306-315

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Design of Memorials
– The Art of Remembering
Method of Place Regeneration
Preliminary Communication
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Fig. 1 Contemporary Memorials in Croatia: Memorial Bridge in Rijeka, Water Tower Memorial in Vukovar and Gordan Lederer Memorial in Hrvatska Kostajnica

Sli. 1. Suvremeni memorijali u Hrvatskoj: Most hrvatskih branitelja u Rijeci, Memorijal Vodotoranj u Vukovaru i Memorijal Gordana Lederera u Hrvatskoj Kostajnici
The paper continues on-going research of memorials by putting typological identification from previous studies into the context of post-disaster and post-war place regeneration. The aim is to explore the ‘concept of manipulation’ on case studies through choreography of motion as a design tool for memorials.
INTRODUCTION

"Events are bigger than people think." 
Francois Guizot

Disaster risk reduction [DRR] is a systematic approach and disaster management paradigm. UN agencies define it as: "The conceptual framework of elements considered with the possibilities to minimize vulnerabilities and disaster risks throughout a society, to avoid (prevention) or to limit (mitigation and preparedness) the adverse impacts of hazards, within the broad context of sustainable development."² Under that approach in March 2015 UN adopted the Sendai Framework for disaster risk reduction 2015-2030 with seven global targets and four priorities for action. One of the concepts is a priority to "Build Back Better" in recovery, rehabilitation and reconstruction.³ Research subject – the notion of memorials in public space design – supports these aims and priority to build back better through creation of public places with associative and healing characteristics for citizens and society.

Frameworks for disaster neglect the effects that war brings to urban environments which have the same consequences as natural hazards. In the post-war context, reducing post-disaster impact refers to issues of emigration, poverty and psychological impressions connected to lost persons and places. This work analyses the post-1990s-war memorials in Croatian context as a method of dealing with the past and at the same time preparing public places for the future. It points out the importance of urban regeneration through public space as a method of collective and individual healing.

Regeneration is explored through two notions: the notion of recovery, as bringing back lost and invisible, and the notion of rehabilitation as bringing into better condition existing character or mark.

This research is a part of Heritage Urbanism research project⁴ and builds upon the framework of memorials as cultural landscapes.⁵ Heritage urbanism method was used for further analysis of memorials in which identity factors (regeneration intention, setting type and identification concept) were used to define the models of healing interventions and the criteria for evaluating their design. Results show the significance of location in cases of post-war memorials – regardless if they are situated in landscape or in urban areas. Therefore, case studies were evaluated through the criteria of accessibility, scale and motion manipulation.

This paper is also part of wider topic called Urbanscape Emanation formed at the Faculty of Architecture, the University of Zagreb. Urbanscape Emanation examines the addition of time and structure to space and the transition from static to dynamic models achieved by creating awareness about place.⁶ One of the dynamic characteristic of urbanscape is movement experience therefore this research correlates the notion of memorials and walk-space⁷. Memorials are dynamic models of public spaces and through moving in them we achieve awareness of past and a glimpse of future. Main design tools are: 1. elements of focus, 2. vista and 3. walking choreography. Relation and organization of these three combined elements explain "the concept of manipulation" through motion in the contemporary memorial design.

1 Virilio, 2000: iv
2 *** 2004: 17
3 http://www.unisdr.org/we/coordinate/sendai-framework
4 Heritage Urbanism – Urban and Spatial Models for Revival and Enhancement of Cultural Heritage is the project financed by the Croatian Science Foundation [HERU HRZZ-2032] and is been carrying out at the Faculty of Architecture, University of Zagreb, principal investigator prof. Mladen Obad Šæitaroci, Ph.D.
5 Bojanic Obad Šæitaroci, Mariæ, 2015
6 Concept of Urbanscape Emanation is a series of the research carried out at the Department of Urban Planning, Spatial Planning and Landscape Architecture at the Faculty of Architecture, University of Zagreb since 2010 through the Landscape Architecture Workshops, Diploma Thesis (on master and doctoral programs) under the mentorship of prof. Bojana Bojanic Obad Šæitaroci, Ph.D.
7 Maric, Bojanic, 2012
8 Sekulic, 2013
9 http://www.staff.amu.edu.pl/~ewa/Memorials_in_the_Age_of_the_Anthropocene_abstracts.html
BACKGROUND
Polazišta

Impact factors causing the need for disaster rehabilitation and recovery in societies and cities can be distinguished in two categories: natural (earthquakes, volcanoes, floods, hurricanes, landslides, avalanches, wildfires) and man-made (wars, terrorist attacks, accidents). Memorials as a type of monuments serve the purpose of not only remembrance, but also present a way to deal with the past events that provoke negative emotions and enable a glimpse into positive future. In post-disaster context memorials give to cities new public places with added urban and social values. This means that memorials, as anthropogenic places designed in landscapes or urban contexts always with the associative character, serve for remembering and mediation and at the same time for forgetting and oblivion of negative emotions. They bring a new identity and new integrity to places and enable conciliation and healing of people and society (Table I).

The previous work presented in the paper ‘Memorials as cultural landscapes’ in the conference proceeding book ‘Cultural Heritage – Possibilities for Spatial and Economic Development’ is an overview of typologies and design models of memorials. Examples used for typological identification are here correlated to regeneration of place through: regeneration intention, setting differences between urban and natural landscapes and symbolic design identification sign or landmark (Table II).

It is a question whether the memorial works as a rehabilitation or recovery and whether they become a sign/stamp or a landmark in the area. The sign/stamp is related to a memorial that is created as a new creation in area. There are two types of landmarks: the first is a memorial where the existing symbolic element is integrated into the design, the second type is a memorial that creates new public space that has an artistic value for becoming a new identity.

Analyzing literature and examples related to memorials it is evident that tragic and war memorials dominate as a category. Among them most explored in European history are the post-second-World-War memorials. This is also applied to the Balkan context where recent studies show high interest for monuments to WWII built as a blend of art and architecture across the former Socialist Federal Republic of Yugoslavia. Within the premise of cultural identity theory that every identity is socially controlled and culturally conditioned, and that identity is created and developed from inside of culture and political situation, these monuments have common characteristics formed by time and context when they were erected. That makes them specific research topic connected more to history than future. Therefore, the case studies for this paper are contemporary post-war memorials in Croatia related to recent events, so that conclusions could be used in future new memorials and public space interventions. All three case studies relate to persons and events from Croatian War of Independence which took place from 1991 to 1995.

CONTEMPORARY POST-1990S-WAR MEMORIAL CASE STUDIES IN CROATIA
Suvremeni primjeri memorijala poslije Domovinskog rata u Hrvatskoj

“In helping humanity to survive we must wake up our dormant memorials, and transform them into useful sites for critical and inclusive public discourse concerning memory of the past, for sharing, exchanging and confronting our positions concerning the present and the future...”

Krzysztof Wodiczko

The core of this research constitutes a survey on the concept of recovery and rehabilitation in memorials. The purpose of this research is to build a path through which we could identify and propose a new role of memorials as regeneration of public places, within the changed social and political context.

Selected examples derive from Table II where three types of memorial design are defined in relation to their regeneration intention (rehabilitation or recovery), setting (urban or landscape context) and identification (designed sign, integrated landmark or designed landmark) as a process of attributing qualities and characteristics of memorials.
Table II Memorial examples analyzed through factors of identity

<table>
<thead>
<tr>
<th>MEMORIAL (name, city, country, author, year of the project or competition / year of construction)</th>
<th>REGENERATION INTENTION</th>
<th>SETTING</th>
<th>IDENTIFICATION</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Rehabilitation</td>
<td>Recovery</td>
<td>Urban</td>
</tr>
<tr>
<td>Memorial Bridge dedicated to veterans, Rijeka, Croatia, 3LHD, 1997/2001</td>
<td>+</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>Water Tower Memorial of Indipendence War, Vukovar, Croatia, Radionica Arhitektura, 2007 and 2015</td>
<td>+</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>Gordan Lederer Memorial, Cukur Hill, NFO, 2014/2015</td>
<td>+</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>Memorial to murdered Jews in Europe, Berlin, Germany, Peter Eisenman, 1997/2004</td>
<td>+</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>Vietnam Veteran Memorial Wall, Washington, USA, Maya Lin, 1981/1982</td>
<td>+</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>General Maister Memorial Park, Ljubno ob Savinji, Slovenia, Bruto, 2005/2007</td>
<td>+</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>National Memorial, Zagreb, prof. Nenad Fabijanic and design team, 2016</td>
<td>+</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>Esterwagen Memorial to mass killings, Esterwagen, Germany, WES Landscape Architecture and collaborators, 2008/2011</td>
<td>+</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>Stelinseset Memorial for the people burned as witches, Vardø, Norway, Peter Zumthor and artist Louise Bourgeois, 2011</td>
<td>+</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>11 March Memorial for the victims of terrorist attack at Atocha Station, Madrid, Spain, Estudio FAM, 2007</td>
<td>+</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>Canadian Firefighters Memorial for fallen in the line of duty, Ottawa, Canada, PLANT Architects, 2010/2012</td>
<td>+</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>Kornati Memorial to fallen firefighters, Kornati island, Croatia, Nikola Basić, 2010/2010</td>
<td>+</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>The Creto di Burri memory of a lost city in earthquake, gibellina, Italy, Alberto Burri artist, 1985-89/2006</td>
<td>+</td>
<td>+</td>
<td></td>
</tr>
</tbody>
</table>

Recovery with Urban Designed Landmark: Memorial Bridge in Rijeka

Oživljanje urbanim projektiranim reperom: Most hrvatskih branitelja u Rijeci

“The definition of the public space was achieved only through the structure of the bridge itself, which at the same time must be recognized as a memorial object... This urban public hybrid has changed the vista of the city (in the material as well as mental sense) and has achieved its goal of being a Memorial Bridge.”

3LHD

Memorial Bridge in the city of Rijeka is a design solution by the author 3LHD (team: Silvije Novak, Marko Darobovic, Sasa Begovic, Tatjana Grozdanic Begovic, Sinisa Glusica, Koraljka Brebic Kleoncic, Milan Srbrac) completed 2001 (competition 1997) in honor and memory of veterans from the Croatian War of Independence. The new urban pedestrian bridge is placed in the central urban area between historical urban core and Delta area where the river Rjecina connects with the Adriatic sea. The location itself is not directly connected to specific events at that point. The memorial is designed as a landmark model because in addition to bridge design includes vertical extension and area for sitting.

10 http://www.3lhd.com/en/project/memorial-bridge
11 “Our symbol is this oak, on our land, defiant and un-bending. Our symbol is this wounded Water Tower. It’s placed on a hill from which it can see deep to the East, but can also be seen far from the East... We are not touching the tower, but emphasizing its message, by parks and other architectural elements, making it most clear. Everything we are planning serves to that. The ceremony entrance stains, the cut towards the street forcing us to bend in front of it. Also, the museum being placed below the park, not to compete with the tower. And the amphitheater. Names of those who gave everything they had are written in the foundations. We give honor to everyone to whom the tower meant everything those smoky days. The rest should be a park, a game place, a place for a new beginning.” [https://www.radionica-arhitektura.hr/memorijal-vodotoranj-1]
12 “We barely touch the Water Tower... The panoramic elevator leads us to the memorial room in place of the former water tank. In the room, on the screens, we can see documentary videos from the period of the city and Water Tower suffering. A long zig-zag path leads us to the roof, to a viewpoint from which we can see the city which is renewed. And we can see the Danube.” [https://www.radionica-arhitektura.hr/memorijal-vodotoranj-2]
Analysis of memorial design:
A. accessibility: in the center of the city, public use
B. scale: public place (bridge as a linear square), applied method is a construction of a new infrastructure (scale of the city is 128,500 people)
C. manipulation concept:
1. elements of focus: new vertical extension at the end of a bridge
2. vista: slit in the wall is inward looking, canalscape is outward looking
3. walking choreography: access from the city center, circumventing a glass fence on west, crossing a bridge (movement through), circumventing a wall on east and stopping (sitting on benches) on terrain vague.

The Memorial Bridge is a recovery example in urban context and identified as designed landmark, which assumes the role of public urban space. Intervention is not at the scene of the event but on chosen setting where it creates an experience that enables awareness of what is intended. It is located in response to the current needs of the city for pedestrian motion. Its purpose is determined by the movement through new urban infrastructure. Crossing the bridge from the center of the city is symbolic vertical monument and around it the place of rest and contemplation. Existing place east from the memorial bridge, called Delta in Rijeka, is a terrain vague waiting for a new use. With this bridge, a new city link adds value with greater connectivity and the ability to revive a terrain vague.

Table III Design analysis and comparison of case studies of post-1990s-war memorials in Croatia

<table>
<thead>
<tr>
<th>Analysis</th>
<th>Memorial Bridge, Rijeka</th>
<th>Water Tower Memorial, Vukovar</th>
<th>Gordan Lederer Memorial, Hrvatska Kostajnica</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Regeneration</strong></td>
<td>Recovery-urban-designed landmark</td>
<td>Rehabilitation-urban-integrated landmark</td>
<td>Recovery-landscape-designed sign</td>
</tr>
<tr>
<td><strong>Conclusion on Regeneration:</strong> Healing model</td>
<td>HEALING CULTURE</td>
<td>HEALING HISTORY</td>
<td>HEALING NATURE</td>
</tr>
</tbody>
</table>

**A. ACCESSIBILITY**

<table>
<thead>
<tr>
<th>Location</th>
<th>In the center</th>
<th>In the center proximity</th>
<th>on the periphery</th>
</tr>
</thead>
<tbody>
<tr>
<td>Distance from center</td>
<td>200 m from main pedestrian street</td>
<td>1 km from center</td>
<td>3.22 km from the center</td>
</tr>
<tr>
<td>Usage</td>
<td>Urban public place and infrastructure</td>
<td>Urban park</td>
<td>Park in natural landscape</td>
</tr>
</tbody>
</table>

**CONCLUSION**

PUBLIC: EXPOSED PUBLIC AND VISITING: EXPOSED AND INTIMATE

**B. SCALE**

<table>
<thead>
<tr>
<th>City (inhabitants)</th>
<th>128,500</th>
<th>27,500</th>
<th>2,700</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intervention</td>
<td>Pedestrian bridge</td>
<td>Park and museum</td>
<td>Sculpture in landscape</td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>PUBLIC: EXPOSED PUBLIC AND VISITING: EXPOSED AND INTIMATE</td>
<td>EXPLORATORY AND VISITING: INTIMATE</td>
<td></td>
</tr>
</tbody>
</table>

**C. CONCEPT OF MANIPULATION**

**C.1. focus**

<table>
<thead>
<tr>
<th>Vertical extension of bridge</th>
<th>Water tower</th>
<th>Sculpture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canalscape and Urbanscape</td>
<td>Townscape, Riverscape and Landscape</td>
<td>Townscape and Riverscape</td>
</tr>
</tbody>
</table>

**Conclusion on walkspace:**

**Vista vs. focus**

| Vista through whole memorial | Vista views from the focus and panoramic on the top of the focus | Townscape from the memorial area and Riverscape from the focus |

**C.3. walking choreography**

| Horizontal, directed and circumventing around the focus with possibility to pass through. | Wandering in park around the focus, vertical and zig-zag through focus and circular on the top vista point of focus. | Directed on the meandering path and wandering around focus, with possibility to look through the focus. |

**Conclusion on walkspace:**

**movement vs. focus**

| Towards, through and around focus | Around the focus, through the focus and on the focus | Towards the focus and around focus |

Rehabilitation with urban integrated landmark: Water Tower Memorial in Vukovar

Oporavak urbanim integriranim reperom: Memorijalni vodotoranji u Vukovaru

Water Tower 1
"We are not touching the tower, but emphasizing its message, by parks and other architectural elements, making it most clear."

Water Tower 2
"We barely touch the Water Tower... A long zig-zag path leads us to the roof, to a viewpoint from which we can see the city which is renewed."

Radionica Arhitektura

For Water Tower Memorial in the city of Vukovar designed by Radionica arhitektura there are two projects, one from 2007 (Kristina Jeren, Kata Marunica, Goran Rako, Nenad Ravnic) and second from 2015 (Fani Frkovic, Sara Jurincic, Tena Knezевич, Dora Kruselj, Marin Mišan, Klara Niskić, Jelena Prokop, Goran Rako, Ana Ranogajec, Josip Sabolic). It is a symbol of the Croatian War of Independence and the battle for Vukovar. Vukovar is a city on the boarder of Croatia with Serbia. Placement of the memorial area is at the place of an event where war destruction took place. It is an existing water tower in a renewed urban park at the entrance to the periphery settlement which was a target in the battle.

Analysis of memorial design:
A. accessibility: in the city, 1 km from city center (2 km from periphery)
B. scale: scale of a public park of 1.5 ha (scale of the city 27,500 people)
C. manipulation concept:
1. elements of focus: 50 m high water tower
2. vista: tower inward looking and in addition to that an exhibition will be added in the tower according to the project two (2015), urbanscape — city and river panorama will be outward looking from a tower
3. walking choreography: access from the urban park without directed movement,
vertical lift movement combined with zig zag walking inside the tower and circulation on the top of the tower.

Water Tower Memorial is a rehabilitation example in urban context and identified with integrated landmark which exist as a symbol. Water Tower as a symbol is integrated in both projects through public space that recognizes the new role of water tower in restored city and landscape. Intervention is on the place of the event, stressing the experience of the remembrance and connecting it with an idea of the museum. New creation is achieved through the motion of going up the tower to experience the vista on the contemporary city and what it may be in the future. Added value for the city is in new perspectives of public space established through the memorial park, museum and water tower.

RECOVERY WITH LANDSCAPE DESIGNED SIGN: GORDAN LEDERER MEMORIAL IN HRVATSKA KOSTAJNICA

OŽIVLJAVANJE PEJSAŽNIH PROJEKTIRANIH ZNAKOM: MEMORIJAL GORDANA LEDERERA U HRVATSKOJ KOSTAJNICI

"Lost lens on the edge of the Çukur hill, above the Una valley. The lens is cracked and pushed in the grass, Access path is directed toward the monument, stops about 10 meters before him, thus leaving monument intact and surrounded by emptiness. Crossing the meadow in front of the monument is left to the decision of the visitor; to stop at the end of the path and return the same way or step toward the goal – the monument and look at Una valley through the lost lens of Gordan Lederer."

NFO

Gordan Lederer Memorial on the Çukur hill is a project design called "Broken Landscape" by NFO (Kata Marunica, Nenad Ravnić, Nikica Pavlović, Filip Vidovic, Dragan Mileusnić, Željko Serdarević) and sculptor prof. Petar Barisić, finished in 2015 (2014 competition). It is erected in a memory of a person, a reporter from the front line who was killed on the 10th of August 1991 by a sniper shot.

Analysis of memorial design:
A. accessibility: in the landscape at the place of an event, 3.22 km from the urban center and border crossing between Croatia and Bosnia and Hercegovina.
B. scale: scale of a park and a sculpture (scale of the city of Hrvatska Kostajnica is 2,700 people)
C. manipulation concept:
1. elements of focus: sculpture
2. vista: on the town and riverscape
3. walking choreography: meandering path leading towards the sculpture, ending with the text before the sculpture and leaving field between the path and sculpture to wander and enjoy vistas in free movement not lead by pathways.

Gordan Lederer Memorial creates public space in nature – a viewpoint with memory. The intervention is at the scene of the event, on the topography that enabled this event. Awareness is achieved in a number of ways: directly symbolizing a person through sculpture, inscriptions, a path that lengthens the way to contemplating and ultimately the paradox of a path that does not come to sculpture, allowing wandering and discovery of new vistas. Its purpose is determined by movement and at the end of that movement is the vista area. This is primarily the place of contemplation that suits the context. The view on the sculpture from the settlement is not noticeable, but the sculpture idea is that it is large enough to occasionally create flashes through light reflection as a remembrance.

DISCUSSION

"Memory is built. Memory is not something which is just there. It is also constructed... When we remember we are not in the past. We are always remembering now. The nature of the memory also changes with the present and with the future."

Daniel Libeskind

Three models of the act of healing through memorial are: healing nature, healing history and healing culture. Healing nature is recovering the illusion of landscape. Healing history is reuse of landscape and existing constructions. Healing culture is new relationship between people, urbanscape and landscape.

Weather memorials are more public/exposed or private/intimate character depends on its accessibility and scale. By analyzing these two planning criteria in correlation to the users we can conclude if the memorials are public or exposed or hidden and left to be explored by enthusiasts and specific curious visitors. Memorial Bridge in Rijeka is an example of public memorial used daily because it is placed in the urban center and designed as an addition to public infrastructure.

13 http://www.nfo.hr/#/spomenik-gordanu-ledereru
14 Leach, 1999: 152
15 Virilio, 2000: 1
16 "The way in which the past is honored as "heritage" is more disastrous than its simple disappearance could ever be" Walter Benjamin quoted in abstract by Krzysztof Wodicyko [http://www.staff.amu.edu.pl/~ewa/Memorials_in_the_Age_of_the_Anthropocene_abstracts.html]
Memorial to Gordan Lederer is almost hidden (not on an everyday route) and therefore it is a destination of travel or recreation routes. Vukovar Water Tower Memorial is public in character but also if museum opens inside tower or the memorial area this would be more visitor oriented function with educational purpose intended to explore internal curiosity or grief.

The resulting criteria for design evaluation of memorials from analyzing contemporary post-war case studies in Croatia are: first the relation between accessibility and scale and second the relation between walkspace and walkscape which forms the concept of manipulation. The ‘concept of manipulation’ derived as a result of previous paper Memorials as cultural landscapes, here we tried to prove it. Three elements of motion manipulation are compared on case studies: elements of focus, vistas and walking choreography. All three memorials have visible and clear focus element according to which authors design directions of walking. Free motion of visitors or wandering is also planned in specific area more connected to natural landscape and vistas.

Manipulation concept through choreography of motion (walkspace vs. walkscape) in the memorial space provides changing perception of the event and awareness of the experience in the memorial space.

CONCLUSION

As theoretical contribution of this research we point out the definition of memorials. Memorials are subtype of monuments because they relate to specific way of remembering and commemorating related to negative events or emotions while monuments can be dedicated to various purposes, persons or topics. By analyzing the walking choreography in memorials, we have showed that monuments are also parts of the memorials and placed in them as focus elements. Therefore, monuments are static notions while memorials imply dynamic use of space and therefore are a method of public space regeneration in urban and landscape environments.

In addition to manipulation, results show the significance of location, accessibility and scale for defining public-private relations of post-war memorials – regardless if they are situated in landscape or in urban areas.

On the contrary to negative interpretations of Walter Benjamin thoughts on past as more disastrous honored than disappeared, memorials need to be places of awareness, contemplating and understanding so that new public places become the heritage for future generations. This means that memorials are at the same time remembering and oblivion reinterpreted in the new public space and as such the disaster becomes new attraction which enables healing process.

Memorials are complex interdisciplinary subject where social, artistic, architectural, urban and political aspects are combined with psychological issues. The design characteristics analyzed in this and previous research are introduction to phenomenological future research for comparing the typologies, models and design concepts with the personal and subjective experiences and opinions of people touched by the events. Only by combining these types of data it is possible to analyze the consequences of a design and confirm if the healing models successfully serve their purpose.

[Authors]

Illustration and Table Sources
Izvori ilustracija i tablica
Fig. 1 Ortophoto maps – Google Earth Pro base-map (Image © 2017 CNES / Airbus, Image © 2017 DigitalGlobe) + T. Zaninovic
Photos of Memorial Bridge in Rijeka – © 3LHD 2001, Authors: Damir Fabijanic (photo from air), Aljoša Brajdic
Water Tower Memorial in Vukovar – © Radionica Arhitektura
Photos of Gordan Lederer Memorial in Hrvatska Kostajnica – © NFO + Petar Barlisic, Authors: Bosnic+Dorotic

Tables
I, II, III B. Bojanic Obad Scitaroci and T. Zaninovic
STVARANJE MEMORIJALA – UMJEĆE SJEĆANJA

Metoda obnove mjesta

Memorijali su prostori gdje se društveni, umjetnički, arhitektonski i politički čimbenici vezu za psihološke probleme. Karakteristike projevka, analiziranih u ovome i u prijašnjim istraživanjima autora ovoga članka, uvod su za buduće istraživanje usporedbenog tipologija, modela i projektivnih ideja s osobnim i subjektivnim iskustvima. Značajnost urbane regeneracije javnih prostora, što je korisno za utvrđivanje modela intervencije i kriterija za evaluaciju oblikovanja. Rezultati pokazuju značaj smještaja poslijeratnih memorijala, bez obzira jesu li smještene u pejzažu ili grada. Ova smještajna strategija postaje novi identitet u gradu.

Memorijali stvaraju novi identitet i integritet mjestima te omogućuju podsjećanju i medijaciji te istovremeno služe da se novi identitet i integritet mjestima obnovi. Stav podrazumijeva dijalektičku karakteristiku gradske geografije koje se postavlja u međuodnos pojmove memorijala i prostora kretanja. Glavni elementi projektiranja jesu: fokus, vizu i 3. koreografija kretanja, a taj se postaje novi ideološki ili drastički prostor. Kao novi identitet u gradu, memorijali stvaraju novo javno mjesto s vrijednostima koje su istraživani na taj način postaju nova javna mjesta, našliše za buduće naraštaje.

Summary

Stvaranje memorijala — umijeće sjećanja

Biographies

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