

WWII-MONUMENTSEE

ASSESSMENT OF POST-WORLD WAR II MONUMENTS IN SOUTH EAST EUROPE IN ORDER
TO DEVELOP A NEW REGIONAL TOURISM PRODUCT/ CULTURAL ROUTE



**Assessment of post-World War II monuments in
Montenegro for developing new SEE regional tourism
product/ cultural route”**



The “Assessment of post-World War II monuments in Montenegro for developing new SEE regional tourism product/ cultural route” is realized within the project “WWII-MONUMENTSEE - Assessment of post-World War II monuments in South East Europe in order to develop a new regional tourism product/ cultural route”.

The “WWII-MONUMENTSEE - Assessment of post-World War II monuments in South East Europe in order to develop a new regional tourism product/ cultural route” implemented by the EXPEDITIO was financed through a grant provided by the Regional Cooperation Council’s Tourism Development and Promotion Project. The RCC’s project is funded by the European Union and implemented in an effort to contribute to the growth and competitiveness of the six Western Balkans economies by supporting development and promotion of joint regional cultural and adventure tourism offer. This assessment is one of the “WWII-MONUMENTSEE - Assessment of post-World War II monuments in South East Europe in order to develop a new regional tourism product/ cultural route” outputs.

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Author of the “Assessment of post-World War II monuments in Montenegro for developing new SEE regional tourism product/ cultural route”:

Slavica Stamatovic

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Introduction

The project **“WWII-MONUMENTSEE - Assessment of post-World War II monuments in South East Europe in order to develop a new regional tourism product/ cultural route”** (herein referred as **WWII-MONUMENTSEE**) implemented by EXPEDITIO was financed through a grant provided by the Regional Cooperation Council’s Tourism Development and Promotion Project. The RCC’s project is funded by the European Union and implemented in an effort to contribute to the growth and competitiveness of the six Western Balkans economies by supporting development and promotion of joint regional cultural and adventure tourism offer. This assessment is one of the WWII-MONUMENTSEE project’s outputs.

The project WWII-MONUMENTSEE was carried out from November 2018 to June 2019.

Locations of the project: Albania, Bosnia and Herzegovina, Kosovo*, Montenegro, Serbia and the Republic of North Macedonia.

Post-World War II monuments found in South East Europe area represent important potential for the development of a regional cultural tourism route. These monuments, mostly built after World War II on the whole territory of former Yugoslavia and Albania primarily represent memorials to fighting against fascism, but they are much more than that and some of them possess exceptional artistic value. Following the changes occurring during the 1990s in South East Europe these monuments have been disregarded, which has lead to their neglect due to lack of maintenance and in some cases to their devastation or complete destruction. Revived interest for these monuments started at the beginning of 21st century, since 2006, stimulated by foreign artists and researchers, as well as those from the SEE region. Furthermore, the importance of post-WWII monuments has begun to be rediscovered in connection with tourism, as well. However, all these initiatives and activities are sporadic, more often launched from abroad than by countries where the monuments are situated, and they are not synchronized, so that these monuments are not offered as a unique tourism product, neither at the level of individual countries nor of the SEE region. In addition, there are no data about these monuments collected at one place, nor a detailed analysis of their value, state and potentials for the development of touristic routes.

* This designation is without prejudice to positions on status, and is in line with UNSCR 1244/1999 and the ICJ Opinion on the Kosovo declaration of independence

Specific objective of the project WWII-MONUMENTSEE is: Completed the initial stage in developing new SEE regional tourism product/ cultural route - post-World War II monuments, through carrying out an assessment. The **overall objectives** are: Developed new SEE regional tourism product/ cultural route - post-World War II monuments; Enhanced (employment and sustainability of the) SEE regional tourism through developing new tourism product/ cultural route; Contributing to economic growth in SEE region through strengthening regional tourism and cultural routes.

The **activities** realized during the WWII-MONUMENTSEE project include: Forming a regional team of experts and defining the concept and methodology of work; Research and data collecting in the six SEE economies and producing six individual “Assessments of post-World War II monuments in South East Europe for developing new SEE regional tourism product/ cultural route” by selected researchers; Organizing a one-day regional expert workshop; Producing a regional “Assessment of post-World War II monuments in South East Europe for developing new SEE regional tourism product/ cultural route”; and Distributing the results of the project to all the stakeholders.

The producing of **six individual “Assessments of post-World War II monuments in South East Europe for developing new SEE regional tourism product/ cultural route”** included the following activities and segments:

- **A review of the general state of the WWII heritage**, which was intended to provide a general picture of the treatment of this segment of cultural heritage in six economies, including: the legal framework regulating the protection, management and maintenance of the WWII monuments; institutions / key stakeholders responsible for the protection, management, maintenance, promotion of the WWII monuments; an official list / a database of WWII monuments; previous initiatives (artistic projects, researches, promotion, activism ...); an overview of stakeholders and a general review of the overall state of the WWII monuments: their protection, maintenance, use, management and touristic valorization.
- **Analysis of an expanded list of monuments** was carried out using the official lists of protected WWII monuments in individual economies, as well as a List of Proposed Sites for WWII Monument Route provided by the Regional Cooperation Council,

containing 40 pre-selected monuments that needed to be included.¹ The analysis of monuments was made using the established criteria².

¹ The list provided by the RCC included 40 monuments:

- *Albania*: Shkodër, Kamëz, Mother Albania (Tirana), Pezë e Vogël, Bërzhitë, Elbasan, Pishkash
- *Bosnia-Herzegovina*: Vraca Memorial Park (Sarajevo), Vogošća Monument, Battle of Neretva Memorial Museum (Jablanica), Mostar Partisan Cemetery, Sutjeska Monument (Tjentište), Zenica, Novi Travnik, Jajce, Sanski Most, Kozara (near Prijedor), Banja Luka
- *Kosovo**: Prishtinë/Prishtina (city centre), Brezovicë/Brezovica Monument, Mitrovicë North/Mitrovica, Partisan Martyrs Cemetery, Matičani Hill, Prishtina
- *Montenegro*: Dola Memorial Site, Nikšić Monument, Barutana Memorial (Podgorica), Kolašin Memorial Museum, Berane Monument
- *Serbia*: Jewish Cemetery (Belgrade), Memorial Park Jajinci, Kosmaj Monument, Čačak Memorial Site, Kadinjača Monument Site (near Užice), Bujanj Memorial Park (Niš), Šumarice Memorial Park (Kragujevac), Monument to the Revolution (Leskovac)
- *Republic of North Macedonia*: Skopje Earthquake Monument, Kičevo Ossuary, Makedonium (Krushevo), Prilep Monument, Veles Ossuary

² The following criteria were applied:

- **VISUAL AND AESTHETIC QUALITIES**: Abstract form; Forms that defies the convention of traditional monuments; Forms which hides deep symbolic and/or universal meaning behind its abstract shape; Created by famous, well-known or widely accomplished artists from the era
- **HISTORICAL & CULTURAL SIGNIFICANCE**: Tell universal histories of overcoming adversity and enemy defeat; Focus of human-level/civilian victory or tragedy; Relate compelling histories that are little known outside the region
- **NATURAL BEAUTY**: Favor monument sites located in remarkable natural sceneries; Favor monument sites in close proximity to national parks, scenic rivers, etc.; Favor monument sites in serene locations away from other touristic crowds
- **TOURISM**: Promoting Tourism in Under-served Areas
- **CONDITION**: In areas free of political/religious/ethnic tensions or violence; In areas not affected by landmines or other dangerous devices; Relatively intact and not dangerous or risky to traverse; Existing in a reasonable state of order and maintenance; Not excessively defaced or vandalized
- **ACCESSIBILITY**: Within a reasonable proximity to well traveled & maintained roads and highways, Within a reasonable proximity to touristic services (lodging, food, fuel, etc); Reasonable to locate by tourists unfamiliar with the area; Fully accessible for majority of the year, except in cases of extreme weather conditions

- **A proposal of potential routes** for each of the economies was made using the expanded list of monuments. Possibilities for different levels of routes have been recognized: regional route/s, routes within the countries, local routes. Furthermore, different topics have been considered, including: artistic value, designer(s), famous persons, the size, possibilities for filming, possibilities for mountaineering, antifascism, etc. Possibilities for including these monuments in the existing routes or the area's tourism offer have also been considered.
- **Detailed analysis of selected monuments** was based on the already made analysis of up to 10-12 monuments in each economy contained in the List provided by the RCC, as well as the expanded list of monuments selected by the researches. The detailed analysis was made using a questionnaire prepared by a regional expert team.
- **A list of references and annexes** has been provided for each assessment, including, among other things, an official list of protected WWII monuments; a list of stakeholders; additional material important for reviewing the general state of the WWII heritage

Based on individual Assessments in six economies a **joint regional “Assessment of post-World War II monuments in South East Europe for developing new SEE regional tourism product/ cultural route”** was produced.

The **“Assessment of post-World War II monuments in Montenegro for developing new SEE regional tourism product/ cultural route”** is one of the six individual assessments produced within the project. The author of this assessment is Docent Dr Slavica Stamatović Vucković, an architect from Podgorica.

This document contains **an excerpt from the Assessment of post-World War II monuments in Montenegro**, including the key data, analyses and proposals, while the complete material with the accompanying documentation has been delivered to RCC.

Brief summary

In the framework of the regional project *WWII Monument SEE, Assessment of post-World War II monuments in South East Europe in order to develop a new regional tourism product/cultural route*, a comprehensive research has been carried out in relation to the most important monuments dedicated to World War II (National Liberation War, known more commonly by its Yugoslav abbreviation NOR) on the territory of Montenegro. In this research, which focused on a total of 11 selected monuments (out of the broader list of 25 monuments), the necessary data was collected in order to demonstrate the complex significance of these monuments, their current physical condition and use, as well as their tourist-cultural potential at both the local and especially at the regional level, as part of a new regional cultural route.

All 11 selected monuments represent important, valued artworks by famous and recognized Yugoslav and Montenegrin artists and architects: Miodrag Živković, Bogdan Bogdanović, Luka Tomanović, Drago Đurović, Svetlana Kana Radević, Branko Bon, Vukota – Tupa Vukotić, Slobodan Bobo Slovinić, Mirko Ostoja, Vojin Bakić, Aleksandar Prijić, Branko Filipović-Filo, Vojislav Đokić, Mirko Đukić.

The monuments are located in 8 Montenegrin municipalities: Plužine, Žabljak, Nikšić, Podgorica, Bar, Kolašin, Berane and Pljevlja. After a process that included assessment visits to monuments, creation of photo documentation, collection of archival material, periodicals, specialized literature, official documentation (List of Protected Cultural Property, municipal Memorial Registers, planning documentation etc.) and the creation of a stakeholder list (Department for Cultural Heritage Protection at the Ministry of Culture of Montenegro, local authorities – municipalities, association of NOR fighters - SUBNOR, tourist organizations in municipalities etc.), a detailed overview of the selected monuments has been drafted and the potential tourist-cultural routes defined.

The research has shown that the state of preservation of these monuments is mostly acceptable, but that some of them (Trebjesa and Grahovo – Nikšić, Barutana – Podgorica) are neglected and require certain interventions. In addition, over the past five years, some of the monuments have underwent or are currently undergoing restorations (Grahovo Monument – conservation measures on the bronze sculpture; Monument to the Partisan Fighter – Podgorica; Žabljak Monument; Stražica – Pljevlja; Jasikovac – Berane) and their condition is mostly satisfactory. Out of the 11 selected monuments, the Dola Memorial Complex near Plužine is the only one which, in addition to its primary memorial function, has also assumed a new, religious one, with the construction of a small Orthodox church with a bell tower within the Memorial Complex.

Out of the 11 monuments treated within this project, only 3 (Stražica, Pljevlja; Monument to the Partisan Fighter – Podgorica; Golubovci – Podgorica) are recorded under the adequate name on the Protected Memorials List of the Administration for the Protection of Cultural Property; 4 are listed under inadequate names, i.e. as "memorial plaques" (Grahovo, Jasikovac, Trebjesa, Virpazar – Bar), which actually refers to the original markings of these memorial sites

before the erection of the monuments, while the remaining 4 (Dola, Barutana, Žabljak, and the Memorial House in Kolašin) are not recorded on the List. It is indicative that one of Montenegro's most recognizable and famous monuments, both regionally and internationally, Barutana – Podgorica, is not on this list, even though it is listed in the Memorials Register of the Municipality of Podgorica, which is certainly one of the reasons for its very neglected present state. The Memorial House in Kolašin, as an architectural building, is also not protected.

Although the state of NOR monuments in Montenegro varies from case to case, the fact is that, especially in the last five years, the relationship towards this type of immovable cultural heritage has significantly changed in a positive way, and that they are increasingly recognized by the institutional level for their complex significance and potential. This was supported by the increasing general interest, in recent years, for the themes and legacies of the period of Socialist Yugoslavia, both at regional and international levels. The erection of a monument to Josip Broz Tito in Podgorica (2018) might well be the best illustration of the recognition of socialist-Yugoslav values, i.e. the so-called recent Montenegrin history.

Description of the general state of WWII monuments

Introduction

In the framework of the regional project *WWII Monument SEE, Assessment of post-World War II monuments in South East Europe in order to develop a new regional tourism product/cultural route*, a comprehensive research has been carried out on the most important monuments dedicated to WWII (National Liberation War, known more commonly by its Yugoslav abbreviation NOR³) on the territory of Montenegro.

The initial stage of the research entailed the visit and the collection of data and materials related to the first five monuments on the territory of Montenegro that were selected at the very beginning of the project as the most significant examples of their kind. The monuments are the following: the Dola Memorial Complex (Plužine), the Monument to Fallen Soldiers at the foot of Trebjesa Hill (Nikšić), the Monument to Fallen Soldiers at Barutana (Podgorica), the Memorial House in Kolašin and the Monument to Freedom at Jasikovac (Berane).

As envisioned by the project, the continuation of the research entailed the drafting of an expanded list of monuments that included a broader overview of Montenegrin WWII monuments, which by the end counted 14 (+4) monuments in total. The basic criteria for the creation of the expanded list were: the artistic value of the monuments, the state of the monuments and their accessibility, the importance of their narrative (i.e. of the events that motivated their erection), and their position in relation to the trajectories (connections) that were naturally established between the first 5 monuments selected, since they represent a kind of a core and the driver of potential tourist-cultural routes in Montenegro. In the final selection of monuments, further research led to the reduction of the original "expanded list" to only 6 monuments that were seen as the most important with respect to its various aspects, and as the most suitable ones for the creation of tourist-cultural routes.

The additional 6 monuments are as follows: the Memorial Park to the Uprising and the Revolution in Grahovo (Nikšić), the Monument to the Partisan Fighter (Podgorica), the Monument to Fallen Soldiers in Golubovci (Podgorica), the Monument to the Revolution in Virpazar (Bar), the Monument to Fallen Soldiers and Victims of the Fascist Terror of the

³ Socialist authorities developed a series of acronyms with meanings that are almost universally understood in the former Yugoslav lands: NOR – National Liberation War (Narodnooslobodilački rat), and NOP – National Liberation Movement (Narodnooslobodilački pokret) being the most commonly used ones.

Durmitor Region (Žabljak) and the Monument on Stražica (Pljevlja). The 11 (5 + 6) selected monuments are located in 8 Montenegrin municipalities – Plužine, Žabljak, Nikšić, Podgorica, Bar, Kolašin, Berane and Pljevlja – and represent important and valuable works of famous and recognized Yugoslav and Montenegrin artists and architects: Miodrag Živković, Bogdan Bogdanović, Luka Tomanović, Drago Đurović, Svetlana Kana Radević, Branko Bon, Vukota-Tupa Vukotić, Slobodan Bobo Slovinić, Mirko Ostoja, Vojin Bakić, Aleksandar Prijić, Branko Filipović-Filo, Vojislav Đokić, Mirko Đukić. Most of the monuments were erected in the 1970s (6 monuments); the monuments in Podgorica, Pljevlja, Virpazar and Žabljak were erected at the end of the 1950s and in early 1960s (1957 - 63); while the last to be erected was the monument at the foot of Trebjesa Hill (1987).

Finally, after a process that included assessment visits to monuments, creation of photo documentation, collection of archival material, periodicals, specialized literature, official documentation (List of Protected Cultural Property, municipal Memorial Registers, planning documentation etc.) and the creation of the list of main actors (Department for Cultural Heritage Protection at the Ministry of Culture of Montenegro, local authorities – municipalities, Association of NOR fighters - SUBNOR, tourist organizations in municipalities etc.), a detailed overview of the selected monuments has been drafted and the potential tourist-cultural routes defined.

Legal framework and line institutions for the protection, management and maintenance of WWII monuments in Montenegro

The new Law on the Protection of Cultural Property was adopted in 2010, and it was last amended in 2017. After the adoption of the Law, reforms were implemented in the corresponding institutions, consequently arriving to the abolishment of the former Republic Institute for the Protection of Monuments in Cetinje, and the establishment of the Administration for the Protection of Cultural Property and the Centre for Conservation and Archeology of Montenegro, both of them at Cetinje. The Project for the Revalorization of Cultural Property was implemented from 2012 till 2014 – including memorial sites (which are on the Administration's list) – and its final report was adopted by the Government in 2014.

The umbrella institution which regulates the protection of monuments as cultural property is the Ministry of Culture of Montenegro, i.e. its Department for the Protection of Cultural Property. If the monuments do not hold the official status of cultural property (i.e. if they are not recorded on the List of Protected Memorials), then they are under the authority of the municipality to which they belong (or the local community) and included in the Register of Monuments and Memorials on the territory of that municipality, while public institutions that deal with culture – such as city or regional museums – are often included in the maintenance activities.

In the last few years, the Programmes for the Protection and Preservation of Cultural Property of the Ministry of Culture (verified for years 2018, 2019)⁴ include some of the memorials dedicated to WWII, a fact that shows an increasing interest and orientation of official institutions for this segment of architectural heritage, too.

A special importance for continuing the remembrance and the maintenance of WWII monuments is the Association of Fighters of the National Liberation Army (SUBNOR) of Montenegro (Federation of Associations of NOR Fighters and Antifascists of Montenegro) as well as its associations (UBNORs) in the municipalities. Although it has no legal power to protect and maintain the monuments, SUBNOR and the municipal UBNORs are often the initiators of protection initiatives, cleaning and maintenance actions, as well as the activities related to the celebration and promotion of NOR events (congresses, ceremonies, etc.) even outside of Montenegro (e.g. the Celebration of the 75th anniversary of the Battle of Sutjeska, etc.). SUBNOR is also active in publishing material related to the events of World War II and anti-fascism topics.

List (database) of WWII monuments – maintenance and protection

There is no unified list (database) of monuments and memorials for the entire territory of Montenegro. Namely, information on monuments, including WWII monuments, can be found on the List of Protected Memorials (as Cultural Property) of the Administration for the Protection of Cultural Property (Ministry of Culture of Montenegro) or in the Registers of Memorials which are kept for each municipality individually⁵. The Cultural Property Register, which the Administration for the Protection of Cultural Property has the obligation to establish in accordance with the Law on the Protection of Cultural Property (2010), has not been created so far and is not available electronically; there is only the previously mentioned List⁶. However, the List does not provide the data on the years in which the monuments started to be protected, or on the division of monuments in the 3 categories defined by the Law (of international, national or local significance).

Monuments and memorials that are included, as cultural property, on the Lists of the Administration for the Protection of Cultural Property are at the same time under the authority of that institution and of the Ministry of Culture of Montenegro, in accordance with the Law

⁴ Programmes provided in the Annex.

⁵ It has not been determined if each municipality in Montenegro has updated this Registry, which are prescribed to be established and updated by the line Secretariats of the municipalities. It is possible to find this Register published online only in the case of certain municipalities, e.g. Herceg Novi, Budva, Podgorica.

⁶ List of Protected Cultural Property, including Memorials, is provided in the Annex.

on the Protection of Cultural Property, which prescribes the maintenance of cultural property according to its ownership (part: Cultural Property Management, Articles 37-41)⁷.

Monuments and memorials in municipal registers are within the competence of the respective municipalities, i.e. most often of the local communities on whose territory they are located, unless the property holder is specifically named in the register. The list of protected memorials and the available individual municipal registers are provided in the supplementary material.

It is indicative that said List contains a large number of memorial plaques and a significantly smaller number of monuments and memorial complexes etc., and that some of the most significant NOR monuments, such as the monuments on Jasikovac and Barutana, are not included on the List, although in the last few years the Administration for the Protection of Cultural Property received initiatives for their protection.

Initiatives for the protection, management, maintenance, promotion, etc. of WWII monuments (artistic projects, research, promotion, activism...)

A detailed analysis of the 11 selected monuments has shown that only a few of them were the subject of a special artistic project, promotion activity or some form of activism. In this regard, it is important to mention the project "The Anti-Fascist Map of Nikšić" (2017), implemented in cooperation between the Ministry of Culture, the Municipality of Nikšić and the Faculty of Fine Arts in Cetinje (FLU, University of Montenegro)⁸. This project resulted in a map, primarily for tourist purposes, that features all important monuments and memorials in the territory of the Nikšić Municipality, with short textual descriptions, and including, among others, the monument at the foot of Trebjesa Hill and the monument in Grahovo, which are also part of this research. The mentioned project also entailed artistic interpretation of the monuments (graphics), presented in the format of standardized postcards⁹.

At the Faculty of Architecture in Podgorica, a research on WWII monuments has been carried out (academic year 2016/17) involving students of the 4th year, in cooperation with SUBNOR of Montenegro. During this research, material was collected in the form of photo

⁷ Law on the Protection of Cultural Property of Montenegro is provided in the Annex.

⁸ The project was implemented under the mentorship of FLU professors Ana Matić and Lazar Pejović.

⁹ In reflection of this project, an Anti-Fascist Map was also created for the Municipality of Bar. Both maps are provided in the Annex.

documentation, periodicals, literature, project documentation etc.¹⁰, part of which has been attached to this research as additional material.

It is important to note that, over the last ten years, a number of monographs and publications have been published including some on the monuments explored here, such as:

- **Stamatović Vučković, S.** (2018), *Arhitektonska komunikacija: objekti kulture u Crnoj Gori 1945-2000*, Univerzitet Crne Gore, Podgorica (Memorial Home in Kolašin)

(Architectural Communication: Culture Buildings in Montenegro 1945-2000)

- **Mako, V.** (2017.), *Spomen obilježja na teritoriji grada Podgorice*, L'arte, Podgorica (Monuments on the Gorica Hill and in Golubovci, however nothing on the Barutana monument!)

(Memorials on the Territory of the City of Podgorica)

- **Šaletić, M; Knežević, D.** (2017), *Spomenici i Spomen-obilježja NOR-a 1941-1945 u opštini Danilovgrad*, Savez udruženja boraca NOR-a Crne Gore Danilovgrad, UBNOR-a i antifašista, Podgorica

(NOR 1941-1945 Monuments and Memorials in the Danilovgrad Municipality)

- **Bijelić, V.** (2014), *Spomen-obilježja oslobodilačkih ratova u Opštini Nikšić*, Opštinski odbor UBNOR-a I antifašista Nikšić (Trebjesa Monument, Grahovo Monument)

(The Memorials to Freedom Wars in the Nikšić Municipality)

These publications point to an interest for this category of monuments, as well as the continuity in preserving anti-fascism on the territory of Montenegro. In this respect, the publishing activity of SUBNOR Montenegro is particularly important (<http://www.borcicg.com/>).

Over the past few years, an increased activity of cleaning and maintenance of monuments and the area around them has also been noted, carried out mainly through the initiatives of local UBNORs, the NGO sector and by interested citizens, which also indicates an increased awareness of this part / period of Montenegrin heritage and history.

¹⁰ The organizer and mentor of the Faculty of Architecture research was Doc. dr Slavica Stamatović Vučković, who is also the keeper of these archives.

State and use of monuments and memorials

The research carried out under this project has shown that the state of the monuments is mostly acceptable, but that some of them (Trebjesa and Grahovo – Nikšić, Barutana – Podgorica) are neglected and require certain interventions. In addition, over the past five years some of the monuments have underwent or are currently undergoing restorations (Grahovo Monument - conservation measures on the bronze sculpture; Monument to the Partisan Fighter – Podgorica; Žabljak Monument; Stražica – Pljevlja; Jasikovac – Berane) and their condition is mostly satisfactory. The Dola Memorial Complex near Plužine is the only one out of the 11 selected monuments which, in addition to its primary memorial function, also assumed a new, religious character, with the construction of a small Orthodox church with a bell tower within the memorial complex (the Eparchy of Budimlja-Nikšić), and with it, a new way of maintenance.

Although the state of NOR monuments in Montenegro is very different, the fact is that, especially in the last five years, the relationship towards this type of immovable cultural heritage has been significantly altered in a positive way, and that they are started to be recognized at the institutional level for their layered significance and potential. This was supported by the increasing general interest, in recent years, for the themes and legacies of the period of Socialist Yugoslavia, both at regional and international levels. The erection of a monument to Josip Broz Tito in Podgorica (2018) might well be the best illustration of the recognition of socialist-Yugoslav values, i.e. the so-called recent Montenegrin history.

Most of the monuments need minor or major interventions (with appropriate conservation measures) in order to remedy damages mostly related to floor coverings (Barutana, Trebjesa, Grahovo), as well as cleaning, furnishing, provision of adequate illumination, labels and info-plaques that are missing in most cases, etc.

Although not in a sufficiently good condition, WWII monuments on the territory of Montenegro have their own life even today, often thanks to their excellent positioning in the landscape, both urban and natural, and therefore represent permanent meeting and gathering places. The Gorica Monument, the Trebjesa Monument, the Jasikovac Monument and the Stražica Monument are located in the busy green areas of Podgorica, Nikšić, Berane and Pljevlja, intended for sport and recreational activities, which is why they are visited daily. The Dola Monument Complex is inside a dominantly natural landscape, and the building of the church has given it the character of a religious site, so it is most often visited in that context. By the overlapping of historical meanings at the location it occupies, the Virpazar Monument is a significant landmark of the small settlement in which it is integrated, as is the case for the Žabljak Monument. The monuments at Grahovo and Barutana are recognized as important landmarks even outside Montenegrin borders (along with the monuments at Jasikovac and under Trebjesa Hill), which is why they are visited both as a primary source of interest, as well as in the transitory movements of tourists towards the Adriatic coast. In this regard, we can highlight the Barutana Monument which gained international visibility mostly thanks to the exhibition of the former Yugoslavia architecture in the New York MoMA (2018-19).

Also, all mentioned monuments are regularly visited on the occasion of important historical and national events, primarily celebrations of events that motivated the monument's erection (if any), and for all other important historical events, i.e. the 13th of July, as the date of the Montenegrin Uprising or Montenegro's Statehood Day. Monuments are mostly visited at the local level, in the organization of the municipalities they belong to, in cooperation with SUBNOR and the Army of Montenegro.

Protection and maintenance of monuments and memorials on the territory of Montenegro

Out of the 11 monuments treated within this project, only 3 (Stražica, Pljevlja; Monument to the Partisan Fighter – Podgorica; Golubovci – Podgorica) are on the Protected Memorials List of the Administration for the Protection of Cultural Property under an adequate name; 4 are mentioned on the List under inadequate names, as "memorial plaques" (Grahovo, Jasikovac, Trebjesa, Virpazar – Bar), which actually refers to the original markings of the memorial sites before the erection of the monuments, while the remaining 4 (Dola, Barutana, Žabljak, and the Memorial Home in Kolašin) are not included on the List. It is indicative that one of Montenegro's most recognizable and famous monuments, both regionally and internationally (Barutana – Podgorica) is not on this list, but is included only in the Memorials Register of the Municipality of Podgorica, which is certainly one of the reasons for its very neglected state at present. The Memorial House in Kolašin, as an architectural building, is also not protected, although an initiative for its protection has been submitted. Furthermore, there was an initiative for the protection of the Jasikovac Monument, since only the memorial plaque at the foot of the hill is currently on the Administration's List. The initiative did not enter the procedure prescribed by the Law, i.e. the mandatory drafting of a Valorization Study which then serves as basis for the evaluation of importance and the assignment of the cultural property status.

Such framework of monument protection directly influences the state of their maintenance and upkeep. Although the ones that are on the Protected Memorials List are in a more privileged position, this in no sense implies that the monuments are in good condition, nor guarantees the continuity of their maintenance. Actually, the initiatives of cleaning the monuments and their surroundings, landscaping and the like, often result from the self-organization of local communities in cooperation with municipal UBNORs, communal services and the NGO sector (e.g. the Žabljak Monument, the Berane Monument etc.).

It was not possible to receive information about the eventual budgets of local governments dedicated to the maintenance of the monuments. An examination of the mentioned Programmes for the Protection and Conservation of Cultural Property reveals that they feature planning of funds for the memorials dedicated to World War II events, but also that these funds are rather limited (several thousand euros at most). This chiefly covers the implementation of conservation measures on the memorials themselves, but not on their immediate surroundings. This is particularly true for memorial complexes or memorial parks. The best example is the Grahovo Monument, where repairs of sculptural bronze plastics – but not of the entire complex

– were completed in 2017, although the renovation project of the Center for Conservation and Archeology of Montenegro was named "Project of the Renovation of the Sava Kovačević Memorial House at Grahovo".¹¹

The renovation of the Stražica Monument (Pljevlja Municipality), for which a budget of 175,000€ was allocated, started in 2015 and has not been completed yet. As far as the records show, this is by far the largest budget allocated to the rehabilitation of a memorial complex devoted to World War II. The monument in Golubovci is maintained continuously (although the existing water surface with a fountain is not in function), and there is record of 30,000€ spent by the Golubovci local community (Golubovci Municipality) for that purpose.

Judging by the aspect of maintenance, the Barutana Monument is in the worst state. It is still not recognized as cultural property, although an initiative was submitted to the Directorate for the Protection of Cultural Property in 2012. Indeed, it is indicative that this monument – undoubtedly the most inspiring and most famous one beyond the borders of Montenegro and the former Yugoslavia – not only has not yet been declared a cultural property, but has not undergone any form of restoration since its completion in the 1980s, while the road to the foot of the monument still remains unfinished.

The greatest difficulty in collecting information about the monuments resulted from the lack of information about their ownership, and thus about the formal responsibility associated with their maintenance and representation. For some of the monuments it was impossible to obtain reliable information, so they are offered at the level of assumptions. If possible, the material collected should be supplemented with this type of information even after the completion of the project, if it becomes available in the meantime.

WWII monuments were neglected, and many of them devastated (mostly by scribed messages and graffiti, breaking of pieces, etc.) after the breakup of Yugoslavia in the 1990s, and with the pronounced need to re-establish Montenegrin identity, linked to historical facts before the two World Wars, which marked the beginning of the 3rd millennium. With the renewal of Montenegrin independence in 2006, the relationship to its monumental heritage changed, and WWII monuments, as the legacy of the recent past, become subject of interest in the field of the protection of architectural heritage. Consequently, it would be reasonable to expect this trend to continue in the coming years, which should be reflected in a better relationship to this part of Montenegrin cultural heritage.

Monument management

Research has shown that for none of the monuments a strategic document or management plan has been drafted. The Virpazar Monument is mentioned in the Management Plan for the Besac

¹¹ Annuals of the Center for Conservation and Archeology of Montenegro, (ed. Dajković, A.), PI Center for Conservation and Archeology of Montenegro, Cetinje, 386-393

Fortress, because it is in its immediate environment. No similar situations were identified for the other monuments. The monuments are located on sites that are treated by certain planning documents (mostly related to Detailed Urban Plans – DUPs), but these documents are in most cases either unavailable, or they treat the monuments in an extremely superficial manner. Moreover, there is no data on the number of visits, target groups, etc., which would further direct the focus on their complex values.

This shows that, despite the more even relationship to monumental heritage, it is still not recognized as a great potential for the development of cultural tourism, which is why both their valorization and their restoration are so slow and difficult.

Tourist valorization of monuments

The *Strategy of Cultural Tourism Development* with the Action Plan until 2023 (draft, November 2018) – mentions the category of memorials within the category of cultural-historical buildings (page 20), but in a very short and superficial way, in a couple of lines. It does not mention the names of the most important NOR monuments, and apparently does not recognize their significance and potential contribution to the development of cultural tourism.¹²

Complete and appropriate tourism valorization is not possible without previously defining adequate protection measures, mechanisms for maintaining the monuments, annual budgets, as well as the necessary analyzes related to their tourism-cultural potential both as individual destinations and as parts of a wider tourist offer. In this regard, it is necessary to widen the scope of the research, and to connect the monuments as destinations into some of the already established forms of tourist offers.

This research paid special attention to this aspect, and the individual studies try to provide as detailed information as possible on the broader tourist offers – depending on the monument locations – which served as the basis for the formulation of proposals of cultural and touristic routes. Most of the monuments analysed are located in attractive locations and are close to the already valorized tourist facilities (e.g. national parks, recognized natural or cultural-historical monuments etc.), which is emphasized in the studies, in order to assess the monuments as parts of this wider tourist offer. However, as it has been already noted, the accompanying infrastructure in the immediate vicinity and around the monuments is mostly in poor conditions (urban furniture, etc.), and visits to unkempt monuments might also have negative consequences.


¹² Strategy provided in the Annex.

Details on current tourist offers related to the monuments are not available, although there is unofficial information that certain tourist organizations do include, within their offer, visits to some of the monuments dedicated to World War II.

In the documents related to individual monuments, information (as well as the material collected) has been provided about the monuments that are located in their immediate vicinity, and that may be included in the (expanded) tourist-cultural routes. Rijeka Crnojevića Monument is a good example of what may be included as "additional, linking" content between the Barutana Monument and the Virpazar Monument. An eventual association between the tourist route linked to WWII monuments and an existing tourist offer (Rijeka Crnojevića – Virpazar and vice versa) provides an excellent opportunity to connect two monuments in an attractive way, as well as to include an additional one (the monument in Rijeka Crnojevića).



The compact territory of Montenegro allows one to move from one side of the state to the other in just a few hours, which is a great advantage for the establishment of tourist and cultural routes of a wider, regional character, as well as for providing higher levels of tourist comfort (availability of adequate and diverse service objects, toilets etc.).

An expanded list of monuments




NO	NAME	DESIGNER	YEAR OF CONSTRUCTION	CITY/PLACE	EVENT IT MARKS	COORDINATES (Google Maps) ¹³	SHORT EXPLANATION	PHOTOGRAPH
1.	Dola Memorial Complex (Plužine)	Sculptor Luka Tomanović (Lepetani, 1909 – Igalo, 1992)	1975-1977	Plužine, location of Dola next to the Miljkovci settlement, Municipality of Plužine	The memorial complex was erected in memory of the victim population (522 people killed, out of which 109 children)	43° 3'30.21"N 18°50'9.98"E	4 spatial units: - Hands - Children - Memorial plaque: female ossuary - The Plaintiff	

¹³ Obtain precise data from Google Maps using the following instruction: 1. On your computer, open Google Maps. If you're using Maps in Lite mode, you'll see a lightning bolt at the bottom and you won't be able to get the coordinates of a place. 2. Right-click the place or area on the map. 3. Select What's here? 4. At the bottom, you'll see a card with the coordinates.




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2.	Monument to Fallen Soldiers at the foot of Trebjesa Hill (Nikšić)	Architect Ljubomir (Ljubo) Vojvodić	1985-1987	Nature Park Trebjesa, Municipality of Nikšić	To NOR fallen soldiers	<i>42°45'47.2"N</i> <i>18°57'34.6"E</i>	Monument in concrete (15-20m) pentangle base and plateau	
3.	Monument to the Fallen Soldiers of Lješanska Nahija (Municipality of Podgorica)	Svetlana Kana Radević, architect (1937 – 2000)	1975-1980	Barutana (Municipality of Podgorica)	Monument to fallen fighters – Balkan Wars, WWI and WWII	<i>42°23'38.3"N</i> <i>19°08'30.3"E</i>	Three units: Balkan Wars (1912-1913); WWI (1914-1918); WWII (1941-1945)	



WWII-MONUMENTSEE

4.	Memorial House, Kolašin (Municipality of Kolašin)	Marko Mušič, architect (Ljubljana, Slovenija)	1970-1975	Kolašin – town center (Lower Square)	To the fallen fighters in NOR and the NOR history events	<i>42°49'27.65"N 19°31'10.50"E</i>	Architectural building – administrative + memorial part (Municipality of Kolašin)	
5.	Monument to Freedom, Jasikovac (Jasikovac Monument) Municipality of Berane	Bogdan Bogdanović, architect (1922 – 2010)	1972-1977	Elevation (hill) Jasikovac, close to Berane	To the fallen fighters in NOR and Berane history events	<i>42°51'01.2"N 19°52'48.7"E</i>	Cone composition (concrete and stone) + 40 granite sarcophagi	
6.	Memorial Park to the Insurrection and Revolution in Grahovo (Nikšić)	Sculptor Miodrag Živković	1977-1978	Umac elevation near Grahovo, Municipality of Nikšić	Fallen soldiers of the National Liberation War	<i>42°65' 1"N 18°67'2"E</i>	Bronze composition – National hero Sava Kovačević,	


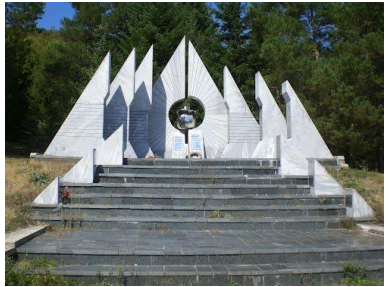
WWII-MONUMENTSEE

							272 cubes with names of the fallen soldiers	
7.	Monument to Fallen Soldiers in Golubovci (Podgorica)	Architect Vukota Tupa Vuković Painter Slobodan Bobo Slovinić	1972-1974	Golubovci Road Podgorica-Bar (Municipality of Podgorica)	To soldiers fallen during WWII	42°19'35.6"N 19°13'11.8"E	Park complex with a central object and a fountain	
8.	Monument (Mausoleum) to the Partisan Fighter (Podgorica)	Architect Vojislav Đokić Sculptor Drago Đurović Sculptural works: Dušan Ivanišević	1953-1957	Gorica Hill, Podgorica (city centre)	Occasion: The nationwide armed uprising against the fascist occupiers and domestic traitors, 13 July 1941	42°26'58.41"N 19°15'57.83"E	The monument is a symbol of the City of Podgorica, Investor: Assembly of the then Republic of Montenegro	



WWII-MONUMENTSEE

9.	Monument to Revolution in Virpazar (Crmnica, Bar)	Sculptor Mirko Ostoja (Croatia)	1963	Virpazar, Skadar Lake	The inscription on the monument reads: “By Crmnica to its sons and daughters fallen in the National Liberation War and the Revolution 1941-45”	42°24'61"N 19°09'18"E	The monument is located on the Podgorica-Bar road On a naturally formed rock (bronze sculpture)	
10.	Monument to Fallen Soldiers and Victims of the Fascist Terror of the Durmitor Region (Žabljak)	Architect Branko Bon (Croatia) Sculptor Rade	1963	Žabljak (right next to the town's center)	The 1010 fallen soldiers of the Durmitor Partisan Detachment (13 national heroes) and the 1490	43° 9'21.50"N 19° 7'23.44"E	Pyramid-like shape with a base, executed in Brač stone, in Žabljak centre Investor: SUBNOR	




WWII-MONUMENTSEE

		Stanković (Serbia)			victims of fascist terror			
11.	Monument at Stražica, Pljevlja	<p>Sculptor</p> <p>Drago Đurović</p> <p>Architect</p> <p>Mirko Đukić</p> <p>Painters:</p> <p>Aleksandar Prijjić and Branko Filipović-Filo</p>	<p>1955 (call – public, Yugoslav-level, anonymous)</p> <p>1957 (project)</p> <p>1960-1961 (period of construction)</p>	<p>Stražica elevation</p> <p>(Third Sandžak Brigade)</p> <p>Town of Pljevlja</p>	To the soldiers fallen in the Battle of Pljevlja (1 December, 1941) and NOR fighters	<p>43°21'9.52"N</p> <p>19°21'19.05"E</p>	<p>“The Stražica Monument is 5th in size in Montenegro, and symbolizes the freedom fight of our people”</p> <p>Investor: SUBNOR</p>	
12.	Monument to Fallen Soldiers at Trubjela (Municipality of Nikšić)	<p>Architect</p> <p>Slobodan Vukajlović</p>	1980-1982	Trubjela, Nikšić	To the soldiers fallen in WWI and WWII	<p>42.744</p> <p>18.778</p>	<p>The monument is located by the road</p> <p>Trebinje/Bileća – Nikšić</p> <p>Investor:</p>	



WWII-MONUMENTSEE

							SUBNOR	
13.	Monument to the Fallen Soldiers of the municipality of Danilovgrad	<p>Sculptor</p> <p>Drago Đurović</p> <p>Architect</p> <p>Mirko Đukić</p>	1959	Danilovgrad	<p>To the fallen soldiers of the municipality of Danilovgrad</p>	<p>42.553</p> <p>19.105</p>	<p>The Monument is located in Danilovgrad town centre</p> <p>Investor: People of the Danilovgrad municipality and the Association of NOR Fighters</p>	
14.	<p>Monument to Those Shot at Lazine</p> <p>(Danilovgrad)</p>	<p>Sculptor</p> <p>Drago Đurović</p>	1959-1963	<p>Lazine village, Bjelopavlići Valley, Municipality of Danilovgrad</p>	<p>Monument to the youth shot at Lazine</p>	<p>42.535</p> <p>19.134</p>	<p>The monument is located by the old road Danilovgrad-Podgorica, close to Spuž.</p> <p>Investor: Association of NOR Fighters of Danilovgrad</p>	



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15.	Monument to the Hung Patriots, Vranjske njive (Spuž, Danilovgrad)	Architect Mišo Vukotić	1961	Old road Podgorica-Spuž (under Velje Brdo)	To the 1943 hanging of local patriots	42.488 19.224	A reinforced concrete sculpture panel by the local highway	
16.	Monument to Freedom (Ulcinj)	Sculpture Miodrag Živković Architect Đorđe Zloković	1966 (open call) 1984-1986 (realization) Conceptual Design adopted at a Ulcinj Municipality Parliament session in 1972.	“Ulcinjaska greda”, Pinješ Mujo Ulqinaku Street Ulcinj	Monument to the fallen freedom fighters. It does not fully follow the Conceptual Design (especially in terms of the spatial arrangement and decoration of its immediate surroundings)	41.924 19.205	The monument is located at an excellent vista on Ulcinj and the Mala Plaža beach. Investor: Local Self-government Unit for Culture and Science and the Unit for the Development and Construction of Ulcinj	 


WWII-MONUMENTSEE

17.	Monument to Fallen Fighters - Kolašin	Sculptor Vojin Bakić (Croatia)	1951	Central Town Square in Kolašin	NOR victims	42.824 19.520	The monument is located in front of the Memorial House in Kolašin	
18.	Monument to Fallen Heroes of the Mojkovac Battle (1916) (Mojkovac)	Sculptor Drago Đurović Architect Mirko Đukić	1966 (50-year anniversary of the Mojkovac Battle)	Mojkovac (by the highway)	The 1916 Battle of Mojkovac , WWI	42.956 19.577	Investor: Municipality of Mojkovac	

WWII-MONUMENTSEE

19.	Lubnice Monument (Berane)	Architect Radosav Zeković Painter Aleksandar Aco Prijić (mosaic)	1947 (restored in 2010)	The village of Lubnice (Berane) At 12km from Berane, at the crossroads leading from Lubnice to Jelovica and Kurikuće	Memory of 42 Partisans shot by the occupator	42.859 19.763	The monument was restored in 2010 with the support of the Montenegrin Ministry of Culture	
20.	Monument to the Patriots Fallen in Freedom Wars - Rijeka Crnojevića (Cetinje)	Sculptor Drago Đurović	1960 (year of the design) 1971 (opening)	At the entrance to Rijeka Crnojevića	Freedom Wars, The uprising on July 13, 1941	42.355 19.027	Restoration works on the monument done in 2017	

WWII-MONUMENTSEE

21.	Monument to NOB Fallen Fighters (Kotor)	Sculptor Luka Tomanović	1954 (1981 – restoration after the 1979 earthquake)	Freedom Park, Kotor	To WWII victims	42.427 18.767	Investor: Municipal Committee of the Association of Fighters Kotor	
22.	Monument to NOR Fallen Fighters and to the Victims of Fascist Terror "Bezmetkovič" (Herceg Novi)	Architect Nikola Dobrović Sculptor Luka Tomanović	1954 - 1961	Bezmetković, Savinska dubrava, Herceg Novi	to NOR fallen fighters and victims of fascism 1941-45 on the territory of the municipality of Herceg Novi, Risan I Krivošije (Orijen Partisan Battalion)	42.451 18.551	At an elevation south of the cemetery. Memorial ossuary.	

WWII-MONUMENTSEE

23.	Jelenak Monument (Danilovgrad)	Architect Ranko Radović	1975	Village of Jelenak, Ljututuk Bjelopavlići Valley, Municipality of Danilovgrad		42.556 19.152	Investor: Association of NOR Fighters, Danilovgrad	
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The description of potential WWII monument routes

The first 5 monuments selected at the beginning of the project represent also the core of the potential tourist and cultural routes in Montenegro, insofar as they are the main points (locations) in space that need to be connected.

The basic criteria for the selection of 6 additional monuments that would also be part of the potential cultural and tourist routes were as follows: the artistic value of the monument, the condition of the monument and its accessibility, the importance of its narratives (i.e. of the events that led to their erection), and their position in relation to the directions of travel flows that are naturally established between the first 5 monuments selected.

In this sense, one (principal) route – **route A** – has been created, linked to the assumed (existing travel flows) directions of movement from the countries in the region (from BiH, SR, HR, AL, KOS), and allowing the visit to all 11 monuments selected. On the territory of Montenegro, the route begins with the monuments closest to the borders with the surrounding countries (Dola –Plužine / coming from BiH; Stražica – Pljevlja / coming from SR; Jasikovac – Berane / coming from SR and KOS; Gorica – Podgorica / coming from AL – Skadar), depending on the regional route it continues from.

Visits to these monuments are connected with other tourist offers available in the area close to the individual monuments, which may be perceived as complementary content. In this sense, visits to monuments are connected with visits to national parks (Durmitor, Skadar Lake, Biogradska Gora), as well as with other tourist attractions that are listed in the studies of individual monuments. It is estimated that the visit to the 11 monuments on the territory of Montenegro requires 5-6 days (i.e. 4-5 nights), which also suggests that this segment of the cultural and tourist offer is extremely important and needs further elaboration.

For example, the possibility to transport tourists by boat from the Barutana Monument, via Rijeka Crnojevića (where there is also a monument dedicated to NOR), to the Virpazar Monument, seems an especially interesting feature of this potential route. Such way of connecting monument sites represents an enriched cultural-tourist model which encompasses heterogeneous content.

Beside **Route A**, it is also possible to organize a **Circular Route B**, local in character, which covers only the territory of Montenegro. Assuming that the tourist arrives by plane to Podgorica, the capital functions as his/her starting point and point of departure. This route also entails the visit to all the 11 selected monuments within 5-6 days, just like the previous one.

In both cases, A and B, it is possible to extend the list of monuments, especially to the area from Nikšić to Podgorica (within the Municipality of Danilovgrad, for example; or a tour leading over Grahovo to the Adriatic Sea, and then inland to Podgorica), and generally in the area leading to the coast. These variations, however, would entail a significantly longer period of stay by the tourists.

It must also be mentioned that, among the selected 11 monuments, none are located in coastal municipalities, but they are all in the central and northern regions of Montenegro, in order to promote these regions, as well as alternative forms of tourist offer more. However, this does not entail that a particularly important and valuable monument site has been neglected due to its coastal location, because the most important monument destinations in Montenegro are located precisely in its central and northern regions.

A) THE ROUTE THAT CONNECTS TO THE ONE IN BOSNIA AND HERZEGOVINA, AND CONTINUES TOWARDS SERBIA/KOSOVO/ALBANIA (4-5 nights in Montenegro)

Arrival from the direction of Bosnia and Herzegovina

...

Day 1: Dola (Plužine) – The Monument to Fallen Soldiers and Victims of the Fascist Terror of the Durmitor Region, and the Monument at Stražica (Pljevlja)

(It is possible to also include a visit to Black Lake / Durmitor National Park etc.),

Night 1: possible to arrange accommodation in one of the eco-villages or summer pastures (*katun*) which abound in the Nikšić-Durmitor area in the summer period.

Day 2: Trebjesa (Nikšić) – Grahovo (Nikšić) – The Monument to the Partisan Fighter on the Gorica Hill (Podgorica)

Night 2: accommodation in the Podgorica area or its surroundings

Day 3: Barutana (Podgorica) – Rijeka Crnojevića – boat to Virpazar (Skadar Lake) – The Monument to the Revolution in Virpazar (Municipality of Bar) – The Monument to Fallen Soldiers in Golubovci (Podgorica) – return to Podgorica

Night 3: accommodation in the Podgorica area or its surroundings

Day 4: The Memorial House (Kolašin) – Jasikovac (Berane)

Night 4: accommodation in Northern Montenegro – area: Bjelasica/Komovi/Lake Plav (eco-villages/eco-summer pastures /hotels)

...

Continuation to Serbia/Kosovo/Albania

B) CIRCULAR ROUTE – LOCAL CHARACTER (only for Montenegro), PODGORICA
– 4-5 nights

Day 0: Arrival to Podgorica by plane (overnight accommodation)

Day 1: Barutana (Podgorica) – Rijeka Crnojevića – boat to Virpazar (Skadar Lake) - The Monument to the Revolution in Virpazar (Municipality of Bar) – The Monument to Fallen Soldiers in Golubovci (Podgorica) – return to Podgorica

Night 1: accommodation in the Podgorica area or its surroundings

Day 2: The Memorial House (Kolašin) – Jasikovac (Berane)

(It is possible to also include a visit to the Biogradska Gora National Park etc.)

Night 2: accommodation in Northern Montenegro – area: Bjelasica/Komovi/Lake Plav (eco-villages/eco-summer pastures /hotels)

Day 3: The Monument at Stražica (Pljevlja), the Monument to Fallen Soldiers and Victims of the Fascist Terror of the Durmitor Region, Dola (Plužine)

(It is possible to also include a visit to Black Lake / Durmitor National Park etc.),

Night 3: possible to arrange accommodation in one of the eco-villages or summer pastures (*katun*) which abound in the Nikšić-Durmitor area in the summer period.

Day 4: Trebjesa (Nikšić) – Grahovo (Nikšić) - The Monument to the Partisan Fighter on the Gorica Hill (Podgorica)

Night 4: accommodation in the Podgorica area or its surroundings

Day 5: Departure from Podgorica

Examples of detailed analysis of selected monuments

Out of **23 monuments** contained in an expanded list of monuments in Montenegro, **11** were selected for which a detailed analysis was made using a previously prepared questionnaire. The detailed analysis was performed for the following monuments:

1. **Dola Memorial Complex**, Municipality of Plužine; author: Luka Tomanović
2. **Monument to Fallen Soldiers at the foot of Trebjesa Hill**, Nikšić; author: Ljubomir (Ljubo) Vojvodić
3. **Monument to the Fallen Soldiers of Lješanska Nahija**, Barutana, Municipality of Podgorica; author: Svetlana Kana Radević
4. **Memorial House**, Kolašin; author: Marko Mušić
5. **Monument to Freedom**, Jasikovac, Berane; author: Bogdan Bogdanović
6. **Memorial Park to the Insurrection and Revolution in Grahovo**, Municipality of Nikšić; author: Miodrag Živković
7. **Monument (Mausoleum) to the Partisan Fighter**, Podgorica; authors: Vojislav Đokić, Drago Đurović, Dušan Ivanišević
8. **Monument to Fallen Soldiers in Golubovci**, Podgorica; authors: Vukota Tupa Vuković, Slobodan Bobo Slovinić
9. **Monument to Revolution in Virpazar**, Crmnica, Municipality of Bar; author: Mirko Ostoja
10. **Monument to Fallen Soldiers and Victims of the Fascist Terror of the Durmitor Region**, Žabljak; authors: Branko Bon, Rade Stanković
11. **Monument at Stražica**, Pljevlja; authors: Drago Đurović, Mirko Đukić, Aleksandar Prijić i Branko Filipović-Filo

This document presents two out of 11 monuments that were analyzed in detail:

- **Monument to Freedom**, Jasikovac, Berane; author: Bogdan Bogdanović
- **Monument to the Fallen Soldiers of Lješanska Nahija**, Barutana, Municipality of Podgorica; author: Svetlana Kana Radević

Detailed analyses of other selected monuments have been delivered to RRC.

The Monument to Freedom, Jasikovac, Berane



BASIC DATA ABOUT THE MONUMENT

Official and/or common name of the monument

The Monument to Freedom, Jasikovac, Berane

(The Monument at Jasikovac)

The name and surname of the designer

Bogdan Bogdanović, architect (1922 – 2010)

The basic dimensions of the monument (width, length, height)

The monument takes up the area of: ~ 40 x 60 m

Height of the "cone" 18 m; 40 "sarcophagi" with dimensions of 278/133/72 cm

Description of the visual characteristics of the monument / memorial complex

The description of the monument can be found in: S. Stamatović Vučković (2014.), Kosmološki zapisi: Spomenici na Jasikovcu i Barutani, u: *Javni spomenici I spomen obilježja, kolektivno pamćenje i/ili zaborav* (zbornik radova), Zavod za zaštitu kulture grada Beograda, Beograd, pp. 30-41.

A 18-meter high large stone cone, on a "bedrock", represents the central and vertical, "pharaonic" part of the composition of the Monument to Freedom, yet it is positioned in a decentralized manner, spontaneously, without a geometrical matrix, as if holding the rest of the elements together. Surrounding the cone, there are 40 forty "filigree-treated" pieces of granite akin to a specially selected troop of soldiers – it is the deambulatory with 40 sarcophagi reaching the dimensions of 278/133/72 cm. On both sides of the massive granite sarcophagi, texts and drawings are placed alternately, with text carved in one stone followed by a designed pattern carved in the next one. This „big book“ alternating „page with text“ and „page with drawings“ is in fact an active metaphor („the image of an unsewn book, a book opened by a wind“) – a form/ula decoded successfully by the author during his midnight visits to Jasikovac. The inscriptions' „words and images“ are homogeneous – they are all actually images – words become images and images become words.

Clearly and discretely, the cone reveals the cosmic "formula of the monument", leading visitors, as a silent and immobile guide, in the necessary direction - the direction in which the book is to be read. Once s/he reaches the hill through a path in the woods, the visitor comes across the cone and "must turn right", moving in the direction of his right hand from one sarcophagus to the next, as if turning pages. Afterwards, the visitor reaches the cone once again, therefore entering the "interior of the book" (an elliptical arena measuring about 40x60m), changes direction and goes the opposite way, i.e., "in a clockwise direction", reading a book from the inside. Although it has a tendency to close, the curved line on which the stone pieces are placed remains magically open. This primordial, ritual act of moving in the monument's area seems to affect an already existing matrix, a "dance" inscription already carried by visitor within himself, making his movement easy and familiar.

The faithfulness of the ornament and its permanent presence is one of the characteristics of Bogdanović's work and appears in all of his monuments. [...] The Monument to Freedom is also pervaded by an ornamental spirit, yet ornament as an inscription, as a drawing pattern, not ornament as a form and structure, as often seen in his work. The presence of an ornament on the granite surfaces of the monument in Berane is actually a primal inner inscription which needs to come out, first of all, narratively, sometimes directly – in words and messages, and sometimes indirectly, encoded, surreal, more as a hint, as a product of constantly "being in touch with nature". The natural originality of this "inner inscription" is also revealed by the fact that the ornament was partly a result of floral motifs of Montenegrin traditional costumes, old Montenegrin weapons, etc., explored also by the author."

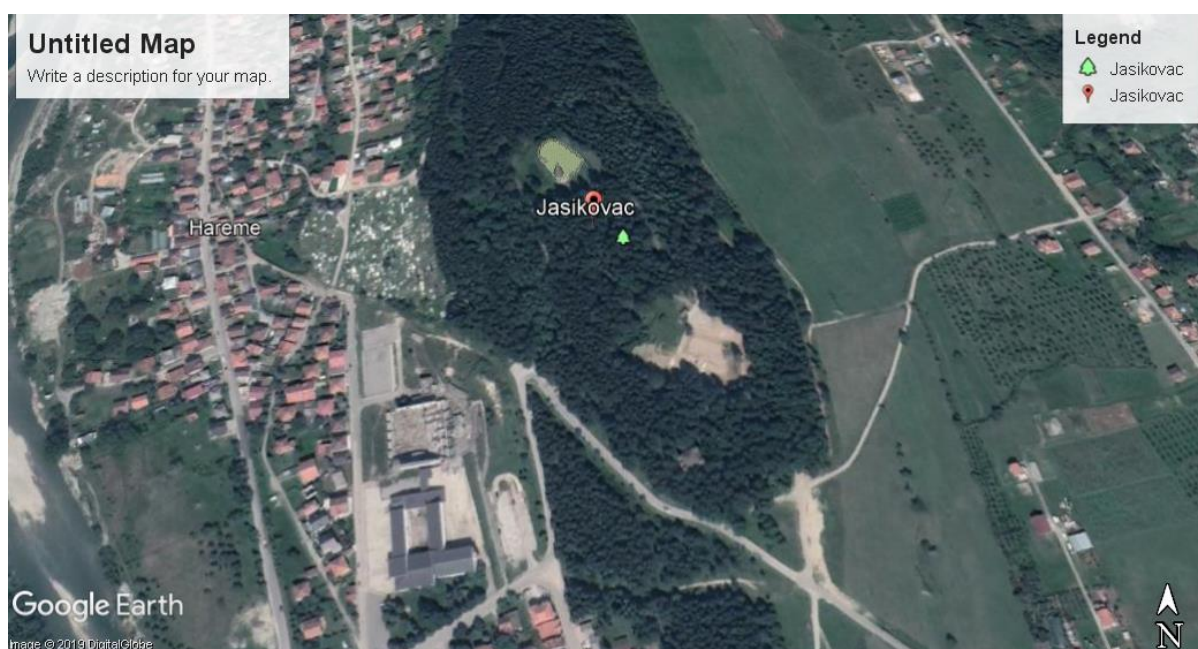
While climbing from the foot of the hill to its top, visitors also encounter smaller, individual elements, ornamentally treated pieces of stone that lead the visitors to the monument at the top. On the exact spot where patriots were shot dead, a memorial plaque with information regarding this episode was placed.

Additional comments

Please consult the text: (important for cultural and tourism promotion, for those promoting the monument):

Bogdan, Bogdanović (1980), "Zapis o građenju spomenika u Ivangradu", Letopis Matice Srpske, Novi Sad, knjiga 425, sveska 3-4, 596-609.

LOCATION OF THE MONUMENT



Country

Montenegro

Municipality

Municipality of Berane

City

Berane, Jasikovac Hill

Geographic information (latitude and longitude)

42°51'01.2"N 19°52'48.7"E

CONSTRUCTION OF THE MONUMENT**The date when the construction of the monument began**

1975

(First conceptual design for the monument was made in 1972)

In the aforementioned essay, the author himself mentions “a halt” in the whole process.

The date when the construction of the monument was finished

1977 (15th September 1977)

What historical event / person(s) is the monument dedicated to? Please provide the basic information about the event /person(s).

The monument was erected not far from the location where, on July 17th 1941, 9 patriots from the Berane region were executed by the firing squads of the Italian invaders. The episode took place on a location positioned slightly lower respect to location of the monument, along the walking path leading from the foot to the top of the hill, and it is marked in a particular manner (a sculptural stone, obviously based on the idea of the architect Bogdanović).

Nevertheless, the Monument to Freedom on Jasikovac represents, as its name implies, a symbol of the fight for the freedom of the Polimlje region inhabitants, especially from the mid-19th century forwards. Furthermore it also refers to the war against the Turks (1862) and the liberation from the Turks (at the time of the Balkan Wars, 1912), when this region become part of Montenegro; later the Second World War, as well as the formation of the Communist Party of Yugoslavia (KPJ) in this region, labor rebellions and strikes, and finally the Second World War and the liberation of 1944.

Therefore, the monument represents the sublimation of the fight for the freedom of Berane and Polimlje (Vasojevići region) in general.

The inscriptions on the 40 granite sarcophagi monuments speak of these events. 10,000 words were written on the surfaces in ornamental mode.

Is there information why the monument was built at the particular time (for example, to mark an anniversary or some other occasion)?

See the previous response.

Who commissioned the construction of the monument? Who financed the construction?

Municipality of Berane, the Republic of Montenegro

What were the reactions of the expert and general public to the selected design and construction of the monument? Please describe briefly some of the open discussions, comments, disagreements or some other reactions of the expert and general public.

As far as is known, the reactions were positive, as are today. Everybody likes this monument.

CURRENT STATE, MODES OF USE AND INTERPRETATION OF THE MONUMENT

CURRENT STATE

What is the current physical state of the monument

The monument is in excellent condition, the 40 granite sarcophagi (in the Jablanica granite) are stable and resistant to weather and climatic conditions. The stone (sandstone/limestone) which was used to cover the cone had been in bad conditions, having had some pieces fallen off. However, thanks to the engagement of the Polimlje Museum, the monument has been successfully restored and conserved in 2015. The restoration implied the cleaning of all stone surfaces, repairing arches and path leading to the monument. After the intervention, the stone has been appropriately protected.

<https://www.vijesti.me/vijesti/drustvo/obnovili-spomenik-na-jasikovcu>

Has the monument undergone any subsequent physical interventions, alterations, additions, etc? If yes, please describe which ones and state whether they, in your opinion, have contributed to or degraded its value.

There have been no interventions on the monument except the one mentioned in points above which has been necessary.

USE

In what ways has the monument been used since it was built? What kinds of activities took place within the monument's complex and which stakeholders organized them?

The Monument to Freedom at Jasikovac is one of the favorite places of Berane's citizens. Being located just 1 km from the town center, it is visited daily and it represents an integral part of the town's urban space. It is mainly visited by younger generations, sportsmen, recreational athletes, artists etc. Jasikovac Hill represents city's nature reserve, a place which offers the best view of the town during the day as well as by night.

Furthermore, the monument is visited in occasion of important local and state anniversaries, such as: July 21st - Liberation day of Berane (1944); July 13th - Montenegrin Statehood Day, May 21st - Independence Day of Montenegro; May 9th, July 17 - Memory of the Shot Patriots (July 17, 1941) etc.

During those days, a cultural and artistic program is often organized on the monumental site. Musical events have also been organized. This memorial site is very much active and visited.

What are the present-day dominant activities related to the monument? (Please specify the types of activities and stakeholders who carry them out – excursions, tourist visits, commemorations of its anniversary or some other gatherings/events, etc.).

The monument is being used as stated in the previous paragraph. In addition, there has been an increased number of tourists (according to some of Berane's citizens) who, travelling from Serbia (Novi Pazar-Rožaje-Berane) to the Montenegrin coast often make a stop to visit the monument.

Some tourist organizations have included this monument in their tours to the north of Montenegro.

<https://mladiberana.me/simbol-borbe-za-oslobodenje/>

INTERPRETATION AND PRESENTATION OF THE MONUMENT

Is there any PR and educational material related to the monument (printed and digital) – brochures, souvenirs, films, video spots, commercials, etc? Has the monument been used as scenography for an event? Please specify which materials, who creates them and in which way they represent the monument.

S. Stamatović Vučković (2014.), Kosmološki zapisi: Spomenici na Jasikovcu i Barutani, u: *Javni spomenici I spomen obilježja, kolektivno pamćenje i/ili zaborav* (zbornik radova), Zavod za zaštitu culture grada Beograda, Beograd, str. 30-41.

<https://www.spomenikdatabase.org/berane>

In what ways the information boards, official maps and infographics found at the site represent the monument? What are the key data and narrative they present?

There is an information board at the foot of the hill regarding the Monument and Jasikovac Hill in general.

Are there any narratives about the site that have not been told through an official presentation? Please state the key alternative narratives and the key stakeholders related to them.

Required literature (important for the cultural-tourist promotion, for those who will promote the Monument): Bogdan, Bogdanović (1980), "Zapis o građenju spomenika u Ivangradu", Letopis Matice Srpske, Novi Sad, knjiga 425, sveska 3-4, 596-609.

NATURAL SURROUNDINGS

Is the monument situated in or near a protected natural area (a national park, etc.). If yes, please specify which one.

The monument is located on the Jasikovac Hill situated on the right bank of river Lim, right next to the town of Berane, more or less 10 minutes from the town center. Jasikovac hill is a park-forest area and the largest green area in the town.

What are the specific features and values of the monument's natural surroundings/landscape?

The memorial site offers a view on the city and its surroundings. In the vicinity of Berane there are several katuns (summer pastures in the mountains used by shepherds in the Balkans), mountain destinations, and wonderful landscapes in general.

SPATIAL-PLANNING AND STRATEGIC DOCUMENTS**Is the site encompassed by the spatial-planning documentation? If yes, please provide the documentation in an annex.**

From the Decision on Communal Land Equipment (2015) issued by the Municipality of Berane, it is known that there is a Detailed Urban Plan (DUP) of the "Jasikovac Memorial Complex".

However, this document was unavailable.

Is the site recognized in national or local strategic documents (those related to development, tourism, business plans, etc.)? If yes, please specify in which way.

There is a plan for developing the whole Jasikovac area (24ha), including the Monument to Freedom, but it has not been developed and carried out yet.

"If the Ministry of Culture procures the necessary funds, we plan to carry out a general or main project for a memorial park extending over 24 hectares. The project plans for: a parking lot, a fence for the complex, construction of walking and/or paved paths within the complex, lighting, video surveillance, benches and other elements necessary for a complex such as this one. We also plan to decide the location of a sightseeing point or restaurant which would make this tourist offer complete," said Lutovac.

<https://www.vijesti.me/vijesti/drustvo/obnovili-spomenik-na-jasikovcu>

<http://www.polimskimuzej.me/vijesti/page/18/>

INSTITUTIONAL FRAMEWORK: PROTECTION STATUS, MANAGEMENT AND FUNDING**PROTECTION STATUS****Does the monument have any status of protection? If yes, please specify which one.**

The Central Register of Memorials of the Administration for the Protection of Cultural Property (Ministry of Culture of Montenegro) reads:

“Memorial site: number 1091 - Monumental obelisk at the location where, on December 17th 1941, 9 patriots were killed by a firing squad - Jasikovac, Berane”

(The information board placed at the base of the monument shows the correct date of 17th June 1941, the exact day of the shooting)

Therefore, the Monument to Freedom hasn't been registered.

The Museum of Polimlje and the Municipality of Berane have submitted an initiative to protect the monument at Jasikovac as Immovable Cultural Property.

If the monument is protected, please indicate from which year it has been protected.

Answered in the points before.

Which institution is responsible for its protection?

Administration for the Protection of Cultural Property, Cetinje

MANAGEMENT AND FUNDING

Which institution is responsible for managing the monument or the site?

The Museum of Polimlje and the Municipality of Berane have been in charge of the monument.

Is there a management plan for the monument? If yes, please provide the basic information (validity period, etc.).

As mentioned before, there are intentions for implementing a public space improvement project for the whole area of Jasikovac Hill.

Are there Monitoring reports related to protection or management of the monument? If yes, please indicate who prepares them, to whom they are submitted and for what period of time they are produced?

Not known.

Does the institution responsible for the management or care of the monument have a budget allocated for its protection or management? If yes, what is the budget amount?

The Museum of Polimlje does not have a specific budget for the preservation of monuments. The last restoration of the monument (2015) was carried out thanks to the resources provided by the Ministry of Culture of Montenegro.

Are there any plans to make additional investments in the monument or its surroundings in the future?

Yes, as mentioned before.

Is there information about the current costs of maintenance, protection or restoration of the monument?

As stated on the site of the Museum of Polimlje, it is the sum of € 18,000, the amount spent on the last restoration and conservation of the monument (2015).

<http://www.polimskimuzej.me/vratiti-prvobitno-stanje-i-znacaj-jasikovca/>

Is there information about the amount of total revenues deriving from the use of monument (including donations, etc.)?

No such information is available.

TOURIST VISITS, OFFER AND PERCEPTION

Is there information about the annual number of visitors to the site? If yes, please provide the information and the sources of information.

No such information is available.

Is there information about the structure of visitors? If yes, please provide the information and the sources of information.

No such information is available.

Is the admission to the site charged? If yes, please state how much?

No, it is not charged.

Does the current tourist season have a distinct seasonal character? If yes, please specify what periods it covers.

Summertime, from May to October, when the number of tourists in Montenegro is increased, even though the monument could be visited equally well throughout the year.

Are there any tourist attractions in the surroundings (tangible and/or intangible heritage)? If yes, please state which ones.

The town of Berane, the Museum of Polimlje, Đurđevi Stupovi Monastery (early 13th century), beautiful landscape – Vasojevički Kom (mountain tour), the valley of the river Lim, local homemade products, katuns, eco-villages (eco village “Štavna” and others) and etc.

Is there currently a defined tourist offer for the mentioned monument? If yes, please describe it, specifying what it includes, who provides it, for which target groups and provide a link to additional information.

The Tourist Organization of Berane (TOB) does not have its own internet site. There are no tourist offers and routes containing the monument sightseeing. The Berane tourist offer is presented poorly for the time being.

Based on the conducted analysis of online platforms and social networks (Foursquare, TripAdvisor, Airbnb, Facebook, Instagram, etc.) what is the impression of visitors about the monument? (Please state the key words they mentioned, the key positive and negative comments, how they use hashtags, etc.).

The impressions have been very much positive. The visitors have been astonished by the monument and its site.

In your opinion, what kind of tourism would be optimal for this monument? Please describe briefly.

Monument sightseeing may be connected or included in the general tourist offer of this region which is still in development. When it comes to tourism in northern region of Montenegro, it has been developing significantly from day to day, thus making this monument site a part of its tourist offer.

TOURISM INFRASTRUCTURE

Is there a parking lot near the monument for private cars, bicycles and buses? Please describe it. Please specify its distance from the site.

There are several possibilities for a parking lot, although the area is not specifically equipped for that purpose. The best way to reach the monument is by climbing from the foot of the hill, as intended by the architect Bogdanović. Bearing this information in mind, the most adequate place to park is at the foot of the hill. Having reached the monument from the lower side of the hill, the visitors are able to pass along the monument – the memorial site where 9 patriots were shot. Although there is plenty of space, it doesn't call attention to its meaning.

The site is also accessible by car/bus, including the higher part of the hill which has a non-equipped plateau used for parking. In that case, the monument can be reached the other way, through the park / forest area.

This access is more suitable for people with disabilities, since it doesn't have any significant terrain slopes, considering also the fact that accessing the site from the lower side would be impossible for this group of visitors.

Is access to the monument well-designed and safe? Please describe.

Mostly, it is.

Is there access for disabled visitors to the monument, i.e. to all the areas accessible for other tourists? Please describe.

The question is answered in the points above.

Are there toilets on the site? Please specify their distance from the monument and if their condition is satisfactory or unsatisfactory (physical condition, maintenance...).

There are no toilet facilities in the immediate vicinity of the monument, but can be found in the nearby catering facilities at the foot of the hill (part of the city, Hareme) or at the city center which is relatively close by.

Is the site equipped with urban furniture, benches, litter bins, etc. Please describe.

There isn't enough urban furniture, but it is expected to be installed.

Is the site equipped with infographics, signs, inscriptions, etc. in different languages? Please describe.

At the foot of the hill (at the curve of the road) where the access to the monument through the forest begins, a big information board can be found containing all the information about Jasikovac as symbol of the town of Berane, and also, among other things, about the Monument to Freedom.

Is there a source of drinking water on the site or in its vicinity (please state where)? Please describe whether it is a natural source of water, whether it is situated within a building, etc.

No source of drinking water in the vicinity of the monument.

Is there lighting at the site? Please describe.

No, there isn't.

Is the site covered by a mobile network, WI-FI, etc?

Local operators, no Wi-Fi

At what distance from the site there can be found a coffee bar, a restaurant and accommodation facilities?

There are catering facilities 10 minutes from the monument, at its foot, as well as in the center of Berane. Hotel "Berane" (4*), a renovated structure from the 1960s is located in the nearby area.

STAKEHOLDERS

- Local Government – the Municipality of Berane
- Museum of Polimlje in Berane
- Administration for the Protection of Cultural Property, Ministry of Culture of Montenegro (Cetinje)
- Tourist Organization of Berane (TOB)
- SUBNOR

Monument to the Fallen Soldiers of Lješanska Nahija (Podgorica Municipality)



BASIC DATA ABOUT THE MONUMENT

Official and/or common name of the monument

Monument to the Fallen Soldiers of Lješanska Nahija (Podgorica Municipality) –

“Monument to the Fallen Lješnjani in the Fight for Freedom” (as inscribed on the monument)

Known as: the Barutana Monument (the Monument at Barutana)

The name and surname of the designer

Svetlana Kana Radević, architect (1937 – 2000)

The basic dimensions of the monument (width, length, height)

Height of the highest element ~ 12m.

The basis of the monument takes up the area of ~ 120 x 40m

Description of the visual characteristics of the monument / memorial complex

The monument consists of several units that correspond to the historical events which motivated its erection, and which are connected into a unified whole. There are three memorial units: Balkan Wars (1912-1913); World War I (1914-1918); World War II (1941-1945). In addition to these 3 memorial parts, which are passed through in a chronological way (the "Balkan Wars" unit is the first after the entrance zone of the monument, and the other two follow), the spatial culmination of the complex is an amphitheater with a "stage" and a vertical sculptural element representing the vertical landmark of the entire monuments area, making it visible in a wider surroundings.

The passage through the monuments area, and between its individual units, does not take place in a straight line or on flat ground, but in curved lines and climbing the low steps that lead to the central area – the "amphitheater", located on a higher level than the starting one (the difference in elevation between the starting level and the amphitheater is ~ 4.5 m). The climb to the central part of the "amphitheater" area and the concrete vertical element is easy to complete and represents a unique historical promenade. Each of the 3 memorial units is further put into focus by the central grouping of vertical elements, around which a circular "wreath" is placed bearing the names of the dead.

The monument is made distinctive by the concrete sculptural vertical which represents the visual culmination of the spatial complex. It is made of reinforced concrete and may be symbolically interpreted as a fire – a "blazing torch" that symbolizes the struggle for freedom – or as abstracted human forms that strive towards the same goal, or as hands / clenched fists. All

these associations are an indicator of the great expressive powers of the monument, and are a testimony to the power of simplified architectural and artistic forms.

The "Amphitheater" consists of 180 concrete cylindrical elements which, in functional terms, represent seats (seating places), and can be read in symbolic terms as the "heads" of the deceased.

The monument was made in reinforced concrete with stone coverings. The floor coverings are regular in shape, while the coverings on the low irregular walls are irregular in shape, with accentuated joints.

The monument has exceptional aesthetic and artistic characteristics.

(Please consult the text "Kosmološki zapisi: Spomenici na jasikovcu I Barutani" (Cosmological Writings: Monuments on Jasikovac and Barutana), provided in the Annex).

Additional comments

(Please consult the text:

S. Stamatović Vučković (2014.), Kosmološki zapisi: Spomenici na Jasikovcu i Barutani, u: *Javni spomenici I spomen obilježja, kolektivno pamćenje i/ili zaborav* (zbornik radova), Zavod za zaštitu kulture grada Beograda, Beograd, str. 30-41., koji je dat u Annex-u)

LOCATION OF THE MONUMENT



Country

Montenegro

Municipality

Municipality of Podgorica

City

Podgorica (10-15 km from Podgorica, on the Podgorica – Cetinje road), Local community Barutana

Geographic information (latitude and longitude)

42°23'38.3"N 19°08'30.3"E

CONSTRUCTION OF THE MONUMENT**The date when the construction of the monument began**

1975 – Opening of the Public Republic-level Call for the Conceptual Design of the Project

The date when the construction of the monument was finished

1980

What historical event / person(s) is the monument dedicated to? Please provide the basic information about the event /person(s).

The monument is dedicated to the locals of the Lješanska Nahija killed in 3 wars: Balkan Wars, WWI and WWII

Is there information why the monument was built at the particular time (for example, to mark an anniversary or some other occasion)?

The monument was not dedicated to a particular, individual event.

Who commissioned the construction of the monument? Who financed the construction?

Information not available, but it may be assumed that it was SUBNOR – the Federation of Associations of National Liberation War (NOR) Fighters; state of Montenegro (then Republic of Montenegro), Municipality of Podgorica

What were the reactions of the expert and general public to the selected design and construction of the monument? Please describe briefly some of the open discussions, comments, disagreements or some other reactions of the expert and general public.

Unknown. The Monument is the first, award-winning solution submitted to a Public Call that was opened in 1975, and that received numerous other solutions.

The monument attracts great attention of the expert community.

(Consult the material provided in the Annex)

Additional comments

It is interesting to also see the work by painter and art critic Slobodan Bobo Slovinic that was also submitted to the Republic-level Call opened in 1975. Photo-documentation with project drawings available at:

http://www.butua.com/portreti/09/slobodan_slovinic_arhitektura.html

CURRENT STATE, MODES OF USE AND INTERPRETATION OF THE MONUMENT

CURRENT STATE

What is the current physical state of the monument

The memorial is quite damaged as regards its floor surfaces, the stairs are damaged, some stone pieces are broken, the joints between stones are damaged. Given that the monument was executed predominantly in concrete, it is generally in good condition, with the most important forms undamaged.

Plaques with inscriptions also require cleaning. Overall, the Barutana Monument must be reconstructed in order to prevent its further destruction.

The access road to the Monument is partly asphalted, and partly gravel. This is considered an unfinished spatial intervention that should be completed by creating an adequate parking area, for which a location has already been planned.

Has the monument undergone any subsequent physical interventions, alterations, additions, etc? If yes, please describe which ones and state whether they, in your opinion, have contributed to or degraded its value.

There have been no interventions on the monument since its construction.

USE

In what ways has the monument been used since it was built? What kinds of activities took place within the monument's complex and which stakeholders organized them?

The Monument is visited by the Lješanska Nahija local population, SUBNOR, occasionally the Podgorica Municipality, usually on the occasion of important historical events (13 July – Statehood Day of Montenegro, etc.)

What are the present-day dominant activities related to the monument? (Please specify the types of activities and stakeholders who carry them out – excursions, tourist visits, commemorations of its anniversary or some other gatherings/events, etc.).

The Monument is visited by the local population of Lješanska Nahija, SUBNOR, occasionally the Podgorica Municipality, usually on the occasion of important historical events (13 July – Statehood Day of Montenegro, etc.)

INTERPRETATION AND PRESENTATION OF THE MONUMENT

Is there any PR and educational material related to the monument (printed and digital) – brochures, souvenirs, films, video spots, commercials, etc? Has the monument been used as scenography for an event? Please specify which materials, who creates them and in which way they represent the monument.

The existence of such material is unknown. Montenegrin television (RTCG), featured in 2018 a show dedicated to the Monument, with indications of its reconstruction, but nothing has been done yet.

<http://www.rtcg.me/vijesti/drustvo/172064/zapusten-spomen-kompleks-na-barutani.html>

<https://www.youtube.com/watch?v=DzegFhE0KNk> (From the Monument to the oblivion)

In what ways the information boards, official maps and infographics found at the site represent the monument? What are the key data and narrative they present?

No such material.

NATURAL SURROUNDINGS

Is the monument situated in or near a protected natural area (a national park, etc.). If yes, please specify which one.

The monument is located at a few kilometers from Skadar Lake. The monument's position, before the appearance of undergrowth, allowed a view on Skadar Lake (the Skadar Lake National Park).

The landscape of the area in which the Monument is located is a characteristic Montenegrin karst region characterized by karst terrain and low undergrowth.

What are the specific features and values of the monument's natural surroundings/ landscape?

The karst landscape that is typical for the Cetinje-Podgorica area – the distinguishable "Montenegrin karst" – is well represented at the site of the Monument, and in its vicinity which features a large number of traditional Montenegrin villages characteristic for this area, as well as the Rijeka Crnojevića on Skadar Lake.

SPATIAL-PLANNING AND STRATEGIC DOCUMENTS

Is the site encompassed by the spatial-planning documentation? If yes, please provide the documentation in an annex.

Unknown.

Is the site recognized in national or local strategic documents (those related to development, tourism, business plans, etc.)? If yes, please specify in which way.

There are no information on this being officially done, even though it is obvious that the topic of the neglected monument, as well as its potential, has been recognized.

INSTITUTIONAL FRAMEWORK: PROTECTION STATUS, MANAGEMENT AND FUNDING

PROTECTION STATUS

Does the monument have any status of protection? If yes, please specify which one.

Unfortunately, even though it is exceptionally well known even to a broader expert community (as work by the architect Svetlana Kana Radević, presented also at the MOMA(NY) exhibition

in 2018-19), the Monument is not on the List of the Protected Immovable Cultural Property of Montenegro (Memorials).

It is included only in the Register of Memorials of Podgorica (2013/14) (Please see the Annex).

	REDNI BROJ UPISA	NAZIV SPOMEN-OBILJEŽJA	
1/2	29	SPOMENIK POGINULIM LJEŠNJANIMA U BORBAMA ZA SLOBODU	
3	BROJ I DATUM UTVĐENOG PROGRAMA PODIZANJA SPOMEN-OBILJEŽJA		
	BROJ I DATUM SAGLASNOSTI MINISTARSTVA KULTURE		
4	BROJ I DATUM ODLUKE O PODIZANJU SPOMEN-OBILJEŽJA		
	BROJ I DATUM SAGLASNOSTI MINISTARSTVA KULTURE		
5	BROJ DOSIJEJA SPOMEN-OBILJEŽJA	29/D-SO-S-II/RI	
6	LOKACIJA I MIKROLOKACIJA SPOMEN-OBILJEŽJA	Podgorica – Barutana, u blizini magistralnog puta Podgorica – Cetinje KO: Goljemadi – na prostoru katastarske parcele 64, LN: 40 (Podaci preuzeti sa vebajta Uprave za nekretnine Crne Gore)	
7	VRSTA SPOMEN-OBILJEŽJA	Spomenik / Spomen-kompleks	
8	TIP SPOMEN-OBILJEŽJA	Spomenik kojim se čuva uspomena na pale borce određenog kraja	
9	DIMENZIJE SPOMEN-OBILJEŽJA		
10	OPIS SPOMEN-OBILJEŽJA	<p>Autor spomenika je arhitekta Svetlana-Kana Radević. Spomenički kompleks čine, simbolički, pet organizacionih cjelina – dio posvećen poginulim u Prvom balkanskom ratu, dio posvećen poginulim u Prvom svjetskom ratu, dio posvećen poginulim u Drugom svjetskom ratu, zatim prostor u vidu amfiteatra sa betonskim kružnim sjedištima i najzađ, centralni spomenik, koji čine šest istih, u vertikalni stilizovanih, elemenata koji formiraju jedinstveni oblik (u vidu baklje). Spomenički kompleks je ograđen uglavnom autohtonim kamenom sa tog prostora, sa istaknutim fugama od maltera, kreirajući tako skladnu vezu okruženja sa samim spomeničkim sadržajem. Na pojedinim (unutrašnjim) partijama, ograda je formirana i od pravilno izrezanih, uskih, svijetlih, granitnih ploča.</p> <p>Sa unutrašnje strane ograde nalaze se i periodično raspoređeni prostori za osvjeteljenje. Kompletan spomenički komplekst unutar već pomenute ograde napravljen je od svijetlih granitnih ploča različitih gabarita i finoće obrade. Centralni spomenički element je izrađen od natur-betona. Na samom ulasku u kompleks nalaze se dvije kapije.</p> <p>Tekst na ploči na ogradnom zidu spomeničkog kompleksa je uklesan i glasi :</p> <p>СПОМЕНИК ПОГИНУЛИМ ЉЕШЊАНИМА У БОРБАМА ЗА СЛОБОДУ</p> <p>Ploča sa uklesanim natpisom: БАЛКАНСКИ РАТ 1912 – 1913 (na ostalim pločama ravnomjerno uklesano 115 imena poginulih)</p> <p>Ploča sa uklesanim natpisom: ПРВИ СВЈЕТСКИ РАТ 1914 – 1918 (na ostalim pločama ravnomjerno uklesano 114 imena poginulih)</p> <p>Ploča sa uklesanim natpisom: НАРОДНОСЛОБОДИЛАЧКИ РАТ И РЕВОЛУЦИЈА 1941 – 1945 (uklesana imena narodnih heroja: "ЂЕТКОВИЋ Б. ЈЕЛЕНА, ЧЕЛЕБИЋ С. МИЛОВАН " i još 230 imena palih boraca)</p>	
11	DATUM PODIZANJA SPOMEN-OBILJEŽJA	Spomen-kompleks je podignut 1980. godine.	
12	NAZIV SUBJEKTA KOJI PODIŽE SPOMEN-OBILJEŽJE		
13	NAZIV OBVEZNIKA ODRŽAVANJA SPOMEN-OBILJEŽJA	Prema arhivskim podacima, Opštinski odbor za podizanje spomenika, spomen-obilježja, čuvanje i održavanje spomenika kulture, na sjednici održanoj 24. 04.1987. godine donio je pojedinačne Odluke o povjeravanju na čuvanje i održavanje spomenika i spomen-obilježja organizacijama udruženog rada, drugim samoupravnim organizacijama i zajednicama i udruženjima. Ovo spomen-obilježje povjereno je MZ „Barutana“ na čuvanje i održavanje.	
14	PROMJENA PODATAKA		
15	NAPOMENA	U arhivskim spisima i dokumentaciji Sekretarijata za kulturu i sport koji se odnose na spomen-obilježja (razne evidencije, informacije o stanju, zaštiti i izgradnji spomen-obilježja, registar), nalaze se osnovni podaci o navedenom spomeniku.	
16	PEČAT	POTPIS OVLAŠĆENOG LICA	DATUM OVJERE UPISA
			19. septembar 2013. godine

An initiative has been submitted to the Administration for the Protection of Cultural Property to protect it as one of the more important works of contemporary Montenegrin architecture (initiative submitted in May 2012).

<https://www.vijesti.me/lifestyle/spomenici-nase-nebrige>

<http://www.pcnen.com/portal/2017/05/27/spomenik-na-barutani-zapusten-i-skriven-od-pogleda/>

If the monument is protected, please indicate from which year it has been protected.

Not protected.

Which institution is responsible for its protection?

The Administration for the Protection of Cultural Property, and the Ministry of Culture of Montenegro, in Cetinje, should be in charge of protecting the Monument.

MANAGEMENT AND FUNDING

Which institution is responsible for managing the monument or the site?

Local Community Barutana (Municipality of Podgorica)

During the time when the village of Barutana had a primary school, an ambulance and a post office located near the Monument (200m) on the spot where the road turns for the Monument, the local population, i.e. the Local Community of Barutana, paid attention to the Monument's upkeep. Today, the number of residents of the Local Community and the surrounding area is significantly reduced, reflecting the state of the area in general, and the state of the Monument's maintenance.

Is there a management plan for the monument? If yes, please provide the basic information (validity period, etc.).

Its existence is unknown.

Are there Monitoring reports related to protection or management of the monument? If yes, please indicate who prepares them, to whom they are submitted and for what period of time they are produced?

Its existence is unknown.

Does the institution responsible for the management or care of the monument have a budget allocated for its protection or management? If yes, what is the budget amount?

Not known.

Are there any plans to make additional investments in the monument or its surroundings in the future?

A few months ago, one of the local residents contacted the researcher working on this material (S. S. Vučković) with the idea of making a publication on the Monument, but this remains unrealized.

There is an intention of the Administration for the Protection of Cultural Property in Cetinje to start with the restoration and decoration of the Monument and its surroundings, but no concrete steps have been taken in that direction as far as is known.

Is there information about the current costs of maintenance, protection or restoration of the monument?

No.

Is there information about the amount of total revenues deriving from the use of monument (including donations, etc.)?

No. As far as is known, there are no activities from which revenues are derived.

TOURIST VISITS, OFFER AND PERCEPTION

Is there information about the annual number of visitors to the site? If yes, please provide the information and the sources of information.

No such information is available.

Is there information about the structure of visitors? If yes, please provide the information and the sources of information.

No such information is available.

Is the admission to the site charged? If yes, please state how much?

No, the Monument stands unrestricted on the site.

Does the current tourist season have a distinct seasonal character? If yes, please specify what periods it covers.

May – October period, when the number of tourists in Montenegro is increased, though the monument can be visited equally well throughout the year.

Are there any tourist attractions in the surroundings (tangible and/or intangible heritage)? If yes, please state which ones.

The Monument is located in the area that gravitates towards Skadar Lake. Rijeka Crnojevića is recognized as a significant tourist spot on Skadar Lake, and is located 10 kilometers from the Monument. There are tourist connections (tourist boats) on the Rijeka Crnojevića – Virpazar route, which could connect Monument tours with a wider tourist offer.

There is an increasing number of wine and honey producers in the Lješanska region. Also, Cetinje as the cultural and historical capital of Montenegro is a possible additional destination.

Is there currently a defined tourist offer for the mentioned monument? If yes, please describe it, specifying what it includes, who provides it, for which target groups and provide a link to additional information.

Does not exist as far as is known. Certain private travel agencies stop with their tourist groups to visit the monument, but it is not known how the visits are organized.

Based on the conducted analysis of online platforms and social networks (Foursquare, TripAdvisor, Airbnb, Facebook, Instagram, etc.) what is the impression of visitors about the monument? (Please state the key words they mentioned, the key positive and negative comments, how they use hashtags, etc.).

All impressions about the Monument are extremely positive. People are attracted to the Monument, information on it is available also at:

<https://www.spomenikdatabase.org/barutana>

In your opinion, what kind of tourism would be optimal for this monument? Please describe briefly.

Already mentioned in the above points. Monument sightseeing may be connected to other tourist offers that have already been developed or are trending (the Skadar Lake National Park, Rijeka Crnojevića, Cetinje, production of wine, honey and local healthy food - "goat cheese" etc.).

It is also possible to connect the Barutana Monument to the Virpazar Monument, precisely with the boat connection through Rijeka Crnojevića, which would form a round tour of the monuments around Podgorica (Golubovci Monument is next, followed by the return to Podgorica).

TOURISM INFRASTRUCTURE

Is there a parking lot near the monument for private cars, bicycles and buses? Please describe it. Please specify its distance from the site.

At the foot of the monument, where the "main entrance" is, there is an adequate access to the Monument and an unfinished, gravel parking area, which is also adequate for tourist buses (in terms of maneuvers).

However, this access area is in a rather bad, unkempt state (not asphalted, with trash etc.).

Is access to the monument well-designed and safe? Please describe.

The access to the Monument is not designed – this part of the area is "unfinished", but is relatively safe. Obviously, given that it is covered in undergrowth and unkempt, it is possible that during the summer period animals may appear (especially snakes).

Is there access for disabled visitors to the monument, i.e. to all the areas accessible for other tourists? Please describe.

The area is accessible, the greatest part of infrastructure is in place, and in its vicinity, there is the building of the Local Community Barutana, etc.

Are there toilets on the site? Please specify their distance from the monument and if their condition is satisfactory or unsatisfactory (physical condition, maintenance...).

See the map above. There are no toilettes on site, while the buildings of the Local Community Barutana (former school, post office, ambulance) are no longer in function.

Is the site equipped with urban furniture, benches, litter bins, etc. Please describe.

There is no urban furniture around the Monument, nor in its vicinity.

Is the site equipped with infographics, signs, inscriptions, etc. in different languages? Please describe.

On the Podgorica – Cetinje road, there are road signs to Barutana, but not to the Monument itself.

Is there a source of drinking water on the site or in its vicinity (please state where)? Please describe whether it is a natural source of water, whether it is situated within a building, etc.

Not known. It could probably be set in the zone of the existing buildings.

Is there lighting at the site? Please describe.

There is an electrical infrastructure on site, but all the light-bulb points on the Monument itself have been destroyed. There are several street lights at the road turn to the monument that are in function at night, but this does not represent a proper lighting of the Monument itself.

Is the site covered by a mobile network, WI-FI, etc?

Local mobile networks cover this area, while as far as is known WI –FI is not available.

At what distance from the site there can be found a coffee bar, a restaurant and accommodation facilities?

In the immediate vicinity of the Monument, at 500 meters on the road to Cetinje, on the right, there is a Karting Centre with catering services and toilets. At a few kilometers in the direction of both Cetinje and Podgorica, there are catering services along the way (small cafes and restaurants).

STAKEHOLDERS

- Administration for the Protection of Cultural Property, Ministry of Culture of Montenegro (Cetinje)
- Local Community Barutana, Municipality of Podgorica
- SUBNOR Montenegro
- Tourist Organization of Podgorica (TOP)

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