone, the author of the spatial concept is architect Dušan Marinković; Commissioning of the work: Assembly of the Municipality Sanski Most, holder of the program: Institute for Urban Planning and Communal Affairs Sanski Most [4]



LEGENDA

MEMORIJALNA ZONA KORČANICA

- M** UTILITARNI OBJEKT – MUZEJ
- R** RECEPCIJA
- O** OSOBLJE
- OBJEKTI IZGRADENI ZA VRIJEME NOR
- 1 GROBNICA
- 2 *
- 3 SKLONIŠTE U ZEMLJI
- 4 MAGAZIN ZA ORUŽJE I HRANU
- 5 KROJAČKA RADIONICA
- 6 ZGRADA ZA DRUŠTV ZABAVNI RAD
- 7 KUHNJA
- 8 AMBULANTA I SKLAD SANIT MATERIJALA
- 9 MAGAZIN ORUŽJA I OPREME
- 10 BOLNICA
- 11 ZGRADA ZAŠTITE
- 12 KIRURŠKI ODJEL BOLNICE
- 13 MIRTVAČNICA
- 14 ZGRADA ZA BOLN. OSOBLJE
- 15 ZGRADA ZA RADNIKE
- 16 BOLNICA
- 17 PARNI MLIN – EL CENTRALA
- 18 ZGRADA ZA RADNIKE
- 19 PEKARA I PRIR. MAGAZIN
- 20 MAGAZIN ZA ŽITO
- 21 HAUBICKI DIVIZION I KORPUSA
- 22 KAPTAŽA IZVORA

Two years after this (pro)position, a completely different spatial organization won the second-level competition⁶. The monument was a part of the memorial zone, not a utilitarian point as planned previously. The memorial sculpture was located at the very entrance to the former hospital site, with the leading road passing through the monument itself. With the monument opening in this very place, the sculpture took a double form of the memorial site gate (Figure 9).

With this planning design change, the monument solved the spatial setting of the central memorial zone. The sculpture with the crypt united the monumental sculpture and the museum, unplanned in the document from 1974. With these changes, the objects of the museum ("M"), the reception area ("R") and the sculpture ("ORA1", "Z1 ") were joined at the same place, in one building. The multi-functionality of such an object can be read in the architectural cross-section because the program division is placed through the floors.

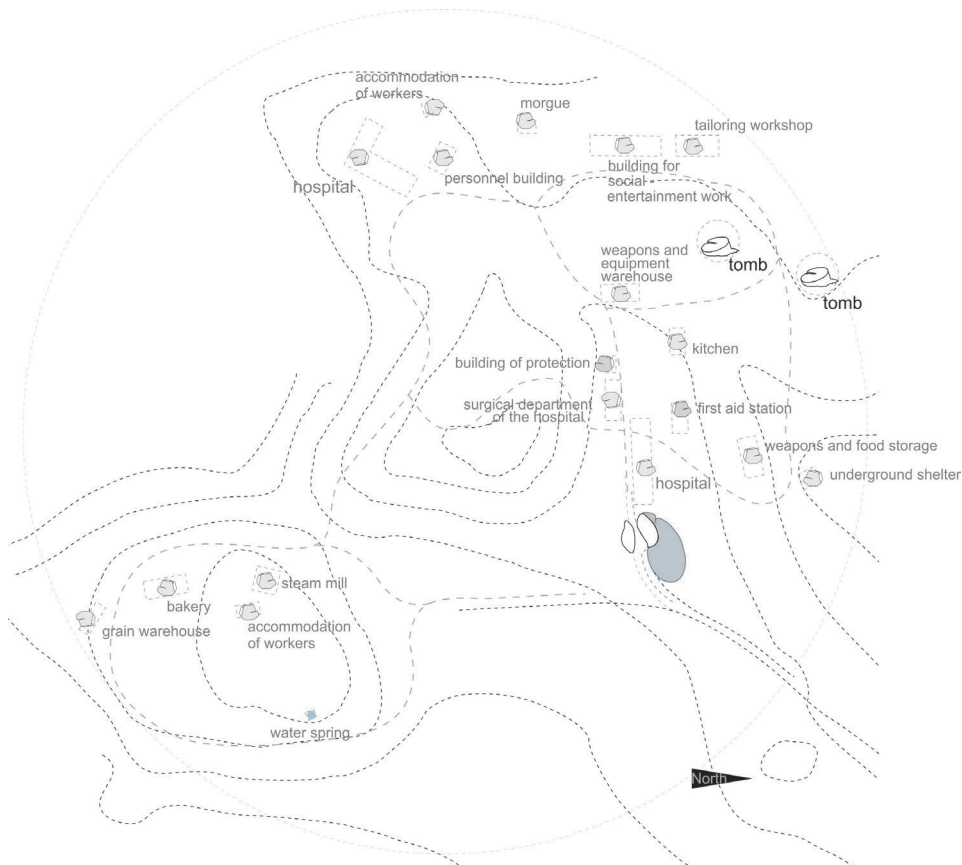


Figure 9. Sketch of the current state of the central memorial zone in Korčanica (sketch by author)

The 250 m long approach seems like a direct route, in fact, with forest surroundings and curved imperceptibly hiding the monument completely until halfway, when the semi-profile of the monument opens slightly and gradually over the water surface (Figure 10). Finally,

⁶ At the first competition, the first prize was not awarded, so the second prize, shared with the authors of the "narrative relief solution from Zagreb". At the second level competition, in the same year 1976, there were no significant changes in the competition proposal of the second team. Denković then decided to "completely change the solution" and by "opening the bud" he got the winning shape. [6]

reaching the water surface, the pathway is divided in the form of a delta into two elevating paths, reconnected within the object (Figure 11). The main rising path in turn to the right leads to the above-ground sculpture, becoming a part of the sculpture itself. In terms of urbanism, this place has the form of the site gate and is not just a passage, but a place of communication between the visitor and the monument itself. In the acoustic sense, the double form of concave forms creates an echoing space, an echoing "dome"⁷ [6], so the monument responds to every step and voice with an extended echo. In spaces of this shape and span, with hard and poor sound waves absorbing concrete surfaces, the reverberation time is significantly extended [21]. The special additional acoustics effect of the space designed in this way contributes to the concrete structure reviving, which encourages the active, physical and psychological participation of the users. In typology proposal, Sanja Horvatinčić defines a monument integrated into a given spatial context as a "constructive-innovative type of monument" and the examples she cites as a "constructive-innovative type of monument" [22] are memorial complexes on the authentic Partisan hospital locations, in uninhabited locations in general.

The second path branches off along the water surface, in a parallel turn to the right, gently descending to the underground museum. The terrain model with the former hospital buildings was exposed on a central circular platform in an exhibition glass pavilion, zenithally illuminated via a smaller dome. Along the outer exhibition wall around the central pavilion, a circular path starts and ends in the same place, at the bottom of the stairs, where two paths reconnect at the site gate. In addition to this spatial organization and setting, the urban scale of Denković's solution is confirmed by the presence of the designed water surface. One of the two parts of the sculpture emerges from the water and "models the found landscape, corrects it for becoming an integral part of the symbolic program and artistic conception of the memorial complex" [22]. Ultimately, the created landscape on Korčanica without water is unimaginable, as Korčanica is the name of the spring located within the hospital complex and one of the main reasons the hospital was built in this very place [4].



Figure 10. The long path in framing the change during the approach from a completely hidden monument to an open view of the monument raised slightly in semi-profile (photo by author)

⁷ In his lecture *Architectural theory, science or gnosis?* Bogdan Bogdanović also mentions the dome. Here he explains the anagram using the example of the idea of an inverted dome from "Zaludna mistrija".

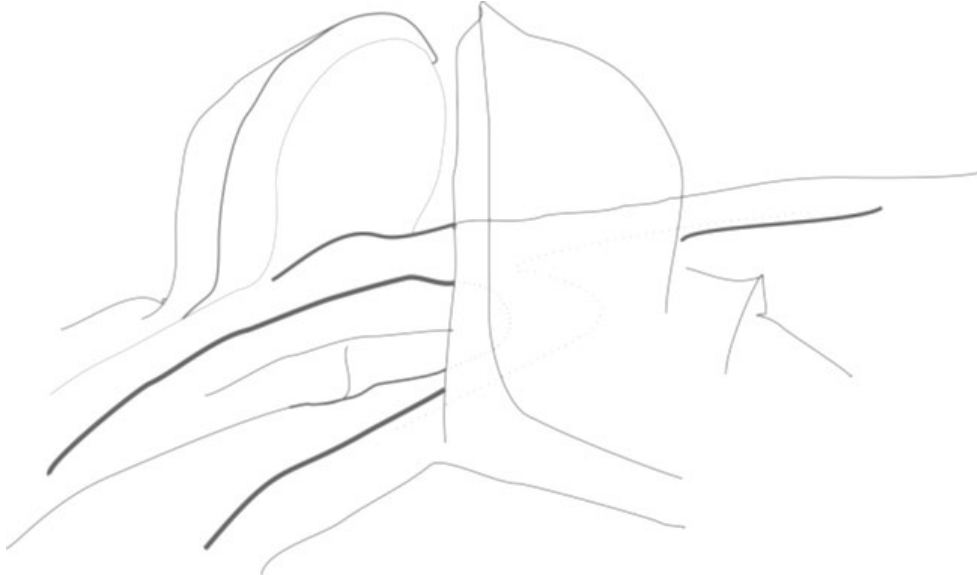


Figure 11. Separation and rejoining of paths in the interior of the sculpture (sketch by author)

4. PERMANENT SYMBOLS OF NATURE: MEMORIAL MESSAGE DESIGN

The need for memorial landscapes was revitalised after the World War II when the emphasis shifted from democratic and local commemorative practices to *brotherhood and unity* as the nation-building identity. This approach was used to demonstrate a past with its complex overlapping layers of social, economic and political history in a new form of a future ideology. What people remember, and how, changes with time, especially when historic events start to disappear from the living memory. The interview with the author of the monument, sculptor Ljubomir Denković, was of great importance for the understanding of the message design. Denković participated in Yugoslav competitions, winning prizes for monumental sculptures and conceptual solutions in the period between 1971 and 1979.⁸ The study of Ljubomir Denković's work and dynamic path development determines him as a distinctly contemporary sculptor and Arsić singles out the period of the eighth decade of the twentieth century, in which the "associative character" of Denković's "natural vitalism" is especially emphasized [24]. As there is a clear connection between the monumental sculptures in the cycle up to 1980, Denković explains the character of his work in parallel easily. In the description of two constructed memorials and other competition sculptures he designed at the time, Denković reveals the collaborative and competitive parts of the process, of designing and executing an architectural memorial sculpture. In the overall work, including the memorial example on Korčanica, everything is thought out and understandable through the power of nature and natural processes. Life arose naturally - is a message he conveys clearly as a basic design idea, whether in the "movement of the bud opening" in the high pine forest on Grmeč Mountain, or "the new life sprouting from the earth, bursting earth in front of the fruit seeking a way to the sun" on the hill above the Vardar river [6]. When describing his sculptures, he emphasizes the "movement" and "birth

⁸ He won the first prize in an architectural and sculptural competition in the territory of the former Yugoslavia twice, for the Korčanica Memorial in 1976 and the Memorial Ossuary in Veles in Macedonia in 1974. In addition, there are two first prize-winning memorial marble sculptures realized also, the monument to Đura Đaković in Sarajevo from 1971 and the Memorial Ossuary in Rome from 1975 [6], [24].

stopped in a moment", while sculpting soft plaster "searches for a moment and a position that will carry the message of the entire process" [6]. In sculpture, the illusion of life cannot be presented in any other way other than by movement defined as a transition from one position to another, because sculpture is a static object and cannot show movements except to suggest successive positions at the same time [16]. Thus, the message about the life process is conveyed not only through symbols, but also through the sculpted form, which intuitively precedes and follows movement, achieving the vitalism of the sculpture. In Figure 12 of the models, on the very top of the sculptures, "lips" as Denković calls them, the soft outwards curving reveals the intention of opening. The accentuated sharper outer and softly rounded inner edges of the petals, as well as the rough outer and smooth inner surface treatment extends the birth to a life cycle in the interval from the inner young to the outer old. This is visible on the competition sculptures for Korčanica and Veles and it is most pronounced in the sculpture for the memorial of the Battle of Batin on the Danube near Bezdan (Figure 12). The sculptures for Korčanica and Veles, in addition to the opening and different textures, also allude to emerging from the ground with a slight transition from horizontal to vertical surfaces. It is very important to understand Denković's work as a specific type of sculpture that strives for vitalism and an allusion to the entire natural process.

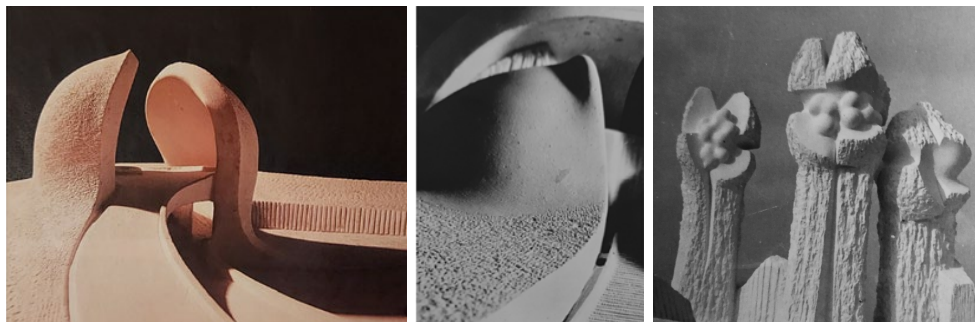


Figure 12. Competition sculpture for the memorial zone in Korčanica, 1976, 1st prize, (left); Competition sculpture for the Memorial Ossuary in Veles, 1974, 1st prize (middle); Competition conceptual design of the Batin Battle Memorial on the Danube near Bezdan, 1974, III award (right) [24]

Denković's message design for the Korčanica memorial becomes clearer and stronger if read together with the tombs site design, where symbolism is used as generally understandable and readable in the context of nature and place. Sprouting bud as a symbol of birth, nature and life, opens and grows in a dense mountain forest. With the remains of two felled trees in the place of terminated, severed lives, the overall message grows into one about the indestructibility of nature and its power of rebirth and renewal. Here, Denković has set a clear boundary between mortal man and immortal nature. The difference is in the consequences of such „cutting the tree” action on the one hand and nature incontinently budding on the other. The nature of the memorial does not allow the monument to come into concrete contact with the commemorated event or historical site but rather emphasises the essential qualities expressed through the abstract symbols [25]. The symbols of life and death were found here in the same place as a response to the memory culture in Yugoslavia, where important memorial projects should serve as symbols of "reconciliation and faith in the future" as well, and not only as "places of memory" or "collective mourning" [26]. The necessity was to fulfil the expectations of the survivors and highlight the historical meaning of defeat and victory in the same place simultaneously. The

symbol of the bud is inseparable from the symbol of the graves in the form of a felled tree, and together they can convey a complete message. The action of a man and the consequences of war in violent cutting exist only at the site of the graves and end there. The bud that opens despite the previous felling is a symbol of the victory of life, indestructible nature and a new beginning, sending a message of hope and faith in the future.

The Korčanica Memorial Zone, Museum in Jasenica and other memorials in the "Partisan Forest" were officially opened on July 27, 1979, on the date the Uprising Day in Bosnia and Herzegovina is celebrated [5]. The daily newspapers *Nedeljni glas* and *Oslobođenje* announced the opening in several issues before the date and reported on the events finally in the weekend edition after the opening. The monument was presented as a "severed bud" [14], [27], [28], and the tomb features in the form of "cut down trees of the Grmeč firs" and "cut down trees of gorostas" [27].

A cut bud emerges on Korčanica, representing the indestructibility of life, and, in a certain way, symbolizing the Grmeč bosom as the shelter and refuge of the Partisans. [14]

Was the message about the indestructibility of life carried by the competition sculpture from 1976 and the constructed building from 1979 equally? Could the "cut" bud be a sculpture by Denković? Denković offered a "lyrical monument of very successful plastic solutions" to the competition task⁹ of "an author's clear commitment to the symbol of a front breakthrough victory" [29]. To the very precise action presenting the task of a breakthrough as human action, he offered an "insufficiently associate the sharpness and dynamics of the front's breakthrough and victory" answer for the third prize, and "the pious character" proposition presented action of nature through "organic architecture growing out of the terrain" [29]. The vitality of Denković's proposal for Korčanica is confirmed here and the organic form, between sculpture and architecture, is what best describes the constructed building. Such organic form ensured the vitality of the concrete sculpture built in Korčanica, and a "severed" bud is not in the character of Denković's work and his message about natural processes. Memorial sculptures expressed with such clear symbols aiming "mass emotions" and in relation to society stand as no "representatives of the artist's personal consciousness or feelings", but primarily "as catalysts of collective consciousness" [16]. Denković conveyed the message by the means of a generally understandable symbol, thereby for a finished form he avoided the additional narrative relief, often necessary in the case of the central monumental sculpture abstract solutions [22], skilfully. All narrative was placed outside of the memorial plastic and displayed only in quotation form in the museum, alongside the site model and tomb sites [5]. Narrative through quotes was inevitable as easily and quickly understandable political message and emotional message of local community gathering. Tito's quote at the museum entrance and Čopić's¹⁰ quotes at the tomb sites were presented in periodical reports as equally important messages as the message of the designed memorial [5], [28], [30].

⁹ Competition for the conceptual design of the monument to fallen fighters of the Liberation Army of Yugoslavia on the Srem front in 1944-1945 [29].

¹⁰ Branko Čopić (1915 – 1984) was a Yugoslav writer who became famous for his stories often set during World War II in revolutionary Yugoslavia, i.e. Podgrmeč, written with characteristic Čopić's humour in the form of ridicule, satire and irony. He is the most famous person from Bosanska Krajina.

5. PUBLIC PARTICIPATION AND LOCAL DEVELOPMENT CONSTRUCTION

The perception, interpretation and use by people in periods succeeding their construction should be regarded as parts of the monument's life history and constituents of the place meaning, rather than as a secondary phenomenon [3]. This is in fact one of the great advantages of biographical approach to landscape, which regards the place and the monument itself as the focus around which a range of activities was performed at different times. Current landscape studies are thus facing the challenge of reloading heritage practices with time depth and new notions of time and temporality. Biographical approaches to landscapes and places seem promising in this respect. They may be able to link social memories to the long term, connecting the micro-histories of places to large-scale developments and integrating experience and process [2]. Through memory, past landscapes have been reused and renegotiated, and old monuments have taken part in new social contexts in which remembrance and memory played an important role [3]. The most visited, public, accessible and best-preserved National Liberation War memorials in Bosnia and Herzegovina are certainly the monuments on Kozara and Tjentište, from the beginning of the seventies of the last century. The sites on Korčanica and Makljen were marked in the late 1970s and are now abandoned and unknown to younger generations. The Makljen and Neretva Battle Memorial Complex in Jablanica are important in this chapter, not because they belong to the group of endangered monuments in Bosnia and Herzegovina, but because the project and construction process took place at the same time and in the same way as for the Korčanica memorial.

Documents preserved in the Archives of Bosnia and Herzegovina indicate the funds collected for the marking of these two sites, at the same pace and with the same deadlines. In early 1976, the socio-political structures of Bosnia and Herzegovina created *The Program for Marking Important Historical Places and Events from the National Liberation War and the Socialist Revolution*, and by the end of 1978, the site commemorating The Battle for the Wounded at Neretva and Partizan Hospital on Grmeč had been marked [31]. The construction of all revolution and national liberation memorials policy was decentralised to the republics and committees [32], so Bosnia and Herzegovina had to finance two very important projects at the same time.¹¹ Special attention was paid to the organization of political and fundraising activities as expected. Newly formed Committee for Marking Significant Historical Places and Events in Grmeč proposed and eventually signed the Social Agreement¹² with the regional municipalities. By signing this agreement, the municipalities were obliged to participate in the project financing, anticipating the participation of all municipalities of Bosnia and Herzegovina in the program implementation, regardless of the agreement signatories, which were not implemented as intended fully [31]. The memorial on Korčanica was built by "solidarity and joint means of working people, citizens and youth" from 27 municipalities of the wider area of Bosanska Krajina [28]. This financing model had political and social dimensions, and the fundraising campaign had political and „moral importance" for the local population [28].

Marking the formal Partisan hospital site on Grmeč nurtured more than the culture of memory for the local community. As the Committee members were representatives of the

¹¹ Funds were collected for the building of the monument on Makljen and the Korčanica memorial zone, as well as the tourist complex in Jablanica and the memorial point in Jasenica on Grmeč, at the same time.

¹² The Social Agreement defines the tasks, implementation agents, financing and method of implementing the action.

local community also, and the regional municipality was a signatory of the Social Agreement, the implementation of this project also meant regional development. The local population financed the project eventually and saw a unique opportunity to build a new local and rehabilitate a regional road as a good foundation for further development, economy and tourism above all, but other region potentials too [31].

The Committee's financial reports, submitted to the Union of Associations of Fighters of the National Liberation War initially, and to the signatories of the Social Agreement later, provide project documentation and an insight into the construction process. The competition was completed in February 1977. The Institute of Architecture and Urbanism at the Faculty of Architecture and Urbanism in Sarajevo was contracted for the project design and construction supervision, and deadline for project documentation was March 1977 [31]. The Committee formed the Commission for the revision of the project of facilities on Korčanica to "check the planned materials quality and the reality of the prices, in order to avoid an unjustified increase during construction" and in this process phase "a possible and suitable contractor is being considered". Before the holidays in May 1977, the Commission still has not taken over the elaboration from the Institute, and there is a record that the on-site construction started two months later: "The construction was entrusted to the local contractor "20. oktobar" from Sanski Most, as the most favourable bidder, and the building started on July 4, 1977" [31]. The conceptual design team led by Denković participated in the construction process (Figure 13) [6], [31].

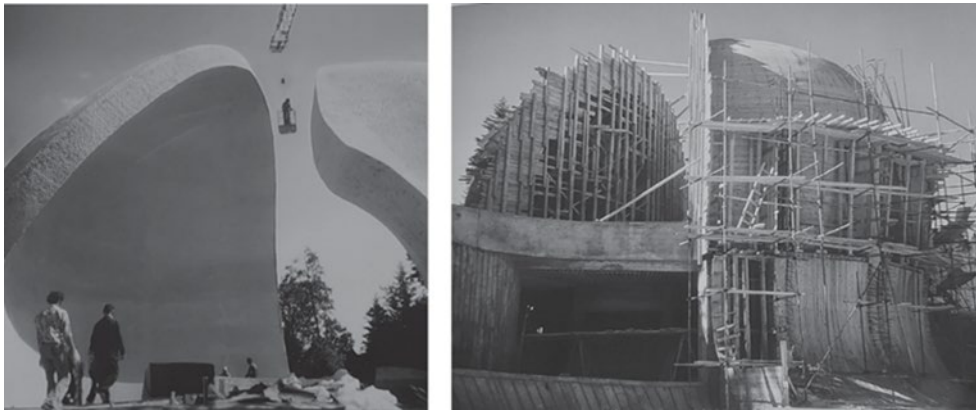


Figure 13. Denković supervises the construction [6]

During the project development and implementation, in the period from 1977 to 1979, the Sarajevo, that is, Bosnia and Herzegovina edition of the magazine in the field of architecture and urbanism was not published.¹³ Information about the state of affairs in Bosnia and Herzegovina is rare and available in the publications of the neighbouring republics. In "The Neretva Memorial in Jablanica" paper, published in *Čovjek i Prostor* journal, the Institute of Architecture and Urbanism at the Faculty of Architecture in Sarajevo is listed as the project designer and supervisor for this location as well. The authors of the conceptual design in the competition were domestic (local) architects, citing the parallel between the project

¹³ The Sarajevo edition of the leading professional magazine in the field of architecture had a break in this period from 1969 to 1991 (issues from 1963-1964, 1966, 1969, 1991), while the Belgrade edition of the magazine Architecture, urbanism: the magazine for architecture, urbanism, applied art and industrial design, did not publish editions in the period from 1977 to 1980 (issues from 1960-1973, 1977, 1980-1985, 1987).

design and construction process, since the opening of the memorial would be on November 12, 1978 [33]. Insight into such a parallel process is given in the following quote and additionally explains the previously described process in Korčanica.

.. the contractor was not up to the task and the too-short deadlines did not allow any manoeuvring. The battle is won, but the casualties are considerable. Many of the competition ideas (water at the building entrance, the museum glass cube, the use of local eruptive stone, etc.) were minimized or cancelled, so we can still be satisfied with the final result. [33]

In both cases of Korčanica and Jablanica, local bidders were the most favourable for the building construction, and the main project design and/or its revision proceeded in parallel with the on-site construction. It was difficult to fulfil all the conceptual design authors' requirements in the case of building the Memorial in Jablanica building, whether technologically unfeasible for the local contractor or impossible to implement within the planned budget. Denković had one particular request for the monument on Korčanica also. In the construction process of his concrete memorials (Korčanica and Veles), he insisted on the white colour of the concrete [6]. According to his memory, it would take too long to wait for the cement, which would ensure the appropriate concrete crushing strength in the desired white colour, imported from Greece [6]. Both monuments designed by Denković (Veles and Korčanica) were made in white concrete, and the same material was used for the Monument to the Battle for the Wounded (Makljen) construction. There was a practice of building monuments in white concrete, aiming at the figure abstraction increase and concrete structure tectonic effect reduce. In addition, the snow-white colour of the monument in a place covered by a thick winter blanket for most of the year represents a positive response to the natural environment and spatial context also.

When it comes to the concrete colour and texture, special requirements can be found at Bogdan Bogdanović's flower in Jasenovac too. On the other hand, he insisted on the uniform concrete structure and colour fineness.¹⁴ [34]. As an architect, Bogdanović knew how concrete as a material behaves in the construction process and reacted to avoid mistakes preventively. As an architect, he skilfully shaped a flower from a pure structure, by multiplying the most important plastic element of the buttress [35]. Denković, on the other hand, does not shape a flower, or even a bud, but as a sculptor of natural vitalism, alludes flowering and budding process. The sculpture was made of two fleshy petal forms and massive reinforced concrete canvases in the structural sense. The sculpture conceived in this way could be an example of the successful "individual structural elements within the monumental organism" unification [22], successfully as the flower from the buttress, cited by Horvatinčić as the "structure-innovative type" [22]. However, there is nothing innovative in terms of structure, in fact, it is extremely traditional with no idea of using concrete in the construction concept. The material is relatively innovative, but its use is not. It was used by a sculptor's uses (as a mass to be modelled), not as engineers and architects use it (as a spatial structure). As a result, the bud structure was separated and the imagined effect of the strength of the petals was reduced by the clumsily circular beam and square-section columns in the basement space centre.

¹⁴ The requirement was to provide sufficient quantities of concrete for the entire building in a timely manner, so that the texture and color of the building would not change during phased building process and interruptions [34].

If we go back to the natural vitality of Denković's sculpture, the constructed building differs in one more detail. In comparison to the sculpture in plaster (Figure 14 left) on one side and the sculpture in concrete (Figure 14 right) on the other, the difference is noticed in the "lips" detail, at the sculpture's very top. The opening softness and naturalness were lost in the concrete, and the petals lost their fullness and gained in slenderness. However, the natural vitality of Denković's sculpture has not been lost completely. The concrete sculpture alludes successful emerging from the earth equally. The texture difference in the rough outer and smooth inner surface processing is preserved, and the petal inner edge, although not rounded, follows the outer edge at the opening angle. Differences in design and construction are expected considering the physical and chemical characteristics of the material difference, scale and technology of sculpture and building making.



Figure 14. Plaster sculpture on the left [6] and the object constructed in concrete on the right (photo by author)

It is possible for a divergence to occur between these two processes during the architectural drawing phase. In this type of drawing project, the elaboration of the basic idea proceeds in the same course and in the same rhythm as in the usual architectural design, with the fact that the idea has been shaped and it is necessary to translate the proposed form into a drawing as faithfully as possible. According to Denković, the architects used a grid placed above the model to measure distances with a plumb line at certain points, in order to draw sections of the future building [6]. This draft geometry method is known as parallel planar dimensioned projection and there are several types of projection used to translate a three-dimensional model into a two-dimensional drawing, where the selected method primarily depends on the object shape [36]. Obtaining precise orthogonal projections, bases, layouts, and sections is crucial for accurately presenting the shape of a complex object. Projection points can be used to achieve the accuracy and precise dimensioning of the shape. However, in the case of the Korčanica sculpture, it is unknown what the network density is, the number of points projected in the drawing, and the exact attachment.¹⁵ However, in the case of the Korčanica sculpture, the network density, the number of points projected in the drawing, and the exact attachment are unknown. The problem is further complicated in the construction case, in the other direction, where the task is to get the shape from the drawing. There, from the method of dimensioned planar parallel projection, one moves to

¹⁵ One-millimeter error in the dimensioned projection of the model sculpted on a scale of 1:100, leads to a change in the curve of up to 10 cm on a scale of 1:1.

the theory of shape from planar curves [38]. Modern technologies are still developing software that would correct projection errors in one direction (translating a three-dimensional shape into a two-dimensional drawing) or another (shaping an object according to planar curves) [37].

In the end, we have a simplified version of the plaster form proposed in the competition with many possible reasons for losing the imagined message in translation. On the one hand, the bud was simplified to approach the needs of the construction site, which impoverished the realization, without losing the magic of the form, although there is a problem of material use and in this case, the brick would have been a suitable choice for better results in the bud detail. Furthermore, it is not clear why the structure of the central part was solved in this traditional way, whether there was a change during the design, revision and/or construction. However, it should be added that, despite the technologically unfeasible Denković's detail for the local contractor and/or impossible implementation within the planned budget, Denković's project - the conception of the sculpture - does not contemplate the problem of casting concrete process in such building form. In this sense, the responsibility could be on Denković and his engineering team also.

6. CONCLUSION: THE CURRENT STATE OF THE KORČANICA LANDSCAPE

The Korčanica Memorial Zone is a Yugoslav architectural heritage, one of the many memorials of the National Liberation War and one of the rare preserved memorial sites in Bosnia and Herzegovina. The biographical approach highlights a critical aspect of the importance of places, namely their different interpretation and association in different periods and contexts and hence the perception and use of sites in periods post-dating their original cultural context [23]. A historiographical approach to the study of conflict landscapes is crucial for a full understanding of their changing meanings. Although history is one and unchanging, memories of past events are never fixed but change continuously, influenced by individuals, groups, or nations. Of course, various groups (ethnic groups, individuals, nations) can have different views on the same landscape. Memories are both continued as well as transformed by successive generations, adapting and expanding their cultural memory and choosing a suitable past [23]. Personal connections with the memories presented are weakening as time passes by, identities are no longer based upon a shared experience of the past but derived from a common heritage rooted in the past. Therefore, the history of a landscape can only be fully understood through the history (of the events, of its inhabitants...), and by means, the author expresses a powerful message in the landscape representing.

The monument on Korčanica is recognized today as a monument on an authentic site of a Partisan hospital, a monument within the memorial park forest, an architectural-sculptural project and, according to its materialization, a monument made of reinforced concrete. The monument on Korčanica is an example of recognizable natural vitalism sculpture in permanent symbol message, yet unique for its urban-architectural solution in the spatial arrangement within the memorial area. The monument on Korčanica is a sculpture with a crypt, a building of more than just one purpose, combining the symbolic and aesthetic dimensions with the museum and educational utilitarian function. Such kind of architectural organization monument unite different purposes, but cannot be seen as an individual building. Its spatial setting in the memorial zone ambient context and the symbols used in the monument and memorial design make it an inseparable part of a cultural-historical

whole. The compatible functions merging into one organic form of the memorial architecture make this one stand out from the other National Liberation War monuments in Bosnia and Herzegovina.

The meaning attributed to a monument at a given moment depends on the social context and interpretive horizons of the interpreter and reflects the meaning of the monument in history. The social context of a place changes over time, and the 'status' of a place can change completely based on seemingly minor events or changes in its life course. Because social contexts are dynamic and overlapping, a site will have multiple understandings and multiple biographies that overlap and change over time. Korčanica has no protected monument status, although, in addition to the historical values that could protect the monument, this monument has social and cultural values also. The Grmeč Mountain, known as a guerrilla habitat of wolves and hajduks, in extremely difficult war conditions had been a place of education for the illiterate actually. Later, the museum in the wild mountain nature was the mode of educational and cultural development of this underdeveloped and war-ravaged territory. In addition, the marking of important historical places and events in Grmeč project and site construction had wider economic and regional significance. This place at a certain time was significant for the participants as individuals and the community as well, so marking it meant continuity of cultural development also, reflected in the construction of the museum facility. Moreover, the sustainable domestication of the wild nature of the mountain through educational tourism can also be considered the cultivation of the territory.

Regardless, forgotten and abandoned, the monument and message sent here are unknown to the generations it addresses. The timeless message is performed as a witness of a past time, but the picture and the status of the current landscape reflects our time. Through memory, past landscapes could have been reused and renegotiated, so old monuments take part in new social contexts in which remembrance and memory play an important role. As societies changed over time, so did the attitude towards this heritage. All the values mentioned in Korčanica's biography are still authentic today. The natural potential of this place still exists today and could be used for integrated regional development, as originally planned. Such a plan either does not exist today or has not been realized yet. Ultimately, without memory, the meaning of place is restricted to its physical objective appearance and the activities performed in the immediate and experienced presence of perception (Figure 15).

Reading the biography of the Korčanica landscape discovered many lessons about the territory state changes throughout history, and all social, economic, educational, cultural and technological layers are (un)available in the current landscape of Korčanica. The monument is a concrete sculpture not visible from the main road and the features of the former hospital facilities are hidden deep in the mountain without prior knowledge, guidance and no path directions, and the location of the former hospital is undisclosed. While modern society creates new monuments and memorials, this one grows in the form of another quote from Ćopić, evoking mass emotions with ease:

...before they take me away, I hasten to tell a golden fairy tale about people. The seed was sown in my infant's heart and it's sprouting constantly, blooming and renewing itself. It was fried by the many horrors I went through, but the root remained, life-giving and indestructible, and under the sun, it put forth its weak green sprout once again... [38]



Figure 15. The monument on Korčanica in 2018 (Video printscreen) [39]

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ВИТАЛНОСТ МЕМОРИЈАЛНОГ ПЕЈЗАЖА КОРЧАНИЦЕ

Сажетак: Меморијална зона Корчаница је југословенско градитељско наслеђе, једно од бројних спомен-обилежја НОБ-а и једно од ријетких очуваних у Босни и Херцеговини. Корчаница је обилежје на мјесту некадашње партизанске болнице и овдје је представљена кроз историјско истраживање пејзажа и вишеслојне (културне, друштвене и економске) аспекте развоја територије Босанске Крајине у одређеном времену, а са циљем њене (ре)интеграције кроз урбанистичко планирање и обликовање пејзажа са учешћем јавности у локалном и регионалном развоју. Историјска контекстуализација пејзажа, из доступне архивске грађе и периодике, информација добијених интервјуисањем аутора скулптуре, те анализом на лицу мјеста, омогућила је широк увид у баштину као процес у оквиру специфичних дискурса, како би се што боље разумио и представио значај који Корчаница има данас. Пејзаж Корчанице носи поруку обликовану изван свога времена која разумљиво комуницира универзалним језиком симбола. Порука послата на овом мјесту прије скоро пола вијека, иако сада ван свог политичког, друштвеног и идеолошког контекста, а тренутно незаштићена као наслеђе, успијева да допре до малобројних случајних или намјерних посјетилаца. Њена виталност је у јединствености одговора на, прије свега, природни контекст у коме се крије ово обилежје, на апстракцију или симболику изван националног, па при обликовању обилежја, једног историјски значајног мјеста за рађање велике друштвене снаге и јединства, и сам аутор остаје вијеран сопственом изразу. Читање биографије пејзажа открило је много историјских лекција о територији, а многи трагови друштвених, економских, образовних, културних и технолошких слојева историје планине Грмеч су (не)доступни у садашњем пејзажу Корчанице.

Кључне ријечи: биографија пејзажа, спомен зона Корчаница, партизанска болница