Bottom-up vs. top-down: how participatory design can be used to help define post-conflict cultural memory in Croatia

Antonia Jolic
Monash University
Monash Art, Design & Architecture, Australia
E-mail: antonia.jolic@monash.edu

Abstract

Ethnic tensions and a constitutional crisis brought about the disintegration of Yugoslavia, which resulted in Croatia loosening ties with the Federation and subsequently declaring its independence. The quest for Croatian independence led to the Homeland War which took place between 1991–1995. The post-conflict transformation of the country primarily concentrated on the political and economic aspects of reconstruction, however the importance of developing a national strategy to deal with cultural memory, as part of the rebuilding process, has largely been neglected. Through a series of case studies, this paper will reveal how a significant proportion of Croatia's cultural memory is dealt with through various forms of community engagement, centering around local civic organisations that "sprung up" as a consequence of the Homeland War. These communities are staging memorials, not just as places and occasions to gather around grief, but as means of highlighting the self-expression of loss in a public setting. Technological advancements, especially open-source access to new media, has encouraged more personal and community initiated and driven projects. Centered around participatory design, these projects demonstrate a more inclusive approach that enables local communities to record, collect and communicate their cultural memory, rather than rely on 'approved' state institutions. This article looks at how participatory design can aid in bridging and preservation of cultural memory of the Homeland War through the development of a participatory design framework which could be used as a central reference point to facilitate participatory projects between cultural institutions and their patrons, thus creating a more empowering approach to post-memory.

Keywords: cultural memory, participatory design, community engagement, post-conflict, memorials, Croatia

Defining cultural memory in Croatia / Definiranje kulturnog pamćenja u Hrvatskoj

Ethnic tensions and an economic crisis brought about the disintegration of Yugoslavia, which resulted in Slovenia and Croatia declaring independence. The quest for Croatia's independence led to Serbian minorities within Croatia rebelling and trying to secede from the newly declared independent Croat republic. Conflict ensued after the Federal Executive Council (SFRY) ordered the Yugoslav People's Army to take control of the situation. Disguised as the 'people's army', Serbs, under the call of President Slobodan Milosevic, attempted to carve out an ethnically pure Serbian republic, trying to amalgamate occupied parts of Croatia and Bosnia and Herzegovina into a whole (Sandholtz, 2007). The Yugoslav Wars took place between 1990-1999/2001, with Serbian uprisings in Croatia and Bosnia and Herzegovina dominating the conflict.

Post-conflict transformation of societies primarily involves the political and economic aspects of reconstruction, however the development of a strategy to deal with cultural memory must also be considered in the national re-building process. The relationship between culture and memory has emerged in many parts of the world as a key issue of interdisciplinary research, involving fields as diverse as history, sociology, art, literary and media studies, philosophy, theology, psychology, and the neurosciences, thus bringing together the humanities, social studies, and the natural sciences in a unique way. The definition of cultural memory is not well defined, but can be summed up as bringing together the themes and objects of "the interplay of present and past in socio-cultural contexts". This term of understanding allows for a broad inclusion of possible objects of cultural memory studies, ranging from individual acts of remembering in a social context to group memory (of family, friends, veterans, etc.) to national memory with its "invented traditions," and finally to the host of transnational sites of memory (Erll, Nünning, 2010). It is mostly used in the context of memorialisation. The range of themes and objects of memory studies is virtually limitless. What makes it special are the concepts – specific ways of conceiving of theme and approaching objects. Terms such as mémoire collective/collective memory, cadres sociaux/social frameworks of memory, social memory, mnemosyne/rememberance, ars memoriae/art of memory, loci et imagines/places and images, lieux de mémoire/sites of memory, invented traditions, myth, memoria/memory, heritage, commemoration, kulturelles Gedächtnis/ communicative memory, generationality, postmemory etc. *all* contribute to its meaning (Neumann, Zierold, 2012).

Most Croatian government institutions struggle to deal with cultural memory. Much of this work has been done in the establishment of self-governing bodies, such as various NGOs etc. as overseers of post-conflict transformation. In the case of Croatia and other Yugoslav successor states, a number of these were established with the intention of creating 'peace-building models', often ignoring the diversity of the local population of the countries they are working within (Kostadinova, 2013). The main objective of this approach seemed to revolve around reconstructing past historical reference frameworks, restoring the social and cultural environment, as well as the social cohesion that prevailed before the conflict in order to re-establish and maintain living and development potential (Council of Europe). While the wars of the 1990s created an entirely new memoryscape in the region, the post-conflict cultural

memory discourse in the region predominantly focuses on unresolved issues and contested historical narratives of other 20th century conflicts (Jambrešić-Kirin, 2004). The prevalence of revisionist historical narratives throughout the region, as well as the framing of the EU identity before the country's, has kept Croatia from establishing a more empowering recognition of cultural memory around recent historical events.

Focusing on the past instead of the future is perhaps an overly simplistic way of conceptualising and describing how societies move beyond violence (Stern, 2004). Moments of transition in post-conflict societies lend themselves to political opportunities where the claim for recognition and legitimacy of memory is acted out amongst various players. The construction of memory is not only seen as preserving memory, but also as a political process involving contestations over meaning. The Croatian War of Independence (1991~1995) – also referred to as the Homeland War – was a final step in realising the thousand-year dream of an independent Croatian state and a catalyst for awakening Croatian nationalism and nation building. Commemorations and political speeches provided a visible platform for the political elite in framing the nation, as well as their own political agendas. However, many of the commemorative practices focusing on the Homeland War were comparatively overshadowed by being seen in context of the unresolved issues from the traumatic events of the 20th century, primarily the Second World war and its aftermath. The events provoked struggles over ownership, authorization and political (de)legitimacy (Pavlaković, Pauković, 2019).

Understanding the interpretation of meaning of Croatian cultural memory must be understood within historical frameworks related to pre, during and post 1990s conflict. Since the focus of this study is on cultural memory related to the Homeland War (during and post 1990s), its development can be seen through three different stages. Firstly, the documentation stage, from 1991~1998, during which a number of projects dealt with the factual information of what was going on during and the immediate aftermath of the conflict. The second phase, from 1998~2013, the post-conflict period during which projects cover a period of reflection, looking back and reflecting on gains and losses during the conflict. And the third phase which starts with Croatia joining the European Union, upon which cultural memory related to the Homeland War takes a 'back seat' to make way for competing historical narratives of the 20th century (and their cultural memory), thus highlighting the struggle Croatian society is facing in coming to terms with the consequences of the legacies of fascism and communism. This has been manifested through daily news media, which has been full of debates steeped in deeply polarized interpretations of the past, thus creating civil unrest during and around key historical dates relating to the Homeland War.

Preliminary analysis of case studies / Preliminarna analiza studija slučaja

A number of projects have been identified that directly or indirectly contribute to the cultural memory of the Homeland War. In order to establish the interpretation of meaning, the study of cases in this instance has been made with the goal of outlining the background and reasons why and by whom they have been initiated. Although

the intention was to identity projects that demonstrated standard participatory design processes, it was quickly established that these were few and far between, and the primary goal became to outline the current tendencies for participation in diverse contexts.

According to Simon's (2010) participatory models eight main criteria have been applied to the case study selection and analysis:

- Context and area of influence – context: museums (indicating specific typology), libraries and archives, informal exhibition space, urban environment. Area of influence: local, national or global.
- Institutional goal – what is the scope of the institution: to promote shared learning, promote co-creative work or promote creative expression.
- Approach to PD – what has been the design approach to participation? Design for audience or participatory design.
- Participant's roles – collectors: curatorial control of contents; critics: interpretive control on content and creators: inventive control on contents.
- Participant's level of social engagement – indirect: in which individuals engage indirectly with others through contents; mediated: in which individuals engage with each others availing of the mediation of other people and direct: in which individuals socialize with known and unknown people, during the experience of visit or within the activities proposed by the cultural institution.
- Tools enabling participation – type of environment (virtual and actual), social media, geotagging maps, mobile applications, smart objects, onsite multimedia installations, onsite interactives, in-person mediators.
- Modalities of curation of user-generated content – is user-generated content included in the project without any institutional filter, or is there a process of curation of user-generated content controlled by the institution.

The preliminary selection and analysis of projects featuring participatory processes in the experience of cultural memory in relation to the Homeland war is vast. In this initial phase of the research, selected projects have not been investigated in depth, but rather considered as having been made with the goal of outlining the current tendencies. The more meaningful ones are described in detail in later research. The study of cases considered in this instance have been made with the goal of indicating the current tendencies of outlining initiation of community or government sanctioned cultural institutions. The case studies are listed in alphabetical order and organized into two major categories of initiation: community (COM) and institutional (INS). A brief description for each case has been provided in the Appendix.

The following systemises and discusses the data collected through the study of cases, which is supported by graphic representations to facilitate an integrated analysis of data (see FIGURE 1A AND FIGURE 1B). There are three key ministries under the Croatian government that deal with cultural memory relating to the Homeland War: Ministry of Science and Education (*Ministarstvo znanosti i obrazovanja*), Ministry of Culture and Media (*Ministarstvo kulture i medija*) and Ministry of Croatian Veterans (*Ministarstvo hrvatskih branitelja*). The types of projects that are initiated and sanctioned by the Croatian government generally involve the co-operation of either

two or all three of these ministries, with the Ministry of Croatian Veterans acting as a central point of reference. The communities involve a number of contributors, regional and local, and range from regional municipalities to organisations that have 'sprung-up' during the Homeland War, individuals who have chosen to tell their personal stories, local religious organisations (mainly the Catholic Church), as well as individuals (designers, artists, writers, filmmakers) and group art organisations. There are various types of projects, each category focusing on a particular approach.

The established cultural institutions – top-down approach – museums, national archives, libraries, war memorials etc., sponsored and sanctioned by government (Ministry of Culture and Media), predominantly focus on archival projects – communicating memory through artefact, as well as crowd-sourcing projects (personal artefacts being donated to state). These projects are manifested in exhibitions (permanent or temporary), occupying actual environments/space, supported by marketing collateral (online and print). State commissioned public art (commemorative monuments) have taken a central stage in commemorative events, around which are organized official government visits on key historical dates. These are generally commissioned by the Ministry of Croatian Veterans. The Ministry of Science and Education primarily focuses on engagement through the primary and secondary schools. Supported by the Ministry of Croatian Veterans, this takes form as a national art competition for primary schools and a writing/short story competition for high schools. The art exhibitions of students' works are generally displayed in local municipal museums, who act as sponsors for the temporary exhibitions. With regards to high schools, apart from the short story competition, in the 8th grade an educational project "Eighth Graders Visit Vukovar" is conducted each year. During the project, pupils from all around the country visit Vukovar and surrounding area. They are hosted by the Memorial Centre of the Homeland War, where they stay for a two-day period during which they learn about the values of the Homeland War and visit memorial locations and sites of conscience. Transport, accommodation and meals are funded by the Ministry of Croatian Veterans. Every so often, usually on key anniversaries, some state universities run research seminars on the topics related to the Homeland War, such as University of Dubrovnik. The breakdown of projects which are institutionally driven can be seen in FIGURE 1A.

The community – bottom-up approach – to cultural memory is focused more on collaborative and artistic co-creative projects, re-interpreting existing cultural assets and commissioning private artworks. Many of these are initiated by local religious organisations (mainly Catholic Church), individuals (such as artists, writers, filmmakers) and local organisations 'sprung up' from the war (such as the Association of Croatian Veterans, Association of Croatian Widows, Association of Concentration Camp Survivors etc). These projects often involve major sponsors, such as media organization *24sata* and Croatian Telecom *Hrvatski telekom*. The bottom-up projects revolve around several topics pertinent to the Homeland War, especially ones that relate to unresolved issues, such as missing persons, victims of war and war veterans. The breakdown of projects which are community driven can be seen in FIGURE 1B.

Participatory Design / Participativni dizajn

The Participatory Design context and approach to the research is framed within a growing interdisciplinary body of theories regarding the delivery of the UN's Sustainable Development Goals (SDGs) for 2030, which demand wider global and societal participation and inclusion in recognition of the potentials of 'culture' and 'peace building'. Participatory arts-based civil society initiatives have been at the forefront of the process of reconstruction and reconciliation of post-war societies, as well as their empowerment. The background to this approach is taken from Performative Social Science (PSS), which offers a fusion of the arts and social science grounded within relational aesthetics (Yallop, de Vallejo, Wright, 2008). PSS emphasizes the collective experience of coming together and creating meaning.

Participatory Design, by its very purpose and nature, can create a platform for joint management, a sense of constructive involvement and a shared responsibility. It can be practiced in many areas, such as urban planning, community development and the arts, however it is predominantly used in the field of technology and workplace/organizations. Participatory Design initiatives vary significantly on many parameters, such as duration and nature of participation, the scope and aims and whether the outcomes of the project are to be maintained after the project ends. Initiatives may be both material and immaterial and may evolve over time (Iversen, Dindler 2014). The pragmatic argument of using PD is that direct involvement of people that are using the 'product' can lead to the creation of better 'products' (Kensing, Blomberg, 1998).

Participatory Design in educational and cultural institutions / Participativni dizajn u obrazovnim i kulturnim ustanovama

Participatory Design within cultural institutions is not new. Concepts such as community engagement, interactivity, public access have been an integrative part of museum participation, albeit not a structured one. The traditional approach of a 'top–down' model whereby the institution acts as an authoritative source to a passive audience has moved to a 'transactional model' (Hooper-Greenhill, 2013).

Both educational and cultural institutions can play a pivotal role in the shaping of cultural memory in post–conflict societies. By establishing an on-going PD platform for exchange between cultural policy makers at governmental level and civil society actors and practitioners, they are in a unique position to establish a dialogue between various stakeholders. As initiators and facilitators of projects, particularly in the sphere of intangible cultural heritage, they are in a unique position to drive sustainability of PD in terms of creating enduring, self-sustaining collaborations allowing communities to express the future of their cultural and social vision Björgvinsson, Ehn, Hillgren, 2010). Participatory design offers a platform during which cultural memory can be viewed through different lenses, whereas cultural institutions offer a safe place for the exploration of metaphorical layers or history, learning and experience. Cultural institutions can act as instruments of change coming together in building a collective around ideas and activities. Bridging all areas of education, heritage, engagement, embodied knowledge, storytelling etc. they are good at creating whole out of fragments. Community engagement can take

many forms such as healing, whereby the intergenerational transition of trauma can be dealt with by bringing together fragmented experiences; strengthening interpersonal bonds to strengthen identity and sense of belonging; civic awareness and engagement; reclaiming one's version of history through a process of selection of objects, narratives told, classification/recovery of objects; reconciliation and participatory spaces, such as learning labs, craft collectives, youth spaces etc.

At its core, PD has the ability to create safe spaces for all stakeholders in opening dialogue and developing educational programs for mediation of cultural memory. Additionally, it facilitates co-creative processes, thus designing, developing and building community-inclusive and community-driven projects. The traditional approach of a 'top–down' model whereby the institution acts as an authoritative source is no longer (Hooper-Greenhill, 2013). Even though PD is not yet structurally integrated in museum contemporary practices, it is relevant to current and future trends. When dealing with post-conflict transition, museums and other cultural institutions can act as instruments of social change (Chynoweth, Lynch, Petersen, Smed, 2020). They offer a safe and non-judgmental place for all voices to be heard and keep the visual narrative alive for future generations.

Models of participation / Modeli participiranja

Models of participation in cultural institutions may be categorised in several approaches. The levels of participation defined according to the activities the visitor is engaged in while visiting. Defining participation as a mutual relationship defines the experience that takes place one of "(co)exploration, (co)construction and (co)contribution (Dalsgaard, Dindler, Eriksson 2008). Another categorization is based on the visitor's involvement in the design process. Simon (2010) applies the models defined by Bonney et al. who distinguishes between three models of public engagement: contribution, collaboration and co-creation.

In contributory projects, visitors are solicited to provide limited and specified objects, actions, or ideas to an institutionally controlled process. Comment boards and story-sharing kiosks are both common platforms for contributory activities. In collaborative projects, visitors are invited to serve as active partners in the creation of institutional projects that are originated and ultimately controlled by the institution. In co-creative projects, community members work together with institutional staff members from the beginning to define the project's goals and to generate the program or exhibit based on community interests (Simon, 2010: 187).

Types of participatory engagement / Vrste participativnog angažmana

The first step towards designing participatory projects is understanding the types of participatory engagement that supports the mission of a participatory cultural institution. *Designing for participation* involves innovating the 'product' through the use of one of the three models (contributory, collaborative, co-creative), while participatory design means innovating the 'process' without necessarily presupposing a participatory experience. Although both approaches may be considered, the question must be asked if true participatory platforms need participatory design processes behind them (Simon, 2010).

How to involve users as full partners in design is at the core of participatory design. Some of the design tools and techniques include various kinds of design workshops during which participants collaboratively envision future practices and products; scenarios, personas and related tools that enable people to represent their own activities to others; various forms of mock-ups, prototypes and enactment of current and future activities used to coordinate the design process; and iterative prototyping so that participants can interrogate developing designs and ground their design conversations in the desired outcomes of the design process and the context in which these will be used (Robertson, Simonsen, 2012).

Participatory Design Framework / Okvir participativnog dizajna

The main objective of this paper is to initiate a discussion around the development of a participatory design framework, which can organise 'cultural stakeholders', both government and community, in dealing with cultural memory related to the Croatian Homeland War. It encompasses two parts: the definition and development of the PD framework will be developed through Participatory Action Research (PAR), and its application to a pilot project. Due to the nature of action research, data interpretation will be on-going throughout the entire process for both parts. Qualitative research methods of participant-observation, field notes, anecdotal record collection, semi-structured conversational interviews and focus group meetings based on questionnaires, progress reports, as well as journal writing, will be employed.

The Participatory Design framework is based upon using the Design Thinking process as the underlying methodology to frame the complexity of cultural memory with regards to the Homeland War. The Design Thinking process has three core design thinking principles, or the three Es (see FIGURE 2):

- Empathy – getting informed and inspired by the people we are creating for
- Expansive thinking – generate lots of ideas and come up with the unique solutions
- Experimentation – making ideas tangible by learning through making

The intention is to create a framework within which it is possible to unlock mindsets, while encouraging people to take ownership of the complex problem. The non-linear process of design thinking allows a constant revisiting of past issues in making them more relevant to today. The human-centered approach gives depth to understanding and enables people to feel invested in their cultural memory. In this context, design offers a tangible construct of cultural memory for future generations in building cultural identity. It gives a platform – a visual voice and visual language – to all levels of civil society that have connections to the Homeland War and elevates them from perceived marginalization and non-belonging.

An expansion of the Design Thinking Process has been applied to The Design Thinking Process Diagram (FIGURE 3), developed by d.school at Hasso Platner Institute of Design at Stanford University. It expends through six steps: EMPATHISE, DEFINE, IDEATE, PROTOYPE, TEST and ASSESS. Against these steps the design methodology that will inform the planning process of a PD project and its application within a museum's program or exhibition, offers a PD framework within which to work. The Design Thinking Process guides the proposed design process and its application and can be

summarized in four phases: CONCEPTUALISATION PHASE which covers phases 1 and 2 (project brief development and concept – obtained through a series of participatory design workshops with relevant stakeholders), DESIGN PHASE which covers phases 3 and 4 (design and development of media, prototyping, formative evaluation, revision, planning of educational programs and other forms of collateral), IMPLEMENTATION PHASE which covers phase 5 (production and installation, operational issues) and ASSESSMENT PHASE which covers phase 6 (summative evaluation of the project).

Although the design process follows the general design methodology, which describes the entire design process, the three phases during which the participatory design processes will be developed and facilitated are the RESEARCH, DESIGN and ASSESSMENT phases. A model of research methods and techniques will be developed for each phase of The Design Thinking Process.

Conclusion / Zaključak

Cultural institutions in Croatia can play a pivotal role in the shaping of cultural memory post–conflict. By establishing an on-going PD platform for exchange between cultural policy makers at governmental level and civil society actors and practitioners, they are in a unique position to establish a dialogue between various stakeholders. As initiators and facilitators of projects, particularly in the sphere of cultural memory, they are in a unique position to drive sustainability of PD in terms of creating enduring, self-sustaining collaborations allowing communities to express the future of their cultural and social vision (Bjögvinsson, Ehn, Hillgren, 2012). An important aspect of participatory design is its ability to perform as a form of 'critical design' whereby 'designs' are meant to provoke reflection and debate amongst users and viewers (Bannon, Ehn, 2012). This approach can be seen in a broader perspective of art and design. Designer, acting as 'reflective practitioner' in the participation design process, initiates a project, the production of an event or happening, art installation or artifact, which acts as a catalyst to raise questions, question assumptions and generate debate. The role of design in society becomes one of engagement in more searching questions (Schön,1983). The main objective of the development of a PD framework is to encourage more community inclusivity in the development of cultural memory related to the Croatian Homeland War initiate by cultural institutions.

The intention is to apply the PD framework to a 'live' project to be conducted in Croatia with a cultural institution. Through a process of co-design, a number of stakeholders (both community and government) will be invited to join the process of participation. The working title of the project is *In Memoriam*. It will be a cross-cultural, multi-dimensional design/arts project that will act as a platform for practice-led design research that will further enquire into cultural memory relating to the Homeland War.

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APPENDIX / DODATAK

Figure 1a Breakdown of projects – institutionally-driven / **Slika 1a** Raščlamba projekata – prema institucijama

Figure 1b Breakdown of projects – community-driven / **Slika 1b** Raščlamba projekata – prema zajednici
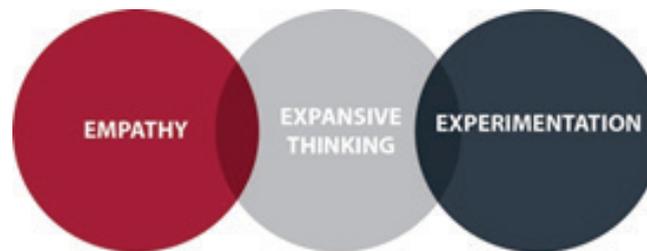
Figure 2 Design Thinking process: core design thinking principles / **Slika 2.** Proces dizajn razmišljanja: temeljna načela dizajn razmišljanja
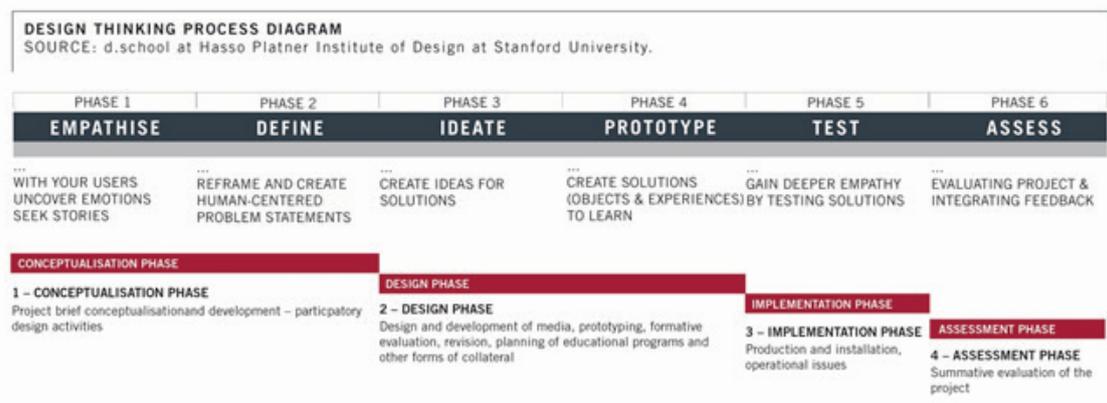

Figure 3 Design Thinking Process diagram / **Slika 3. D**ijagram procesa dizajn razmišljanja

SAMPLE PROJECTS/CASE STUDIES
COMMUNITY

COM1

Title:	**D(r)ugo sjećanje (Another/longer memory)**
Type:	Exhibition
Year:	2017
Place:	Croatian Designer's Association (HDD: Hrvatsko dizajnersko drustvo) – gallery
Description:	The exhibition D(r)ugo sjećanje is a compilation of contemporary examples of Croatian visual communication from 1991 up until now. Mainly demonstrated in poster format by individual designers, it provides a reflection of the meaning visual communication gives to local and international cultural memory, often at odds with memory policies often exorcised by the state and its institutions.
References:	https://vizkultura.hr/znacaj-kulture-sjecanja-u-vizualnom/ Accessed May 2021

COM2

Title:	**Festival domoljubnog filma Gordan Lederer** (Gordan Lederer Patriotic Film Festival)
Type:	Film festival
Year:	Founded in 2018. The Association of Croatian Volunteers of the Homeland War – Branch of the City of Zaprešić is the organizer of the festival together with its partners.
Place:	Travelling film festival
Description:	The Gordan Lederer Patriotic Film Festival is named after Gordan Lederer, a Croatian photographer and TV cameraman killed by a sniper bullet on Čukur Hill above Hrvatska Kostajnica on August 10, 1991, while filming Croatian fighters in action. It shows feature and documentary films from the wider Croatian history with special emphasis on events related to the Homeland War. The film festival is not held in one place, but is conceived as a traveling festival throughout the year, at the invitation of cities and municipalities around the country.
References:	https://daniponosa.hrt.hr/aktualno/349/zvon-za-vukovar-1 Accessed May 2021

COM3

Title:	**Na spomen vukovarskim žrtvama u Domovinskom Ratu (In memory of the victims of the Homeland war 1991-1995)**
Type:	Permanent (art) installation
Year:	2019
Place:	Church of Saints Filip & James, Franciscan Monastery, Vukovar,
Description:	Initiated by the Vukovar Franciscans, this art installation project depicts 2717 names of those killed in Vukovar in 1991 during the Homeland War. Their names are etched on a series of glass panels and assembled in the courtyard of the Franciscan monastery. Among the names are those detained and killed in Serbian concentration camps, missing persons, and a large number of Croatian veterans who came from other parts of the Homeland and abroad to defend Vukovar. It took the community two years to collect all of the names.
References:	https://direktno.hr/domovina/objavljujemo-popis-2717-heroja-vukovara-169822/ Accessed October 2019

COM4

Title:	**Nestali (The Missing)**
Type:	Reoccurring online campaign
Year:	Launched 2016
Place:	24sata.hr (media organization) – online
Description:	In 2016, one of Croatia's largest media organisations launched an awareness campaign on all of their online media platforms, highlighting the issue of missing persons (so far 1869) during the Homeland War. It became a platform for family members of loved one to register the names and any relevant information that might help the authorities. The intention was to obtain as much information as possible, both locally and internationally. All of the information collected is passed onto the government agency, Administration for Detainees and Missing Persons.
References:	https://nestali.24sata.hr/ Accessed May 2021

COM5

Title:	**ZVON za Vukovar (BELL for Vukovar)**
Type:	Reoccurring nation-wide event
Year:	Launched 2019
Place:	Church of Saints Filip & James, Franciscan Monastery, Vukovar,
Description:	The 'BELL for Vukovar' initiative was launched by the Franciscan Monastery in Vukovar on the occasion of the Day of Remembrance of the Victims of Vukovar. It refers to the idea that every year on November 18 at exactly 18 hours and 11 minutes the bells of every church in Croatia ring in memory of the victims of Vukovar, calling for prayer both for the victims of the atrocities and for those who committed them.
References:	https://daniponosa.hrt.hr/aktualno/349/zvon-za-vukovar-1 Accessed May 2021

INSTITUTIONAL

INS1

Title:	**Croatian Warriors – Ukraine 1918/2018 (Hrvatski ratnici – Ukrajina)**
Type:	Temporary exhibition
Year:	30th November 2019 ~ 30th March 2019
Place:	Croatian National History Museum (Hrvatski povijesni muzej)
Description:	Exhibition of art photographs CROATIAN WARRIORS - UKRAINE 1918/2018 is part of the eponymous project of the Moto Club of the Special Police from the Homeland War (MCSP), which is entirely dedicated to the Croatian warrior in all historical times with its name, content and message. On the basis of the collected materials from the trip, the MKSP prepared a documentary film and an exhibition of art photographs.
References:	https://www.hismus.hr/hr/izlozbe/arhiva-izlozbi/hrvatski-ratnici-ukrajina/ Accessed May 2021

INS2

Title:	**Dubrovnik in the Homeland War 1991~1995 (Dubrovnik u Domovinskom ratu 1991. - 1995.**
Type:	Temporary exhibition
Year:	30th March 2017 ~ 29th October 2017
Place:	Croatian National History Museum (Hrvatski povijesni muzej)
Description:	Year 2017 marks the 25th anniversary of the largest offensive operation of the Croatian Army in 1992, which completely liberated the Croatian south, including the city of Dubrovnik. On the occasion of the founding of the Museum of the Homeland War Dubrovnik, the first of its kind in the Republic of Croatia, and based on many years of professional cooperation, a traveling guest exhibition "Dubrovnik in the Homeland War 1991-1995" was opened at the Croatian History Museum.
References:	https://www.hismus.hr/hr/izlozbe/arhiva-izlozbi/dubrovnik-u-domovins-kom-ratu-1991-1995/ Accessed May 2021

INS3

Title:	**Dubrovnik during the Homeland War 1991~95**
Type:	Permanent display/exhibition
Year:	Established in 2008
Place:	The Museum of the Homeland War Dubrovnik, Croatia
Description:	The permanent exhibition of the Museum of the Homeland War Dubrovnik shows the course of the Homeland War in the Dubrovnik area since the beginning of the Serbian-Montenegrin aggression in 1991. The museum itself is located on the ground floor of the Imperial Fortress on the hill Srđ, behind the city. It houses about 500 exhibits from the period 1991-1995. during the defense of Dubrovnik.
References:	https://mdrd.hr/ Accessed May 2021

INS4

Title:	**Exhibition of the Collection of Library Materials on the Homeland War of the NSK on the Occasion of the 25th Anniversary of the Military Police Operation "Storm"**
Type:	Exhibition
Year:	3~31st of August, 2020
Place:	National and University Library (Nacionalna I sveucilisna knjiznica)
Description:	On the occasion of the 25th anniversary of the military-police operation Storm, the National and University Library in Zagreb is organizing an exhibition of books from the collection of library materials on the Homeland War, the content of which places special emphasis on veterans who participated in this historic operation.
References:	https://www.nsk.hr/izlozba-zbirke-knjiznicne-grade-o-domovinskom-ratu-nsk-u-povo-du-25-obljetnice-vojno-redarstvene-akcije-oluja/ Accessed May 2021

INS5

Title:	**Faces of War (Lica rata)**
Type:	Temporary/travelling exhibition
Year:	2015 and 2016
Place:	Croatian National History Museum (Hrvatski povijesni muzej)
Description:	On the occasion of the 20th anniversary of the military police operation Storm, Victory and Homeland Thanksgiving Day and Croatian Veterans Day on August 5, the Croatian History Museum, in the summer of 2015, organized an exhibition of Croatian war photography entitled "Faces of War". The exhibited photographs cover the period from 1991 to 1995, and present events from the period of the Homeland War. This exhibition, realized with the support of the Ministry of Culture of the Republic of Croatia and the City of Zagreb, continued the many years of work on the topic of the Homeland War.
References:	https://www.hismus.hr/hr/izlozbe/arhiva-izlozbi/lica-rata/ Accessed May 2021

INS6

Title:	**Homeland War – 20 years later (Domovinski rat 20 godina poslije)**
Type:	Temporary exhibition
Year:	1st December 2011 ~ 28th October 2012
Place:	Croatian National History Museum (Hrvatski povijesni muzej)
Description:	The exhibition brings reflections of the Homeland War 20 years later in Croatian everyday life and the memories of the participants. It covers a chronological-thematic presentation of the Homeland War and pays homage to all those who participated in it and gave their lives for the homeland.
References:	https://www.hismus.hr/hr/izlozbe/arhiva-izlozbi/domovinski-rat/ Accessed May 2021

INS7

Title:	**Karlovac 1991–95**
Type:	Permanent display/exhibition
Year:	Opened in 2018
Place:	The Museum of the Homeland War Karlovac – Turanj, Croatia
Description:	The Museum of the Homeland War Karlovac is a specially built museum dedicated to the city of Karlovac and its crucial role during the Homeland War. The exhibition Karlovac 1991-95 is a permanent exhibition which features the portrayal of life in Karlovac and of its inhabitants in the Homeland War. The permanent display is presented in a modern and interactive way, with 350 original artifacts, more than three hours of multimedia content, video presentations, animations, films, all of which the visitors discover and explore on their own. The educational corner will be of particular interest to the youngest visitors, as there they can learn about the history of the Homeland War through riddles, puzzles and quizzes.
References:	http://www.gmk.hr/Aboutus/MuseumUnits/MuseumoftheHomelandWarKarlovac-Turanj Accessed May 2021

INS8

Title:	**Memorial Center of the Homeland War Vukovar**
Type:	Permanent display/exhibition
Year:	Founded in 2014 by Ministry of Veterans Affairs
Place:	Memorial Center of the Homeland War Vukovar, Croatia
Description:	Memorial Center of the Homeland War Vukovar, is a public institution dedicated to the Homeland War and the Battle of Vukovar. It is located in the former barracks of the 204th Vukovar Brigade and shows the course of the Homeland War throughout Croatia with an emphasis on the Battle of Vukovar. It contains five exhibits, including an outdoor exhibition showing numerous military vehicles and weapons, thus simulating an open battlefield and an exhibition of small arms. This institution keeps in it care Ovcara Memorial Centre (site of conscience) and Memorial to Croatian Defenders, as well as Place of Remembrance Vukovar Hospital.
References:	https://www.mcdrvu.hr/en/ Accessed May 2021

INS9

Title:	**Memorial Room of Dubrovnik Defenders**
Type:	Permanent display/exhibition
Year:	Established in 2008
Place:	Sponza Palace, Dubrovnik, Croatia
Descriptio:	The Memorial Room of Dubrovnik Defenders at Sponza Palace is a permanent display of portraits of all Croatian soldiers who perished during the Croatian War of Independence.
Reference:	http://www.tzdubrovnik.hr/lang/en/get/muzeji/5705/memorial_room_of_dubrovnik_defenders.htm Accessed June 2021

INS10

Title: **Vukovar: Hash by Nenad Barinić**

Type: temporary exhibition, individual artist

Year: 13 May ~ 21 June 2021

Place: The Museum of the Homeland War Karlovac – Turanj, Croatia

Description: An exhibition of war comics and illustrations "Vukovar: Hash" by Nenad Barinić. "Vukovar: HAŠ" is a visual story based on true characters and events — a group of rockers from Vinkovci who became defenders of Vukovar in the Homeland War. The central role of the comic is embodied by the author's best friend Mladen Cupic – Hash. With this comic, the author immortalized his best friend through untold narratives about Vukovar's heroes, their sufferings and destinies.

References: http://www.gmk.hr/O nama/U sastavu muzeja/Muzej Domovinskog rata Karlovac Turanj
Accessed May 2021

Pristup odozdo prema gore nasuprot odozgo prema dolje: kako se participativni dizajn može koristiti za definiranje postkonfliktnog kulturnog pamćenja u Hrvatskoj

Antonia Jolic
Sveučilište Monash
Umjetnost, dizajn i arhitektura, Australija
E-mail: antonia.jolic@monash.edu

Sažetak

Etničke napetosti i ustavna kriza doveli su do raspada Jugoslavije, što je rezultiralo slabljenjem veza Hrvatske s federacijom i naknadnim proglašenjem neovisnosti. Težnja za hrvatskom neovisnošću dovela je do Domovinskog rata koji se vodio od 1991. do 1995. Postkonfliktna preobrazba zemlje primarno se usredotočila na političke i gospodarske aspekte obnove, međutim, važnost razvoja nacionalne strategije za bavljenje kulturnim pamćenjem, kao dijelom procesa obnove, uglavnom je zanemarena. Na temelju niza studija slučaja ovaj rad otkrit će kako se baviti značajnim dijelom hrvatskog kulturnog pamćenja na osnovi različitih oblika društvenog angažmana, usredotočenog na lokalne civilne organizacije koje su „niknule" kao posljedica Domovinskog rata. Ove zajednice postavljaju spomenike, ne samo kao mjesta i prigode za okupljanje oko tuge već i kao sredstvo isticanja samoizražavanja gubitka u javnom okruženju. Tehnološki napredak, posebno otvoreni pristup novim medijima, potaknuo je više osobnih i projekata koje je pokrenula i vodila zajednica. Usredotočeni na participativni dizajn, ovi projekti pokazuju inkluzivniji pristup koji lokalnim zajednicama omogućuje bilježenje, prikupljanje i komuniciranje svoje kulturne memorije, umjesto da se oslanjaju na „nadležne" državne institucije. U članku razmatra se kako participativni dizajn može pomoći u premošćivanju i očuvanju kulturnog sjećanja na Domovinski rat razvojem okvira participativnog dizajna koji bi se mogao koristiti kao središnja referentna točka kojom bi se omogućili participativni projekti između kulturnih institucija i njihovih pokrovitelja, stvarajući tako osnažujući pristup postsjećanju.

Ključne riječi: kulturno pamćenje, participativni dizajn, angažman zajednice, postkonflikt, spomenici, Hrvatska