Prva naučno-stručna konferencija

DOBAR URBANI ŽIVOT: KULTURNI PEJZAŽI – PROSTORI MEMORIJALNIH PARKOVA

Zbornik proširenih sažetaka

Urednici
Jelena Brajković
Natalija Bogdanović

First Scientific and Professional Conference

GOOD URBAN LIFE: CULTURAL LANDSCAPES – MEMORIAL PARKS

Book of Extended Abstracts

Editors
Jelena Brajković
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Spomen-park „Kragujevački oktobar“
The Memorial Park „Kragujevački oktobar“

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Prva nacionalna naučno-stručna konferencija sa međunarodniim učešćem

DOBAR URBANI ŽIVOT: KULTURNI PEJZAŽI – PROSTORI MEMORIJALNIH PARKOVA

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First National Scientific and Professional Conference with International Participation

GOOD URBAN LIFE: CULTURAL LANDSCAPES – MEMORIAL PARKS

Memorial Park “Kragujevački oktobar”, Museum “21. Oktobar”, Kragujevac
May 15, 2025

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01

UVODNA REČ /
INTRODUCTORY REMARKS



U 2025. godini, program „Dobar urbani život“ realizuje se kao Prva naučno-stručna konferencija, sa posebnim segmentom BINA šetnje. Konferencija uspostavlja dinamičan dijalog između naučne zajednice, stručnjaka iz oblasti arhitekture i urbanizma, kulturnih i profesionalnih udruženja, građana i šire javnosti, sa ciljem osnaživanja javne debate i zajedničkog promišljanja održivih urbanističkih rešenja. Održana je u Kragujevcu, u spomen-parku „Kragujevački oktobar“, u prostoru Muzeja „21. Oktobar“, 15. maja 2025. godine.

Program „Dobar urbani život“ ove godine ulazi u svoju petu godinu realizacije u Srbiji. Nastao je u akademskom okruženju, kroz međunarodnu saradnju zemalja učesnica u okviru COST RESTORE projekta, a potom je nastavljen kroz saradnju Univerziteta u Beogradu – Arhitektonskog fakulteta i Beogradske internacionalne nedelje arhitekture (BINA), uz kontinuiranu podršku brojnih međunarodnih i domaćih partnera tokom prethodnih godina. Svake godine program analizira urbane i arhitektonske prakse koje podstiču dobar urbani život. Fokusiran je na ispitivanje ključnih komponenata savremenog urbanog života, sa ciljem da poveže parametre, aspekte i aktere koji dobar urbani život čine stimulativnim, sadržajnim, inkluzivnim i zdravim. Program promoviše holistički i interdisciplinarni pristup oblikovanju urbanih prostora (urbanističko planiranje, urbani dizajn, arhitektura, održivost, tehnologije i novi mediji, urbana mobilnost i infrastruktura, kultura, umetnost, društveni život...) naglašavajući značaj ravnoteže između ljudi, prirode i izgrađene sredine.

Tema u fokusu konferencije 2025. godine jesu kulturni pejzaži. Koncept „kulturnog pejzaža“ prema UNESCO definiciji predstavlja sadejstvo prirode i čoveka, u kojoj je ljudska interakcija sa prirodnim okruženjem, tokom dugog perioda, formirala jedinstven pejzaž. Ovake interakcije proističu i uzrokuju jedinstvene kulturne vrednosti.

Vrednovanje, obnova i prezentacija kulturnog pejzaža Spomen-parka „Kragujevački oktobar“, u kome je konferencija održana, kao i njegovo integrisanje u svakodnevni život građana važan je aspekt održivog razvoja grada Kragujevca i njegovog šireg regiona. Spomen-park „Kragujevački oktobar“ je prostorno kulturno-istorijska celina, sa posebnim režimom uređenja i zaštite kulturnog nasleđa i deo je Centralnog gradskog parka Šumarice koji obuhvata površinu od oko 420ha.

Spomen-park je nesumnjiv kulturni kapital Šumadijskog regiona, izuzetan potencijal ovog područja i jedan od bitnih faktora njegovog integrisanog razvoja. Osnovan je 1953. godine sa ciljem obeležavanja mesta gde je u oktobru 1941. godine streljano više hiljada građana, civila, starosti od dvanaest do šezdeset pet godina. Prostor je uređen prema urbanističkom rešenju arhitekata Mihajla Mitrovića i Radivoja Tomića. Usled širenja grada Spomen-park je postao centralni gradski park tako da su se memorijalne funkcije preklopile sa rekreativnim, zabavnim i ostalim gradskim funkcijama, usled čega se javlja potreba za istraživanjem novih pristupa, strategija i odgovora na sve izraženije tendencije integracije pomenutih sadržaja u prostor spomen parka u savremenom vremenu.

Tematske oblasti u okviru kojih je razmatrana tema kulturnih pejzaža, i posebno memorijalnih parkova jesu:

- Urbani dizajn i smernice za oblikovanje kulturnih pejzaža kao prostora grada
- Arhitektonsko oblikovanje i prezentacija kulturnih, graditeljskih i prirodnih vrednosti kulturnih pejzaža
- Primena tehnologija i novih medija u kontekstu kulturnih pejzaža – inovativne prakse i oblasti primene
- Placemaking kulturnih pejzaža i prostora memorijalnih parkova – negovanje duha mesta
- Prostori pejzaža, prirodna rešenja i biofilni dizajn – sinergija prirode, čoveka i građene sredine
- Upravljanje prostorima kulturnih pejzaža – strategije razvoja, preporuke i primeri dobre prakse
- Održivost i holistički pristupi u planiranju, oblikovanju i upravljanju kulturnim pejzažima

Kao organizacioni odbor, izražavamo iskrenu zahvalnost svim institucijama, organizacijama i pojedincima koji su doprineli realizaciji konferencije i pratećeg programa u Kragujevcu. Posebnu zahvalnost upućujemo Univerzitetu u Beogradu – Arhitektonskom fakultetu, Beogradskoj internacionalnoj nedelji arhitekture (BINA), Univerzitetu u Kragujevcu – Filološko-umetničkom fakultetu (FILUM), Inženjerskoj Komori Srbije – Regionalnom odboru Kragujevac, kao i Muzeju „21. Oktobar“ i ustanovi

Spomen-park „Kragujevački oktobar“ na podršci, saradnji i izuzetnom domaćinstvu.

Zahvaljujemo se naučnom odboru, autorima radova, učesnicima BINA šetnje, partnerima iz akademske zajednice i struke, kao i brojnim saradnicima čiji je predani rad omogućio da konferencija ove godine ostvari svoj cilj – da podstakne dijalog, razmenu znanja i zajedničko promišljanje o budućnosti naših gradova.

Uvereni i posvećeni daljem razvoju programa, zahvaljujemo svima na poverenju, podršci i neprekidnom doprinosu unapređenju kvaliteta urbanog života u Srbiji.

Organizacioni odbor konferencije

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Dr Lazar Mandić
Doc. Natalija Bogdanović
Danica Jovović Prodanović

In 2025, the “Good Urban Life” program introduces the First National Scientific and Professional Conference, featuring a special segment of the “BINA walk”. The conference establishes a dynamic dialogue between the scientific community and experts in the fields of architecture and urban planning, cultural and professional associations, citizens, and the general public, with the aim of strengthening the public debate and joint consideration of sustainable urban solutions. The conference was held in Kragujevac, at the “Kragujevački oktobar” memorial park, in the “21. Oktobar” Museum, on May 15, 2025.

This year marks the fifth year of implementation of the “Good Urban Life” program in Serbia. It originated through international collaboration within the COST RESTORE project and has since been developed in Serbia through the cooperation of the University of Belgrade - Faculty of Architecture, and BINA, with the support of numerous national and international partners. The program explores key components of contemporary urban life, with the core objective of connecting the parameters, aspects, and actors that make good urban life stimulating, inclusive, meaningful, and healthy. It promotes a holistic and interdisciplinary approach to urban development, with a special focus on balancing the relationship between people, nature, and the built environment.

The focus of the 2025 conference is cultural landscapes. According to the UNESCO definition, “cultural landscapes” are those where human interaction with natural systems has, over a long period, formed a distinctive landscape. These interactions arise from, and cause, cultural values to develop.

The evaluation, restoration, and presentation of the “Kragujevački oktobar” Memorial Park as a cultural landscape, and its integration into the everyday life of citizens, is an important aspect of sustainable development in the city of Kragujevac and the surrounding region. The “Kragujevački oktobar” Memorial Park is a spatial cultural-historical entity with a special regime of organization and cultural heritage protection, and it forms part of the central city park Šumarice, which covers an area of about 420 hectares. The Memorial Park is an undeniable cultural asset of the Šumadija region, an exceptional potential of the area, and a key factor in its integrated development. It was established

in 1953 to commemorate the site where, in October 1941, several thousand civilians aged twelve to sixty-five were executed. The space was designed according to the urban planning solution by architects Mihajlo Mitrović and Radivoje Tomić. With the expansion of the city, the Memorial Park became the central city park, leading to an overlap between its memorial function and recreational, entertainment, and other urban functions, which now require new approaches and responses in contemporary times.

The thematic areas in which cultural landscapes—and particularly memorial parks—are examined include:

- Urban design and guidelines for integrating cultural landscapes into the city fabric
- Architectural design and the presentation of cultural, architectural and natural values of cultural landscapes
- Application of technologies and new media within cultural landscapes - innovative practices and areas of use
- Placemaking in cultural landscapes and memorial park spaces – cultivating the Spirit of Place
- Landscapes, nature-based solutions, and biophilic design – human-nature-built environment interactions
- Management of cultural landscapes - development strategies, recommendations, and examples of good practice
- Sustainability and holistic approaches in planning, designing and managing cultural landscapes

As the Organising Committee, we express our sincere gratitude to all institutions, organisations, and individuals who contributed to the realization of the conference and its accompanying programme in Kragujevac. We extend special thanks to the University of Belgrade – Faculty of Architecture, the Belgrade International Architecture Week (BINA), the University of Kragujevac – Faculty of Philology and Arts (FILUM), the Serbian Chamber of Engineers - Regional Center Kragujevac, as well as the “21. Oktobar” Museum and the “Kragujevački oktobar” Memorial Park for their support, collaboration, and exceptional hospitality.

We also wish to thank the Scientific Committee, the authors of the papers, the participants of the BINA Walk, partners from academia and professional practice, and the many collaborators whose dedicated work enabled the conference to fulfil its goal this year—to foster dialogue, the exchange of knowledge, and collective reflection on the future of our cities.

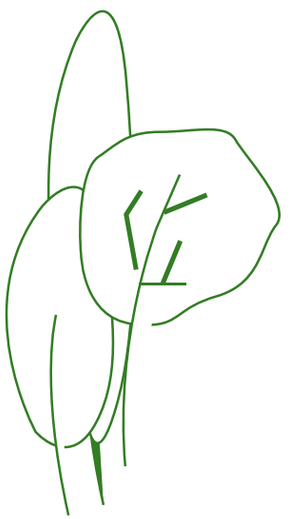
With confidence and commitment to the continued development of the programme, we thank everyone for their trust, support, and ongoing contribution to improving the quality of urban life in Serbia.

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Dr Lazar Mandić
Asst. Prof. Natalija Bogdanović
Danica Jovović Prodanović

02

PREDGOVORI /
FOREWORDS



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BINA (Beogradska internacionalna nedelja arhitekture) od svog osnivanja (2006) posvećeno podstiče komunikaciju, razmenu znanja i interakciju sa građanima, lokalnim zajednicama, fakultetima, institutima i pojedincima zainteresovanim za saradnju u cilju unapređenja životnog okruženja. Poseban doprinos ostvaren je na polju razvoja međunarodnih aktivnosti i razmene mišljenja sa institucijama i stručnjacima iz zemalja regiona. Program „Dobar urbani život“, koji ove godine ulazi u svoje peto izdanje u Srbiji (2021-2025), zasniva se na razmeni znanja i iskustava profesionalaca iz različitih oblasti i sredina. Reč je o stručnjacima koji su se posvetili mapiranju i unapređivanju uslova života u savremenim urbanim sredinama. Ovaj projekat je, od samog početka i zahvaljujući svojim autorima i inicijatorima – Jeleni Brajković (SRB) i Davidu Kalasu (David Calas, AT) – uključio brojne institucije, fakultete, organizacije i nezavisne stručnjake. Na taj način formirana je multidisciplinarna platforma koja je otvorila prostor za brojne saradnje i doprinela dugoročnoj održivosti ove inicijative. Od početka realizacije programa u Srbiji, koorganizatori su Univerzitet u Beogradu - Arhitektonski fakultet (UB-AF) i Beogradska internacionalna nedelja arhitekture (BINA), uz kontinuiranu podršku brojnih domaćih i međunarodnih partnera koji su tokom prethodnih godina doprinosili uspešnoj realizaciji programa. Saradnja sa Univerzitetom u Kragujevcu – Filološko-umetničkim fakultetom (FILUM) i Inženjerskom komorom Srbije (IKS) – Regionalnom kancelarijom u Kragujevcu, započeta pre tri godine, ove godine je rezultirala održavanjem prvog izdanja naučno-stručne konferencije „Dobar urbani život: Kulturni pejzaži – Prostori memorijalnih parkova”. Konferencija je organizovana u okviru rada naučnog odbora konferencije, uz ključne napore u njenoj koncepciji, pripremi i organizaciji koje su uložili članovi organizacionog odbora – dr Jelena Brajković (predsednica), dr Lazar Mandić i Natalija Bogdanović,

docent – u saradnji sa dr Davidom Kalasom. Realizovana je u partnerstvu sa Spomen-parkom „Kragujevački oktobar“ i Muzejom „21. Oktobar“ u Kragujevcu, koji je ujedno bio i mesto njenog održavanja. Uključivanje ove institucije – kako zbog prirode njene osnovne delatnosti, tako i zbog njene specifične lokacije i okruženja – značajno je doprinelo ukupnom kvalitetu manifestacije, istovremeno još jednom potvrđujući značaj kontinuiranog proširivanja mreže institucija i saradnika uključenih u projekat.

BINA ističe značaj međunarodne saradnje naučne zajednice i razvojnih programa usmerenih ka aktuelnim temama, među kojima je ovogodišnja – „Kulturni pejzaži: Prostori memorijalnih parkova “ – bila u posebnom fokusu. Od svog osnivanja, BINA kroz svoje aktivnosti kontinuirano inicira i naglašava potrebu očuvanja i rekonstrukcije nasleđenih objekata koji imaju status kulturnih dobara, kao i drugih urbanističkih i arhitektonskih celina koje su vrednovane zbog svojih izuzetnih kvaliteta. Upravo zbog tih vrednosti neophodno je posvetiti posebnu pažnju njihovoj zaštiti, revitalizaciji i održivom upravljanju u budućnosti.

Program ovogodišnje BINE započeo je inicijativom BINA pre BINE: „Ponovo o Generalštabu“, u okviru koje je kroz razgovor sa gostima predstavljeno na koji je način upućen apel o značaju i ugroženosti zgrada Generalštaba. Ovaj kompleks ušao je na listu sedam najugroženijih spomenika Evrope za 2025. godinu, prema odluci žirija stručnjaka panevropske organizacije Evropa Nostra i Instituta Evropske investicione banke (EIB Institute, 2025). Odluka Vlade Republike Srbije da zgrade Generalštaba (1965) — izuzetno delo arhitektonske i kulturne baštine, remek-delo arhitekte i akademika Nikole Dobrovića — izbriše iz registra kulturnih dobara predstavlja grubo kršenje Zakona o kulturnom nasleđu i ukazuje na zabrinjavajuće tendencije nepoštovanja i zanemarivanja kulturno-istorijskog nasleđa.

Arhitektura grada sagledava se kroz istorijske i vizuelne slojeve panorame Beograda. Međutim, tokom poslednjih decenija svedoci smo ubrzanog urbanog razvoja praćenog uklanjanjem mnogih značajnih objekata. Jedan od najnovijih primera jeste rušenje znamenitog Hotela „Jugoslavija” iz 1969. godine, koji je decenijama predstavljao izuzetan reper urbanog predela duž Dunava — na potezu od Ušća do Zemuna. Na prošlogodišnjoj BINA šetnji i stručnom predstavljanju vrednosti ovog hotela (2024), sa arhitektom Nebojšom Anteševićem, detaljno su prikazani njegovi arhitektonski i urbanistički kvaliteti. Nažalost, taj obilazak bio je poslednja prilika da se objekat u celini sagleda, budući da je krajem prošle godine Hotel „Jugoslavija“ u potpunosti srušen. Uspešnom saradnjom sa partnerima iz Slovenije (Piranski dani arhitekture, Galerija Dessa, Ljubljana) BINA je realizovala izložbu u Knez Mihailovoj ulici pod nazivom „Umetnost spomenika Jugoslavije 1945–1991“. U okviru pratećeg programa organizovana je i tematska ekskurzija „Putevima revolucije: Spomenici NOB-a u Srbiji danas“, koja je obuhvatila rutu Beograd – Kruševac – Vrnjačka Banja – Niš – Leskovac – Vlasotince. Posebnu tematsku celinu BINA programa čine segmenti posvećeni velikanima arhitekture i arhitektonskom nasleđu, među kojima se izdvajaju izložbe o Bogdanu Bogdanoviću, Nikoli Dobroviću, Ivanu Antiću, Beogradskoj školi stanovanja, Aleksandru Stjepanoviću, kao i ovogodišnja inicijativa „Javnost arhitekture“ i dodela Velike nagrade UAS za životno delo.

Na ovom mestu biće navedeni samo neki od BINA programa posvećenih brizi i očuvanju izuzetnih objekata i urbanih celina Beograda. Beogradska tvrđava – Kalemegdan, kao celina sa najvišim stepenom zaštite, predstavlja jedan od najvažnijih segmenata kulturnog pejzaža grada. Očuvanje ovog prostora, koji obuhvata jedinstvenu istorijsku i vizuelnu panoramu na ušću Save i Dunava, ključni je element identiteta Beograda i njegova osobenost u evropskom urbanom kontekstu. BINA je u prethodnim godinama kontinuirano ukazivala na značaj ove lokacije kroz različite programe, među kojima se izdvajaju stručna vođenja kroz Beogradsku tvrđavu, sa posebnim osvrtom na nerealizovani projekat arhitekte Nikole Dobrovića. Posebna pažnja posvećena je očuvanju kompleksa Beogradskog sajma, neprocenjivog segmenta kulturnog pejzaža grada na obali Save. Kompleks, koji čine hale 1, 2, 3 i 4 sa pripadajućim pasarelama, predstavlja jedinstvenu modernističku arhitektonsko–urbanističku celinu koju je neophodno zaštititi i očuvati u izvornom obliku. Kroz obilaske i predavanja BINA je takođe isticala vrednosti i mogućnosti očuvanja i prenamene Starog savskog mosta, čiji bi arhitektonski i konstruktivni elementi mogli biti integrisani u buduću pešačku i biciklističku infrastrukturu kao deo kulturnog pejzaža grada. Značajan segment programa posvećen je modernističkom nasleđu Novog Beograda, urbanističkom konceptu jedinstvenom u svetskim

okvirima, prepoznatom i u međunarodnim institucijama (Izložba: “Toward a Concrete Utopia: Architecture in Yugoslavia, 1948-1980” / Ka betonskoj utopiji: Arhitektura u Jugoslaviji, 1948-1980), MoMA, 2018). U tom kontekstu realizovane su brojne inicijative, uključujući programe „Šta ima novo na Novom Beogradu“, međunarodni projekat Višegrad, kao i aktivnosti posvećene urbanoj rekonstrukciji dvorišta blokova 45, 70 i 37. Memorijalni centar „Staro sajmište“ predstavlja izuzetno važnu istorijsku lokaciju na obali Save, u neposrednom odnosu sa Muzejom savremenih umetnosti i drugim prostorima parkovnog okruženja, čineći ključni deo kulturnog i memorijalnog pejzaža grada. Pored toga, BINA je kontinuirano ukazivala na potrebu očuvanja zelenih površina, parkova, javnih objekata i prostornih celina u delovima grada poput Vračara, Neimara i Profesorske kolonije, koje predstavljaju izuzetne primere autentičnog urbanog karaktera starih beogradskih kvartova.

Očuvanje spomenika kulture, arhitektonskih objekata i urbanih celina sa statusom zaštićenih kulturnih dobara od suštinskog je značaja za razumevanje istorije, tradicije i budućih pravaca razvoja društva. Kultura grada i naroda prepoznaje se po stepenu brige, očuvanja i zaštite koja se posvećuje nasleđu koje nas okružuje i koje oblikuje atmosferu, identitet i prepoznatljivost onoga što nazivamo kulturnim pejzažom grada.

Polazeći od svega navedenog, smatramo da je tema ovogodišnje naučno-stručne konferencije „Dobar urbani život: Kulturni pejzaži – Prostori memorijalnih parkova” od izuzetnog značaja za očuvanje i razvoj kulture i kolektivne memorije društva, kao i za buduća istraživanja, interpretacije i promišljanja o istorijskim slojevima gradova u Srbiji.

Ključne reči
BINA, dobar urbani život, kulturni pejzaži, urbano nasleđe, zaštita kulturnog nasleđa

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CULTURAL LANDSCAPES, URBAN HERITAGE AND CONTEMPORARY CHALLENGES: PERSPECTIVES OF BINA AND THE GOOD URBAN LIFE PROGRAM

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Since its establishment in 2006, BINA (Belgrade International Architecture Week) has been continuously committed to fostering communication, knowledge exchange, and interaction with citizens, local communities, faculties, institutes, and individuals interested in collaboration aimed at improving the built and living environment. A significant contribution has been achieved in the development of international activities and the exchange of ideas with institutions and professionals from the region. The program Good Urban Life, now entering its fifth edition in Serbia (2021–2025), is grounded in the exchange of knowledge and experiences among professionals from diverse fields and contexts. These are experts dedicated to mapping and improving living conditions in contemporary urban environments. Since its inception, thanks to its authors and initiators — Jelena Brajković (SRB) and David Calas (AT) — the program has brought together numerous institutions, faculties, organizations, and independent professionals. In doing so, it has formed a multidisciplinary platform that has opened space for extensive collaboration and ensured the long-term sustainability of the initiative.

From the beginning of its implementation in Serbia, the co-organizers of the program have been the University of Belgrade - Faculty of Architecture (UB-AF), and the Belgrade International Architecture Week (BINA), with continuous support from numerous domestic and international partners who have contributed to the program's successful realisation over previous years. Cooperation with the University of Kragujevac – Faculty of Philology and Applied Arts (FILUM) and the Serbian Chamber of Engineers (IKS) - Regional Center Kragujevac, initiated three years ago, resulted this year in the first edition of the scientific and professional conference "Good Urban Life: Cultural Landscapes – Memorial Parks". The conference was organized within

the scope of the work of the Scientific Committee, with key efforts in its conception, preparation, and organization undertaken by members of the Organising Committee – Dr Jelena Brajković (Chair), Dr Lazar Mandić, and Assistant Professor Natalija Bogdanović – in collaboration with Dr David Kalas. It was carried out in partnership with the "Kragujevački Oktobar" Memorial Park and the "21. Oktobar" Museum in Kragujevac, which also served as the venue for the conference.The inclusion of this institution — due to both the nature of its core activities and its specific spatial and historical context — significantly contributed to the overall quality of the event, reaffirming the importance of continually expanding the network of institutions and collaborators involved in the project.

BINA emphasises the importance of international cooperation within the scientific community and of development programs oriented toward current topics, among which this year's theme — Cultural Landscapes: Spaces of Memorial Parks — occupied a central place. Since its founding, BINA has continuously initiated and emphasized the necessity of preserving and reconstructing cultural heritage buildings, as well as other urban and architectural ensembles recognized for their exceptional qualities. Owing to these values, it is essential to devote special attention to their protection, revitalisation, and sustainable management in the future.

This year's BINA programme began with the initiative BINA before BINA: "Again on the Generalštab", which presented, through conversations with invited guests, the manner in which a public appeal was issued regarding the importance and endangerment of the Generalštab buildings. This complex was included in the list of the seven most endangered monuments in Europe for 2025, according to the decision of the jury of experts of the pan-European organization Europa Nostra and the European Investment Bank Institute (EIB Institute, 2025). The decision of the Government of the Republic of Serbia to remove the Generalštab compex (1965) — an exceptional work of architectural and cultural heritage and a masterpiece of architect and academic Nikola Dobrović — from the Register of Cultural Properties constitutes a serious violation of the Law on Cultural Heritage and points to troubling tendencies of disregard for and neglect of cultural and historical heritage.

The architecture of the city can be interpreted through the historical and visual layers of Belgrade's panorama. However, in recent decades, we have witnessed accelerated urban development accompanied by the demolition of numerous significant buildings. One of the most recent examples is the demolition of the iconic Hotel Jugoslavija (1969), which for decades served as an urban landmark along the Danube waterfront — from Ušće to Zemun. During last year's BINA guided walk and expert presentation of the hotel's value (2024), led by architect Nebojša Antešević, its architectural and urban qualities were thoroughly analysed. Unfortunately, this was the last opportunity to observe the building in its entirety, as Hotel Jugoslavija was completely demolished at the end of last year. Through successful cooperation with partners from Slovenia (Piran Days of Architecture, Galerija Dessa, Ljubljana), BINA realised an outdoor exhibition in Knez Mihailova Street titled "The Art of Yugoslav Monuments 1945–1991". As part of the accompanying programme, the thematic excursion "Paths of the Revolution: Monuments of the People's Liberation Struggle in Serbia Today" was organised, covering the route Belgrade – Kruševac – Vrnjačka Banja – Niš – Leskovac – Vlasotince.

A special thematic segment of BINA's programme is dedicated to prominent figures of architecture and architectural heritage, including exhibitions on Bogdan Bogdanović, Nikola Dobrović, Ivan Antić, the Belgrade School of Housing, Aleksandar Stjepanović, as well as this year's initiative "The Publicness of Architecture" and the awarding of the UAS Grand Prize for Lifetime Achievement.

At this point, only selected BINA programs dedicated to the care and preservation of exceptional buildings and urban ensembles of Belgrade will be mentioned. The Belgrade Fortress – Kalemegdan, a heritage site with the highest protection status, represents one of the most significant segments of the city's cultural landscape. Preservation of this area — which encompasses a unique historical and visual panorama at the confluence of the Sava and Danube rivers — is a vital component of Belgrade's identity and its distinctiveness within the European urban context. Over the years, BINA has continuously highlighted the importance of this site through various programs, including expert guided tours of the fortress, with particular attention to the unrealised

project of architect Nikola Dobrović. Special attention has also been given to the preservation of the Belgrade Fair complex — a site of exceptional cultural significance within the city's landscape along the Sava River. The complex, comprising Halls 1, 2, 3, and 4 with their connecting pedestrian bridges, represents a unique modernist architectural and urban ensemble that must be preserved and protected in its original form. Through guided tours and lectures, BINA has also emphasised the value and potential for preservation and adaptive reuse of the Old Sava Bridge, whose architectural and structural elements could be integrated into future pedestrian and cycling infrastructure as part of the city's cultural landscape. A significant part of the programme has been dedicated to the modernist heritage of New Belgrade — an urban concept unique on a global scale and recognised by international institutions (Exhibition: "Toward a Concrete Utopia: Architecture in Yugoslavia, 1948-1980", MoMA, 2018). In this context, numerous initiatives have been realised, including programs like "What's New in New Belgrade", the international Višegrad project, and activities dedicated to the urban reconstruction of the courtyards of Blocks 45, 70 and 37. The Memorial Centre "Staro Sajmište" constitutes a site of exceptional historical importance along the Sava River, in direct relation to the Museum of Contemporary Art and the surrounding park areas, forming a key component of the city's cultural and memorial landscape. In addition, BINA has consistently drawn attention to the necessity of preserving green spaces, parks, public buildings and residential areas in neighbourhoods such as Vračar, Neimar, and Profesorska Kolonija, which represent outstanding examples of the authentic urban character of Belgrade's historic quarters.

The preservation of cultural monuments, architectural structures, and urban ensembles designated as protected heritage is essential for understanding the history and traditions that shape a society's future development. The culture of a city and its people is reflected in the degree of care, preservation, and protection afforded to the heritage that surrounds us and shapes the atmosphere, identity, and recognisability of what we refer to as the city's cultural landscape.

Based on all of the above, we consider the theme of this year's scientific and professional conference "Good Urban Life: Cultural Landscapes – Memorial Parks" to be of exceptional importance for the preservation and development of cultural and collective memory, as well as for future research, interpretations, and critical reflections on the historical layers of cities in Serbia.

Key words
BINA, Good Urban Life, cultural landscapes, urban heritage, cultural heritage protection

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Slike 1, 2. Memorijani prostori, Spomen-park „Kragujevački oktobar“, Muzej 21. oktobar, Kragujevac, Srbija.

Figures 1, 2. Memorial Spaces, “Kragujevački Oktobar” Memorial Park, “21. Oktobar” Museum, Kragujevac, Serbia.

METODOLOGIJA PROGRAMA DOBAR URBANI ŽIVOT: INTERDISCIPLINARNI OKVIR ZA ANALIZU I UNAPREĐENJE URBANOG OKRUŽENJA

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Uvod

Program Dobar urbani život (Good Urban Life - GUL) razvijen je s ciljem unapređivanja i razumevanja prakse oblikovanja savremenih gradova kroz interdisciplinarno i holističko promišljanje zasnovano na istraživačko-dizajnerskim metodama, sistemskom promišljanju i integraciji različitih aktera u urbanom prostoru. Polazna tačka programa jeste prepoznata potreba za povezivanjem teorije, strategija i prakse urbanog planiranja, dizajna i arhitekture, odnosno za „popunjavanjem praznina" između konceptualnih okvira i konkretnih, svakodnevnih potreba prostora i zajednica. Od samog početka, program je osmišljen kao platforma koja objedinjuje istraživačke i naučne metode (istraživanje kroz dizajn, interdisciplinarnu analizu, prostorno i društveno mapiranje, kvalitativne i kvantitativne indikatore) sa inovativnim formatima javnog delovanja (radionice, šetnje, paneli, intervencije, akcije, izložbe). Na taj način oblikovan je specifičan vokabular i metodološki okvir sposoban da istovremeno postavlja istraživačka pitanja i testira operativne odgovore u realnim urbanim kontekstima.

Metodološka evolucija programa: konceptualizacija, primena i institucionalizacija

Prva realizacija programa u Beču 2020. godine, u okviru naučnog projekta COST RESTORE CA16114, sprovedena u formi trening škole i konferencije *JUMP 2030 – "The Good Urban Life" A Holistic Vision for the Brigittaplatz/Hannovermarkt in the 20th district of Vienna*, definisala je osnovne metodološke principe programa. Koncept „prelaza između razmera" (scale jumping) (Reith & Brajković, 2021) omogućio je promišljanje grada u više slojeva – od strateškog planiranja do

mikrointervencija – dok su interdisciplinarni timovi oblikovali narativne scenarije zasnovane na sociokulturnim karakteristikama i duhu mesta. Time je postavljena osnova za razumevanje „dobrog urbanog života“ ne samo kao teorijske kategorije, već i kao operativnog istraživačkog okvira sa jasno određenim indikatorima (upravljanje, dobrobit, prostorni i tehnološki aspekti, sociokulturne strategije). [Slike 1-4]

Nakon Beča, program je 2021. godine testiran u lokalnom kontekstu Beograda, u organizaciji Kulturnog centra Beograda, Beogradske internacionalne nedelje arhitekture - BINA i Univerziteta u Beogradu – Arhitektonskog fakulteta, gde su formulisani početni elementi vokabulara i vizuelnog jezika Dobrog urbanog života, uz posebno istraživanje odnosa prirodnog i izgrađenog okruženja. Istraživačka pitanja sagledavana su kroz interdisciplinarni dijalog aktera iz oblasti arhitekture i urbanizma, kulture, umetnosti, istorije, ekologije, tehnologija i novih medija, psihologije, rekreacije i sporta (Kulturni centar Beograda, 2021; BINA, 2021), dok je paralelno organizovana studentska radionica na Arhitektonskom fakultetu Univerziteta u Beogradu, koja je omogućila ispitivanje metodološkog okvira na konkretnim lokacijama — u podzemnom prolazu Vukov spomenik i na trgu–urbanom džepu na Kosančićevom vencu (u neposrednoj blizini Ambasade Austrije) (Univerzitet u Beogradu – Arhitektonski fakultet, 2021). Uvođenjem narativnih scenarija, vizuelnih mapa i analitičkih matrica, program se tokom pedagoškog procesa transformisao iz konceptualnog metodološkog okvira u operativni istraživačko-projektantski model koji prirodu, ljudske prakse i urbanu infrastrukturu tretira kao međuzavisne komponente, čiji se odnosi i posledice moraju sagledavati integrisano, ali kroz različite razmere „dobrog urbanog života“.

Od 2022. godine program Dobar urbani život dobija institucionalno utemeljenje kroz saradnju BINE i Univerziteta u Beogradu – Arhitektonskog fakulteta, u partnerstvu sa nizom institucija i organizacija, pri čemu se metodološki okvir razvijan u prethodnim fazama operacionalizuje kroz format akcija — situacionih, participativnih i javno dostupnih intervencija u realnom urbanom prostoru (BINA, 2022a-f). Ova edicija zasniva se na pet tematskih domena koji artikulišu ključne aspekte savremenog urbanog života — očuvanje zdravlja, prakse brige u urbanom prostoru, urbanu proizvodnju i potrošnju hrane, oblike zabave i rekreativne interakcije, kao i digitalne interakcije i augmentacije urbanog iskustva — a koji usmeravaju niz konkretnih događaja, performativnih formata i mikrointervencija (Calas i Brajković, 2022). Akcije Život gradskih ulica (sagledavanje ulice kao slojevitog javnog prostora i svakodnevnog urbanog pejzaža), Humano–prirodno–urbano (ispitivanje međuodnosa čoveka, prirode i izgrađenog okruženja u okviru gradske šume), Briga o zapuštenom (kolektivno promišljanje i privremeno aktiviranje zapostavljenih javnih prostora), Digitalne interakcije (preispitivanje uloge digitalnih tehnologija u posredovanju i unapređenju urbanog iskustva) i BINA i Silosi – Dan igre (aktiviranje industrijskog ambijenta kroz rekreativne i kulturne sadržaje) demonstrirale su operativnu primenu programa u različitim tipologijama prostora (Brajkovic i Calas, 2022). Međunarodna studentska radionica Briga o zapuštenom dodatno je osnažila koncept akcija kao procesa koji povezuje interdisciplinarno znanje, pedagoške metode i postupke taktičkog urbanizma (BINA 2022d; Univerzitet u Beogradu – Arhitektonski fakultet, 2022). Kroz ove formate, program se 2022. godine profilisao kao istraživačko-akcioni okvir koji, kroz konkretne prostorne situacije, ispituje teme zdravog života i blagostanja, brige o prostoru, međuodnose humanog, prirodnog i urbanog, kao i ulogu digitalnih interakcija u oblikovanju kvaliteta svakodnevnog urbanog života, otvarajući pritom mogućnosti za njegovo dalje unapređenje. [Slike 5-10]

Decentralizacija programa u Kragujevcu 2023. i 2024. godine (BINA, 2023; BINA 2024) otvorila je novu fazu metodološkog ispitivanja, jer je izmeštanje urbanog okvira omogućilo sagledavanje već postavljenih koncepata u drugačijim urbanim, društvenim i kulturnim uslovima. Programi 2023. i 2024. godine organizovani su od strane BINE, Univerziteta u Beogradu – Arhitektonskog fakulteta i lokalnih partnera u Kragujevcu — Univerziteta u Kragujevcu - Filološko-umetničkog fakulteta (FILUM), Regionalnog odbora Inženjerske komore Srbije Kragujevac (IKS) i Centra za istraživanje i održivi razvoj arhitekture i urbanizma – Urbanium. Fokus na efemernim prostornim praksama (2023) — u skladu sa lokalnim inicijativama i ranijim eksperimentima u javnim prostorima — doneo je nove uvide i omogućio procenu prilagodljivosti metodologije u vremenski ograničenim uslovima, kao i sredinama različitih razmera i institucionalne dinamike (Brajković i Bogdanović, 2023). Godine 2024. program se usmerava na na prostorno-kulturno-istorijsku

celinu VTZ Arsenal, gde industrijsko nasleđe postaje poligon za ispitivanje mogućnosti primene metoda placemakinga i za razvoj integrisanih scenarija korišćenja prostora (Brajković, Mandić i Bogdanović, 2024). U skladu sa metodologijom Dobrog urbanog života sagledani su modeli razvoja ovog značajnog urbanog kompleksa, koji povezuje istorijske, kulturne i svakodnevne funkcije, kao i njegov potencijal u okviru šireg gradskog i regionalnog konteksta.

Kroz ovaj višegodišnji kontinuitet, program se ustalio kao interdisciplinarna laboratorija urbanog života koja istovremeno formuliše teorijske uvide i preispituje eksperimentalne prostorne prakse prilagodljive različitim gradskim kontekstima.

Tematski fokus 2025. godine:
Kulturni pejzaži - prostori memorijalnih parkova

U 2025. godini program Dobar urbani život realizuje se kao prva naučno-stručna konferencija nacionalnog značaja „Dobar urbani život: Kulturni pejzaži – Prostori memorijalnih parkova“, uz poseban segment BINA šetnje. Konferenciju organizuju Univerzitet u Beogradu – Arhitektonski fakultet, BINA, Inženjerska komora Srbije – IKS – Regionalni odbor Kragujevac, Univerzitet u Kragujevcu – FILUM, Spomen-park „Kragujevački oktobar“, Grad Kragujevac i Urbanium – Kragujevac. Konferencija uspostavlja dinamičan dijalog između naučne zajednice, stručnjaka iz oblasti arhitekture i urbanizma, kulturnih i profesionalnih udruženja, građana i šire javnosti, sa ciljem osnaživanja javne debate i zajedničkog promišljanja održivih pristupa razvoju i upravljanju urbanim prostorima (BINA, 2025; Univerzitet u Beogradu – Arhitektonski fakultet, 2025). Održana je u Kragujevcu, u spomen-parku „Kragujevački oktobar“, u prostoru Muzeja „21. oktobar“, 15. maja 2025. godine.

Tema u fokusu konferencije jesu kulturni pejzaži, sa posebnim naglaskom na memorijalne parkove. Prema UNESCO definiciji, kulturni pejzaž predstavlja sadejstvo prirode i čoveka, u kojem je dugotrajna interakcija društvenih praksi i prirodnog okruženja oblikovala jedinstven prostorni i kulturni identitet (UNESCO World Heritage Convention, 2010). Takvi pejzaži nose specifične vrednosti koje proizlaze iz istorijskih slojeva, memorijalnih funkcija i savremenih režima korišćenja prostora. Kroz konferencijske sesije, terensko vođenje i izlaganja stručnjaka razmatrani su izazovi integracije komemorativnih i svakodnevnih načina upotrebe prostora, mogućnosti arhitektonskih i pejzažnih intervencija u očuvanju integriteta sećanja, kao i primena savremenih metodoloških pristupa u planiranju, interpretaciji, oblikovanju, prezentaciji i aktivaciji kulturnih pejzaža (Brajković, Mandić i Bogdanović, 2025). [Slike 11-12]

Zaključak

Tokom petogodišnjeg razvoja, program Dobar urbani život postavio je koherentan interdisciplinarni okvir za ispitivanje i unapređenje kvaliteta urbanih prostora, kombinujući istraživačke, pedagoške i akcione procese u jedinstvenoj metodološkoj matrici. Primena metodologije u različitim gradskim kontekstima pokazala je njenu prilagodljivost, analitičku vrednost i sposobnost da generiše nove uvide o odnosima između prirodnog, izgrađenog i društvenog okruženja. Uspostavljanjem naučno-stručne konferencije kao programskog formata 2025. godine proširen je kapacitet programa za naučno i sistematično proučavanje aktuelnih tema, čime je dodatno potvrđena važnost integrisanih pristupa u planiranju, interpretaciji, oblikovanju i aktivaciji složenih prostornih celina. Time se program afirmisao kao otvorena platforma za dijalog između teorije, prakse i zajednice, kao i dugoročni doprinos razvoju održivih urbanističkih strategija i kulturno odgovornog upravljanja prostorom.

Ključne reči
Dobar urbani život, interdisciplinarni okvir, metodologija, urbani razvoj, kulturni pejzaži

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THE GOOD URBAN LIFE METHODOLOGY: AN INTERDISCIPLINARY FRAMEWORK FOR URBAN RESEARCH AND PRACTICE

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Introduction

The Good Urban Life program (GUL) was developed with the aim to advance both the understanding and the practice of contemporary urban development through interdisciplinary and holistic approaches grounded in research-through-design, systems thinking, and the meaningful integration of diverse stakeholders within the urban environment. The starting point of the program lies in the recognized need to bridge the gaps between the theory, strategic frameworks, and professional practice of urban planning, design, and architecture—specifically, the disjunction between conceptual models and the concrete, everyday requirements of urban spaces and communities.

From the outset, the program was conceived as a platform that integrates diverse research and scientific methodologies—research through design, interdisciplinary analysis, spatial and social mapping, and qualitative and quantitative indicators—with innovative formats of public engagement, including workshops, walks, panels, interventions, actions, and exhibitions. Through this process, a distinct vocabulary and methodological framework have been developed, capable of simultaneously articulating research questions and testing operative responses within real urban contexts. [Figures 1-4]

Evolving the Methodology: From Conceptualization to Application and Institutionalization

The first implementation of the program took place in Vienna in 2020, within the COST RESTORE CA16114 project , and was carried out in the form of a training school and the conference “JUMP 2030 – The

Good Urban Life: A Holistic Vision for the Brigittaplatz/Hannovermarkt in the 20th District of Vienna." This edition defined the foundational methodological principles of the program. The concept of scale jumping (Reith & Brajković, 2021) enabled multi-layered reflection on the city—from strategic planning to micro-level interventions—while interdisciplinary teams developed narrative scenarios grounded in sociocultural characteristics and the spirit of place. In doing so, it established the basis for understanding "good urban life" not only as a theoretical construct but also as an operative research framework with clearly articulated indicators (governance, wellbeing, spatial and technological dimensions, and sociocultural strategies).

Following the Vienna framework, the program was implemented in 2021 within the local context of Belgrade, organized by the Cultural Centre of Belgrade, Belgrade International Architecture Week (BINA), and the University of Belgrade – Faculty of Architecture, during which the initial elements of the Good Urban Life vocabulary and visual language were articulated, accompanied by focused research into the interrelations between natural and built environments. The research questions were examined through interdisciplinary dialogue among experts from the fields of architecture and urbanism, culture, art, history, ecology, technology and new media, psychology, recreation, and sports (Cultural Centre of Belgrade, 2021; BINA, 2021). Concurrently, a student workshop was organized at the University of Belgrade – Faculty of Architecture, enabling the methodological framework to be tested at specific sites—the Vukov Spomenik underpass and a square–urban pocket next to Austrian Embassy at Kosančićev Venac (University of Belgrade – Faculty of Architecture, 2021).Through the introduction of narrative scenarios, visual and cultural mapping, and analytical matrix, the program was gradually transformed during the pedagogical process from a conceptual framework into an operative research–design model that conceives nature, human practices, and urban infrastructure as interdependent components whose relationships and implications must be examined integratively, yet across multiple scales of "good urban life."

Since 2022, the Good Urban Life program has acquired institutional grounding through the collaboration between BINA and the University of Belgrade – Faculty of Architecture, in partnership with a range of institutions and organizations. In this phase, the methodological framework developed in earlier stages became operationalized through the format of actions—situational, participatory, and publicly accessible interventions carried out in real urban space (BINA, 2022a–f). This edition was structured around five thematic domains articulating key aspects of contemporary urban life: health preservation, care for urban spaces, urban food production and consumption, playful interaction, and digital interactions and augmentations of the urban experience. These domains guided a series of concrete events, performative formats, and micro-interventions (Calas & Brajković, 2022). The actions Streetscape (exploring the street as a layered public space and everyday urban landscape), Human–Natural–Urban (examining the interrelations between humans, nature, and the built environment within an urban forest), Taking Care of the Careless (collective reflection on and temporary activation of neglected public spaces), Digital Interactions (questioning the role of digital technologies in mediating and enhancing urban experience), and BINA & Silosi – Play Day (activating an industrial setting through recreational and cultural content) demonstrated the program's operational application across diverse spatial typologies (Brajković & Calas, 2022). The international student workshop Taking Care of the Careless further strengthened the concept of actions as a process that connects interdisciplinary knowledge, pedagogical methods, and procedures of tactical urbanism (BINA 2022d; University of Belgrade – Faculty of Architecture, 2022). Through these formats, the program established itself as a research–action framework that, through concrete spatial examinations and interventions, addresses themes of health and wellbeing, care for space, human-nature-built environment interactions, and the influence of digital interactions on everyday urban life—thereby opening new pathways for its further development. [Figure 5-10]

The decentralization of the program to Kragujevac in 2023 and 2024 (BINA, 2023; BINA, 2024) opened a new phase of methodological inquiry, as the relocation of the urban setting enabled previously established concepts to be examined within different urban, social, and cultural conditions. In 2023 and 2024 program was organized by BINA, the University of Belgrade – Faculty of Architecture, and local partners in Kragujevac — the University of Kragujevac – Faculty of Philology

and Arts (FILUM), the Serbian Chamber of Engineers – Regional Center Kragujevac (IKS), and the Center for Research and Sustainable Development of Architecture and Urbanism – Urbanium. The focus on ephemeral spatial practices in 2023—aligned with local initiatives and earlier experiments in public space—generated new insights and allowed for an assessment of the methodology's adaptability in temporally constrained conditions and in environments of varying scales and institutional dynamics (Brajković & Bogdanović, 2023). In 2024, the program centered on the spatial–cultural–historical complex of the VTZ Arsenal, where industrial heritage site became a testing ground for exploring the application of placemaking methods and for developing integrated spatial use scenarios (Brajković, Mandić & Bogdanović, 2024). In accordance with the Good Urban Life framework, models for the development of this significant urban complex—one that integrates historical, cultural, and everyday functions—were examined, along with its potential within the broader urban and regional context.

Through this multi-year continuity, the program has established itself as an interdisciplinary urban living lab, simultaneously generating theoretical insights and re-examining experimental spatial practices adaptable to diverse urban contexts.

2025 Central Topic:
Cultural Landscapes –Memorial Parks

In 2025, the Good Urban Life program is realized as the first national scientific and professional conference, "Good Urban Life: Cultural Landscapes – Memorial Parks" accompanied by a dedicated BINA Walk. The conference is organized by the University of Belgrade – Faculty of Architecture, the Belgrade International Architecture Week (BINA), the Serbian Chamber of Engineers – Regional Center Kragujevac, the University of Kragujevac – Faculty of Philology and Applied Arts (Department for Interior Architecture), the Memorial Park "Kragujevački oktobar," the City of Kragujevac, and Urbanium – Kragujevac. The event establishes a dynamic dialogue among the academic community, professionals in architecture and urbanism, cultural and professional associations, citizens, and the broader public, with the aim of strengthening public debate and fostering collective reflection on sustainable approaches to the development and governance of urban spaces (BINA, 2025; University of Belgrade – Faculty of Architecture, 2025). It was held in Kragujevac, in the "Kragujevački oktobar" Memorial Park, at the "21. Oktobar" Museum, on 15 May 2025.

The conference focuses on cultural landscapes, with particular emphasis on memorial parks. According to UNESCO, cultural landscapes "are those where human interaction with natural systems has, over a long period, formed a distinctive landscape. These interactions arise from, and cause, cultural values to develop" (UNESCO World Heritage Convention, 2010). Such landscapes embody specific values arising from historical layers, memorial functions, and contemporary modes of spatial use. Through conference sessions, on-site guidance, and expert presentations, the discussions examined the challenges of integrating commemorative and everyday uses of space; the potential of architectural and landscape interventions to safeguard the integrity of memory; and the application of contemporary methodological approaches to the planning, interpretation, design, presentation, and activation of cultural landscapes (Brajković, Mandić & Bogdanović, 2025). [Figures 11-12]

Conclusion

Over its five years of development, the Good Urban Life program has established a coherent interdisciplinary framework for examining the quality of urban life and spaces, integrating research, pedagogical, and action-based processes into a unified methodological matrix. The application of this methodology in diverse urban contexts has demonstrated its adaptability, analytical rigor, and capacity to generate new insights into the relationships between natural, built, and social systems.

The establishment of a scientific and professional conference in 2025 further expanded the program's capacity for systematic and scholarly engagement with contemporary urban issues, reaffirming the importance of integrated approaches to the planning, interpretation, design, and activation of complex spatial systems. Through this evolution, the program has consolidated its role as an urban living laboratory and an open platform for dialogue among theory, practice, and community, as well as a long-term entity contributing to the development of sustainable urban strategies and culturally responsible spatial governance.

Key words
Good Urban Life, interdisciplinary framework, methodology, urban development, cultural landscapes

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Training School and Conference
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Slike 1-4. JUMP 2030 – "The Good Urban Life" A Holistic Vision for the Brigittaplatz/Hannovermarkt in the 20th district of Vienna, Training School and Conference (Slika 1: Google, ©2020 / Brigittasquare aerial view, Vienna; Fotografije 2,3 i 4: Carlo Battisti)

Figures 1-4. JUMP 2030 – "The Good Urban Life" A Holistic Vision for the Brigittaplatz/ Hannovermarkt in the 20th district of Vienna, Training School and Conference (Figure 1: Google, ©2020 / Brigittasquare aerial view, Vienna; Figures 2,3, and 4: Carlo Battisti)

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Belgrade International Architecture Week

SR

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GOOD URBAN LIFE Actions 2022 will be hosted as a special BINA programme. Following last year's roundtable, successfully held at the Cultural Centre of Belgrade, where participants of various backgrounds and interests had a discussion on the topic of Good Urban Life, actions aim to put in place urban interventions on pressing issues. Therefore, this Good Urban Life edition is leaving the indoor venue to dive into the urban fabric of streets, forests, urban gardens, playgrounds, and leftover public spaces. Together with partners, which were already involved in the previous edition, as well as new ones, a series of interactive formats will be carried out at several locations in Belgrade. These actions will respond to selected pressing topics relevant to the quality and experience of public urban life. The programme includes five important topics related to the urban realm: HEALTH (health preservation), CARE (care for environment and people), URBAN FOOD PRODUCTION/CONSUMPTION (food demand), PLAY (playful interaction), and DIGITALITY (digital augmentation and application). These pressing topics are addressed by involving the public through different forms of action, through performances and workshops in selected spaces.

Curated by: Jelena Brajković (SRB) and David Calas (AT)
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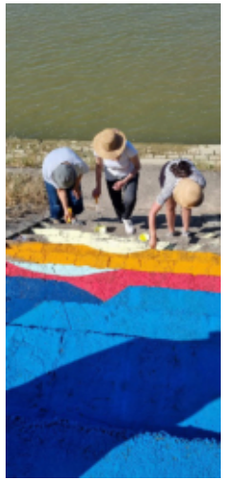


















Slike 5-10. Program DOBAR URBANI ŽIVOT 2 - Akcije Good Urban Life (Slika 5: https://bina.rs/dobar-urbani-zivot/, fotografije 6 i 7: BINA, fotografije 8,9 i 10: Jelena Brajković)

Figures 5-10. Good Urban Life 2 – Actions (Figure 5: https://bina.rs/dobar-urbani-zivot/, Figures 6 and 7: BINA, Figures 8, 9, and 10: Jelena Brajković)

03

DEO /
SECTION



EKOSISTEMSKI PRISTUP U URBANISTIČKOM RAZVOJU SPOMEN–PARKA „KRAGUJEVAČKI OKTOBAR“

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Uvod

U radu se razmatra teorijska, metodološka i praktična osnova ekosistemskog pristupa kao savremenog okvira za unapređenje prostornog, pejzažnog i urbanog dizajna Spomen–parka „Kragujevački oktobar“. Osnovna polazna pretpostavka rada jeste da memorijalni pejzaži, kao prostori visokog simboličkog, kulturnog i ekološkog značaja, moraju biti sagledani kao kompleksni socio-ekološki sistemi, u kojima se prirodni procesi, kulturno nasleđe, društvene potrebe i pejzažna struktura međusobno uslovljavaju i oblikuju. Kao memorijalni predeo koji kombinuje prirodne, kulturne, istorijske i socijalne elemente, ovaj park je u proteklim decenijama izrastao u najznačajniji simbol identiteta grada Kragujevca i jedan od najvećih memorijalnih kulturnih pejzaža u Evropi. Sa površinom od 396,54 hektara, park obuhvata šume, livade, prelazne ekosisteme, memorijalne celine i rekreativne zone, stvarajući složeni socio–ekološki sistem u kojem se komemorativne funkcije prepliću sa prirodnim procesima i ekološkim potencijalima.

Urbani ekosistemi se opisuju kao heterogeni, dinamični sistemi koji u sebi sadrže istovremeno prirodne i društvene procese (Grimm et al., 2008). U okviru ovog pristupa, čovek se posmatra kao sastavni deo ekosistema sa sposobnošću oblikovanja predela i stvaranja kulturno–društvenih obrazaca (Odum, 1953; Odum, 1975).

Ekosistemski pristup, definisan u okviru Konvencije o biološkoj raznovrsnosti (CBD, 1992) i Evropske strategije zelene infrastrukture (EU, 2013), naglašava potrebu za upravljanjem prirodnim resursima u granicama nosivosti, integracijom biodiverziteta i ekosistemskih usluga u urbano planiranje, te očuvanjem međusobne povezanosti staništa (EEA, 2011).

Metodologija

Metodološki okvir rada zasniva se na tri ključna metoda:

1. Analiza teorijskih izvora – uključuje pregled savremenih teorija urbanog dizajna (McHarg, 1969; Alexander et al., 1987; Barnett, 1982; Lynch, 1990), pejzažne ekologije (Pickett et al., 1997, Spirn, 2011), ekosistemskog pristupa (CBD, 1992; EU, 2013), adaptacije na klimatske promene (IPCC, 2014) i planiranja zelenih infrastruktura (EEA, 2011).
2. Komparativna analiza svetskih memorijalnih pejzaža – Hirošima, Ruanda, Yad Vashem i evropski memorijalni parkovi.
3. Primena principa ekosistemskog pristupa – prirodna rešenja, adaptivno upravljanje (Midgley et al., 2012), povećanje biodiverziteta i unapređenje mikroklime (Ng, 2009; Wilson, 2011).

Diskusija

Spomen-park je ključna zelena površina grada, koja svojim obimom, vegetacionom raznovrsnošću i ekološkim potencijalima doprinosi poboljšanju kvaliteta vazduha, regulisanju mikroklime i unapređenju biodiverziteta urbanog područja. Kao velika ekološka celina u neposrednom kontaktu sa urbanom matricom, Spomen-park ima ulogu ekološkog amortizera koji poboljšava klimatske prilike i ukupni toplotni komfor pešaka u javnim otvorenim prostorima u Kragujevcu. Za razliku od brojnih memorijala širom sveta koji se oslanjaju primarno na arhitektonske i skulpturalne forme, Spomen-park „Kragujevački oktobar“, koristi pejzaž kao osnovni medijum sećanja. Prirodni prostor, sa svojim šumama, livadama i blagim morfološkim oblicima, postaje nosilac narativa o tragediji iz oktobra 1941. godine. Ovakav pristup čini park srodnim jedino sa malim brojem svetskih memorijalnih pejzaža, poput Memorijalnog parka miru u Hirošimi ili Memorijala genocida u Ruandi, ali se i od njih razlikuje po jedinstvenoj integraciji spontanog pejzažnog razvoja i memorijalnih intervencija. Ono što Spomen-park čini zaista posebnim jeste činjenica da se komemorativna funkcija u potpunosti prepliće sa prirodnim ambijentom i da posetilac stiče utisak da priroda sama čuva sećanje na žrtve.

Primena ekosistemskog pristupa u analizi i razvoju Spomen-parka obuhvata nekoliko ključnih aspekata:

1. Očuvanje i unapređenje zelene infrastrukture kroz jačanje povezanosti zelenih površina, povećanje biodiverziteta, zaštitu šumskih ekosistema koji stvaraju ekološke veze unutar parka i sa širim prostorom grada. Ovakve mere doprinose povećanju otpornosti predela na klimatske promene i na antropogene pritiske, što se poklapa sa preporukama IPCC-a o povećanju ozelenjenosti u urbanim sredinama radi smanjenja temperaturnih talasa i poboljšanja mikroklime;
2. Usklađivanje memorijalne funkcije predela sa prirodnim procesima, pri čemu se kulturno nasleđe sagledava kao deo šireg pejzažnog sistema. Očuvanje autentičnosti prostora, vizura i ritma pejzaža mora biti usklađeno sa ekološkim potrebama, kao što su očuvanje tla, vodnih tokova, vegetacionih zajednica i prirodnih staništa;
3. Integrisano upravljanje korišćenjem prostora, naročito u kontekstu osetljivog pitanja stanovanja u granicama parka, gde je neophodna postupna transformacija i rekonstrukcija objekata radi postizanja pejzažne i ekološke koherentnosti celog predela;
4. Multifunkcionalnost i socijalna inkluzija, kroz stvaranje prostora za rekreaciju, edukaciju, komemoraciju i kulturne programe, što odgovara savremenim principima urbanog dizajna zasnovanim na potrebama korisnika i društvenom kontekstu.

Na osnovu analize postojećeg stanja i teoretskog okvira, predložena su sledeća unapređenja urbanog dizajna Spomen parka sa aspekta ekosistemskog pristupa:

1. Formiranje funkcionalnih zelenih koridora koji povezuju fragmentirana staništa, unapređenje vegetacionog sloja kroz sadnju autohtonih vrsta, obnovu degradiranih šumskih površina i formiranje strukturalno raznovrsnih zajednica koje povećavaju otpornost ekosistema u čemu bi Botanička bašta imala značajnu ulogu;
2. Revitalizacija vodenih tokova i priobalnog vegetacionog pojasa, kao ključnih ekoloških elemenata koji doprinose regulaciji mikroklime, filtraciji voda i stvaranju novih staništa.

3. Pejzažno oblikovanje memorijalnih celina u skladu sa konceptima tišine, vizuelne čitljivosti, simbolike i prirodne harmonije, pri čemu se izbegava prekomerna izgradnja i narušavanje prirodnih procesa;
4. Uređenje rekreativnih i edukativnih zona kroz primenu prirodnih materijala, adaptivnih staza, vidikovaca, interpretativnih punktova i elemenata koji omogućavaju korisnicima interakciju sa prirodom;
5. Implementacija adaptivnog upravljanja, što podrazumeva monitoring ekosistemskih procesa, fleksibilno planiranje i uključivanje lokalne zajednice u donošenje odluka, u skladu sa metodom ekosistemskog pristupa.

Zaključak

Spomen-park „Kragujevački oktobar“ predstavlja jedinstveni memorijalni predeo svetskog značaja, u kojem prirodni procesi i kulturna sećanja koegzistiraju u jedinstvenoj sintezi. Ekosistemski pristup omogućava dugoročno očuvanje ovih vrednosti, kao i unapređenje pejzažnih, ekoloških i memorijalnih kvaliteta prostora. Implementacijom prirodnih rešenja i adaptivnog upravljanja, park ostaje stabilan, održiv i kulturno relevantan pejzaž budućih generacija.

Ključne reči
urbani dizajn, ekosistemskih pristup, toplotni komfor, adaptivno upravljanje

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ECOSYSTEM APPROACH IN THE URBAN DEVELOPMENT OF THE "KRAGUJEVAC OCTOBER" MEMORIAL PARK

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Introduction

This paper examines the theoretical, methodological, and practical foundations of the ecosystem approach as a contemporary framework for the urban, spatial, and landscape development of the "Kragujevac October" Memorial Park. The memorial park represents one of the most important symbols of the city of Kragujevac—both historically and culturally—where commemorative, ecological, and recreational functions intertwine with natural processes and ecological potential.

Urban ecosystems are described as heterogeneous and dynamic systems that integrate natural and cultural processes. Within this framework, humans are perceived as integral components of the ecological system, capable of shaping space and producing socio-cultural patterns (Odum, 1953; Odum, 1975). Memorial landscapes such as Šumarice represent specific ecological-cultural systems in which natural and symbolic values coexist, forming a multi-layered environment of memory, identity, and collective heritage (Spirn, 2011).

The ecosystem approach—defined by the Convention on Biological Diversity (CBD, 1992) and the European Union's Green Infrastructure Strategy (EU, 2013)—emphasizes management within ecological limits, biodiversity preservation, ecosystem services, and the strengthening of landscape connectivity (EEA, 2011). These principles are particularly relevant to the memorial park due to its combined commemorative, ecological, educational, and recreational purpose.

Methodology

The methodological framework is based on three components:

1. Theoretical source analysis – including contemporary approaches to urban design (Alexander et al., 1987; Barnett, 1982; Lynch, 1990), landscape ecology (Pickett et al., 1997), ecosystem approaches (CBD, 1992; EU, 2013), climate change adaptation (IPCC, 2014), and green infrastructure planning (EEA, 2011).
2. Comparative analysis of global memorial landscapes – including Hiroshima Peace Memorial Park, Kigali Genocide Memorial, Yad Vashem, and major European memorial parks.
3. Application of ecosystem-based principles – including nature-based solutions, adaptive management (Midgley et al., 2012), biodiversity enhancement, and microclimate improvement (Ng, 2009; Wilson, 2011).

Discussion

The memorial park is a key green area of the city, which, with its size, vegetation diversity and ecological potential, contributes to improving air quality, regulating the microclimate and improving the biodiversity of the urban area. As a large ecological entity in direct contact with the urban matrix, the Memorial Park plays the role of an ecological shock absorber that improves the climatic conditions and the overall thermal comfort of pedestrians in public open spaces in Kragujevac. Unlike numerous memorials around the world that rely primarily on architectural and sculptural forms, the Kragujevac October Memorial Park uses the landscape as the primary medium of remembrance. The natural space, with its forests, meadows and gentle morphological forms, becomes the bearer of the narrative about the tragedy of October 1941. This approach makes the park similar only to a small number of world memorial landscapes, such as the Peace Memorial Park in Hiroshima or the Rwandan Genocide Memorial, but it also differs from them in its unique integration of spontaneous landscape development and memorial interventions. What makes the Memorial Park really special is the fact that the commemorative function is completely intertwined with the natural environment and that the visitor gets the impression that nature itself preserves the memory of the victims.

The application of the ecosystem approach in the analysis and development of the Memorial Park includes several key aspects:

1. Preservation and improvement of green infrastructure through strengthening the connectivity of green areas, increasing biodiversity, protecting forest ecosystems that create ecological connections within the park and with the wider city area. Such measures contribute to increasing the resistance of the landscape to climate change and to anthropogenic pressures, which coincides with the recommendations of the IPCC on increasing greening in urban areas in order to reduce temperature waves and improve the microclimate;
2. Aligning the memorial function of the landscape with natural processes, whereby the cultural heritage is seen as part of a wider landscape system. Preservation of the authenticity of the space, view and rhythm of the landscape must be harmonized with ecological needs, such as the preservation of soil, water courses, vegetation communities and natural habitats;
3. Integrated management of the use of space, especially in the context of the sensitive issue of housing within the boundaries of the park, where gradual transformation and reconstruction of buildings is necessary in order to achieve landscape and ecological coherence of the entire landscape;
4. Multifunctionality and social inclusion, through the creation of space for recreation, education, commemoration and cultural programs, which corresponds to modern principles of urban design based on user needs and social context.

Based on the analysis of the existing situation and the theoretical framework, the following improvements to the urban design of the Memorial Park from the aspect of the ecosystem approach were proposed:

1. Formation of functional green corridors that connect fragmented habitats, improvement of the vegetation layer through the planting

of autochthonous species, restoration of degraded forest areas and the formation of structurally diverse communities that increase the resilience of the ecosystem, in which the Botanical Garden would play a significant role;

2. Revitalization of waterways and the coastal vegetation belt, as key ecological elements that contribute to microclimate regulation, water filtration and the creation of new habitats.
3. Landscape design of memorial units in accordance with the concepts of silence, visual legibility, symbolism and natural harmony, while avoiding excessive construction and disruption of natural processes;
4. Arrangement of recreational and educational zones through the use of natural materials, adaptive paths, viewpoints, interpretive points and elements that allow users to interact with nature;
5. Implementation of adaptive management, which implies monitoring of ecosystem processes, flexible planning and involvement of the local community in decision-making, in accordance with the ecosystem approach method.

Conclusion

Memorial Park “Kragujevac October” represents a unique memorial landscape of world importance, in which natural processes and cultural memories coexist in a unique synthesis. The ecosystem approach enables the long-term preservation of these values, as well as the improvement of the landscape, ecological and memorial qualities of the space. By implementing natural solutions and adaptive management, the park remains a stable, sustainable and culturally relevant landscape for future generations.

Key words
urban design, ecosystem approach, thermal comfort, adaptive management

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REVITALIZACIJA MEMORIJALNIH PARKOVA - KULTURNIH PEJZAŽA METODOM PLACEMAKINGA

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Sažetak

Savremeno shvatanje nasleđa više se ne ograničava samo na pojedinačne spomenike ili lokalitete, već se odnosi i na kulturne predele. Taj pristup prepoznaje da je svaki deo pejzaža ispunjen kulturnim značenjem i da je deo istorijskih procesa. Ovaj koncept se zasniva na dve ključne ideje: da se istorija nije odigravala samo na pojedinačnim mestima i da je današnji izgled predela rezultat dugotrajnih i složenih odnosa između ljudi i prirode u širem istorijskom kontekstu.

Memorijalni predeli su prostori koje je zajednica posvetila značajnim ličnostima, idejama ili događajima. Oni mogu biti dizajnirani, tradicionalni, etnografski ili istorijski, i može ga činiti jedan objekat ali i širi kontekst okruženja. Poslednje dve decenije, geografi se sve više bave vezom između kolektivnog pamćenja i urbanog prostora, ukazujući da prostor igra važnu ulogu u procesima sećanja i simboličkog obeležavanja. Oni smatraju da javni simboli i memorijali nisu izolovani, već su deo većih kulturnih predela koji odražavaju i podržavaju društvene vrednosti i poretke.

Revitalizacija memorijalnih kompleksa i kulturnog pejzaža predstavlja multidisciplinarni proces koji ima za cilj očuvanje, obnovu i savremenu interpretaciju prostora kolektivnog sećanja. U kontekstu savremenih izazova urbanog razvoja, socijalne transformacije i promene kulturne percepcije, potreba za redefinisanjem uloge memorijalnih prostora postaje sve izraženija.

Revitalizacija memorijalnih kompleksa i kulturnog pejzaža sve više se posmatra kroz prizmu savremenog urbanog planiranja, redizajna i koncepta placemaking-a, sa ciljem da se ovim prostorima udahne novi život, bez narušavanja njihove memorijalne i simboličke vrednosti. Ovaj rad se bavi istraživanjem mogućnosti upotrebe integralnog planiranja i dizajna u funkciji revitalizacije zanemarenih ili zaboravljenih memorijalnih prostora u aktivne, inkluzivne i društveno relevantne javne prostore. Poseban akcenat je na placemaking-u kao pristupu koji kroz participativne metode uključuje lokalnu zajednicu u redefinisanje namene i doživljaja memorijalnih prostora, čime se stvara emocionalna i kulturna povezanost korisnika sa prostorom. U radu se ukazuje na potrebu balansiranja između očuvanja istorijske naracije i potrebe za savremenim oblicima javnog angažmana, kao i na značaj multifunkcionalnosti i fleksibilnosti u dizajnerskim rešenjima. Kroz primere dobre prakse, istražuju se potencijali lokacija memorijalnih kompleksa kako bi se tranformisali u mesta dijaloga, učenja, umetničkog izražavanja i kolektivne refleksije, u skladu sa vrednostima održivog urbanog razvoja i kulturne inkluzivnosti.

Cilj ovog rada je istražvanje mogućnosti revitalizacije memorijalnih parkova i provera na studiji slučaja Memorijalnog kompleksa Batinske. Iako ima izuzetnu istorijsku i kulturnu vrednost, i iako je rekonstruisan pre desetak godina, kompleks je danas nedovoljno integrisan u javni prostor, fizički zapušten i slabo povezan sa lokalnom zajednicom. Istraživanje ukazuje na neophodnost ključnih intervencija: redizajn pristupnih puteva i parkinga radi bolje dostupnosti, uvođenje tematskih staza i interaktivnih edukativnih tačaka duž spomen-zone, reorganizaciju muzejske postavke uz primenu digitalnih tehnologija (AR/VR) i formiranje otvorenih zona za događaje, radijalnog trga ili paviljona za javna okupljanja. Primena placemaking strategija usmerava se na aktiviranje prostora kao živog kulturnog pejzaža – mesta sećanja, učenja i druženja, koji podstiču emocionalnu povezanost korisnika sa lokalnom istorijom. Osnovne programske smernice bi podrazumevale: uključivanje zajednice (učešće građana, škola i udruženja u kreiranju programa), inkluzivnost (prilagođenost licima sa invaliditetom, deci i starijim osobama), održivost (korišćenje lokalnih materijala, upravljanje vodom i biodiverzitetom) i sezonsku prilagodljivost prostora, aktivnosti i sadržaja (koji prate cikluse godine, istorijske datume i školske kalendare).

Rezultat ovog rada je u formiranju modela obnove memorijalnih kompleksa koji uravnotežuje poštovanje prema nasleđu sa savremenim zahtevima javnog prostora, podstičući dijalog između prošlosti i sadašnjosti u funkciji održivog kulturnog razvoja.

Ključne reči
memorijalni kompleksi, revitalizacija, kulturni pejzaž, placemaking

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PLACEMAKING AS A METHOD FOR REVITALIZING MEMORIAL PARK CULTURAL LANDSCAPES

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Abstract

The modern understanding of heritage is no longer limited to individual monuments or localities but also refers to cultural landscapes. This approach recognizes that every part of the landscape is filled with cultural meaning and is part of historical processes. This concept is based on two key ideas: that history did not take place only in individual areas, and that the present appearance of the landscape is the result of long-term and complex relationships between people and nature in a historical context.

Memorial landscapes are spaces dedicated by the community to significant figures, ideas, or events. They can be designed, traditional, ethnographic, or historical, consisting of a single object and the wider context of the environment. In the last two decades, geographers have been increasingly concerned with the connection between collective memory and urban space, indicating that space plays an important role in processes of remembrance and symbolic marking. They believe that public symbols and memorials are not isolated but are part of larger cultural landscapes that reflect and support social values and orders.

The revitalization of memorial complexes and the cultural landscape is a multidisciplinary process that aims to preserve, restore, and modernize the space of collective memory. In the context of contemporary challenges of urban development, social transformation, and changing cultural perception, the need to redefine the role of memorial spaces is becoming more pronounced.

The revitalization of memorial complexes and the cultural landscape is increasingly viewed through the prism of contemporary urban planning, redesign, and the concept of placemaking, to breathe new life into these spaces, without disrupting their memorial and symbolic value. This paper analyzes how integrated approaches to urban planning and design can be used to transform and revitalise neglected or forgotten memorial spaces into active, inclusive, and socially relevant public spaces. There is special emphasis on placemaking as an approach that, through participatory methods, involves the local community in redefining the purpose and experience of memorial spaces, which creates an emotional and cultural connection between users and the space. The paper points out the need for a balance between the preservation of the historical narrative and the need for modern forms of public engagement, as well as the importance of multifunctionality and flexibility in design solutions. Through examples of good practice, the paper explores the potential of memorial sites to become places of dialogue, learning, artistic expression, and collective reflection, following the values of sustainable urban development and cultural inclusiveness.

This paper aims to investigate the possibility of revitalization of memorial parks and verify it on the case study of the Batinska Battle Memorial Complex through modern approaches in planning, redesign, and the concept of placemaking. Although it has exceptional historical and cultural value, currently the complex is insufficiently integrated into the public space, physically neglected, and poorly connected to the local community. The research identifies key interventions: redesign of access roads and parking for better accessibility, introduction of thematic paths and interactive educational points along the memorial zone, reorganization of the museum setting with the application of digital technologies (AR/VR) and formation of open areas for events, radial square or pavilion for public gatherings. The implementation of placemaking strategies is aimed at activating the space as a living cultural landscape - a place of memory, learning, and socializing, which encourages the emotional connection of users with local history. Basic program guidelines would include community involvement (participation of citizens, schools and associations in the creation of programs), inclusivity (adaptation to people with disabilities, children and the elderly), sustainability (use of local materials, water and biodiversity management) and seasonal adaptability of space, activities and content (following the cycles of the year, historical dates and school calendars).

The result of this work is the formation of a model for the restoration of memorial complexes that balances respect for heritage with modern demands of public space, encouraging dialogue between the past and the present in the function of sustainable cultural development.

Keywords
memorial complex, revitalization, cultural landscape, placemaking

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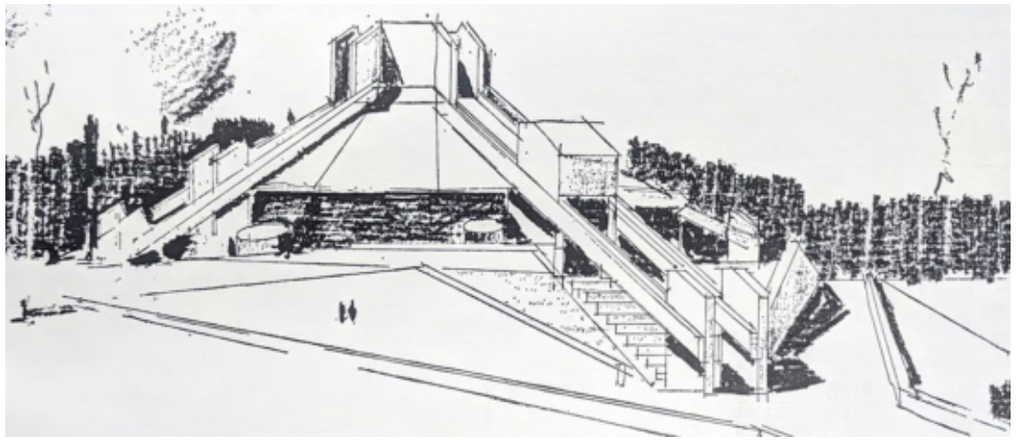
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Slika 1. Skica muzeja Batinske bitke– Borbina nagrada za arhitekturu (autor: Milorad Berbakov)

Figure 1. Sketch of Batina battle museum, rewarded for architecture by Borba (author: Milorad Berbakov)

VOJNIČKO GROBLjE I KRAGUJEVAČKE ŠUMARICE - PREDEO KOJI SE MENjA

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Vojničko groblje je zasnovano u Šumaricama, na rastojanju od oko dva kilometra od Vojne bolnice i par stotina metara južno od Milanovačkog druma. Bila je to ključna intervencija u prostoru Šumarica. Na situacionom planu sa đeneralštabne topografske karte iz 1883. godine vidi se da je Vojna bolnica na rubu izgrađenog gradskog tkiva – pored milanovačkog puta nije označeno Vojničko groblje, Sušički potok je upisan kao Salanski potok, Erdoglijski potok nije ucrtan.

Plan regulacije za varoš Kragujevac urađen 1891. godine ostavlja čak i Vojnu bolnicu izvan granica građevinskog reona. Grad se razvija na oko 270 hektara, a Šumarice su daleko izvan te teritorije. Van građevinskog reona je područje Vinogradi, severno od Šumarica, isparcelisano za vinogorje još za vlade kneza Miloša. U njemu su kasnije podizane male kuće za odmor – „vile“. Uz dolinu Sušičkog potoka uređeno je nekoliko bogatijih imanja: Čomićeva vila, Grujina česma i Saračevića imanje. Izvan građevinskog reona je, prekoputa Vojne bolnice i Vašarište, nekadašnje vojno vežbalište površine četrdeset hektara sa hipodromom Mihajlovac i Strelištem, zatim od 1898. godine Veliki park, a od 1903. godine i igralište „Šumadije“, najstarijeg fudbalskog kluba u Srbiji. Ostali prostori oko Šumarica ostaju do Prvog svetskog rata kao poljoprivredno i šumsko zemljište. Vojničko groblje je u tom vremenu jedini planski uređen deo Šumarica. Ulaz je od milanovačkog puta udaljen 230 metara (prema nemačkom merenju obeleženom na planu). Prilaz je trasiran pod uglom od 45 stepeni do središta groblja, odakle teče u smeru istok-zapad. Sve staze kojima se prilazi grobovima su u smeru sever-jug. Granice su pravolinijski povučene. Očigledno je plansko

zasnivanje Vojničkog groblja. Inženjerski postupci su jasni i razlikuju se od kompozicije Varoškog groblja nastalog skoro istovremeno u centru grada.

Pored ulaza je kuća čuvara, koji tu živi sa porodicom. Ceo kompleks, površine nekoliko hektara je ograđen. Približnih je dimenzija 200 sa 200 metara. Vojničko groblje je bilo čuvano i kontrolisano. Dok je prostorna kompozicija bila vojnički stroga, stari nadgrobni spomenici nisu bili tipizirani. Postavljeni su u redovima, neki nisu imali horizontalnu ploču već samo zemljanu humku, dok su vertikale bile u obliku kamenih krstova. Tokom vremena su imali različite forme, uvek oslonjene na klesarsku tradiciju. Uglavnom pripadaju dragačevskoj grupi narodnih majstora. Spomenike su podizale porodice sahranjenih vojnika.

Prvi svetski rat je doneo izvesne promene. Tokom 1914/15 u Kragujevcu je bilam centralna bolnica. Veliki broj umrlih u njoj sahranjen je u Šumaricama. Redovi grobova su formirani i svaki grob je obeležen drvenim krstom na kome je umesto imena bio broj. Na sačuvanoj fotografiji vide se brojevi od 1500. Procenjuje se da je sahranjeno oko 2 500 srpskih vojnika. Okupacione vojske nisu ih porušile. Novi grobovi nemačkih vojnika postavljeni su u istom redosledu duž istočne granice. A u težištu groblja formirana je grupa sa grobovima okupatorskih vojnika. Ta površina je posebno parterno uređena. Naglašena je granitnim postamentom sa natpisom. Na postament je postavljena mermerna skulptura lava – jednog od dva lava urađena za mauzolej dinastije Karađorđević na Oplencu. Figura lava je ležala na postamentu na kom je bio isklesan natpis „Propatria“- Za otadžbinu. Po oslobođenju, ovaj natpis je zamenjen novim, koji i danas postoji: „Zahvalna otadžbina – 1914–1918“. Mermerni lav postavljen 1915 godine u težište Vojničkog groblja u Šumaricama, postao je centar kruga smrti. Nepoznati vojni planer izvukao je u oktobru 1941. godine krug sa poluprečnikom od jednog kilometra i u njemu odredio mesta za streljanje po grupama. Krug smrti je postao osnova nove prostorne matrice Šumarica.

Vojničko groblje u Šumaricama se tokom više decenija oformilo kao memorijalni kompleks posebne namene, inženjerski planiran i uređen vojnički strogo. Oblikovan skromnim kamenim spomenicima koje su radili narodni klesari i drvenim krstačama postrojenim u redove, sa mermernim lavom kao središtem.

Prema istraživanjima koje navodi istoričar Staniša Brkić, to je najveće srpsko vojničko groblje posle Zejtinlika u Grčkoj. Procenjuje se da je bilo oko 3.000 sahranjenih.

> „Na groblju u Šumaricama počiva oko 200 srpskih ratnika iz srpsko-turskog rata i više od 3.000 vojnika stradalih tokom I svetskog rata, od kojih je veliki broj umro u Vojnoj bolnici u Kragujevcu. To je jedno od najvećih srpskih vojničkih grobalja iz I svetskog rata, između dva rata poznato kao „Srpski Zejtinlik“. Svako grobno mesto je bilo obeleženo drvenim krstom sa upisanim rednim brojem.
>
> Preko puta ovog srpskog vojničkog groblja, formirano je nemačko vojničko groblje, na kome su najpre sahranjeni vojnici poginuli u ofanzivi 1915. Između poslednjeg reda grobova srpskih vojnika, okrenuta prema grobovima nemačkih i austrijskih vojnika, postavljena je skulptura kamenog lava, koju su Nemci preneli iz Mauzoleja na Oplencu. Šumaričko vojničko groblje nemačka vojska je koristila i tokom II svetskog rata. Među sahranjenima je deset nemačkih vojnika koji su poginuli na putu Kragujevac – Gornji Milanovac, u događaju koji je bio povod za Oktobarsku tragediju 1941. godine. U periodu 1941–1947. u Šumaricama i na Metinom brdu sahranjeno je 645 poginulih i umrlih nemačkih vojnika” (Radić, 2013).

Vojničko groblje u Šumaricama je memorijalni prostor čije su simboličke vrednosti izuzetno velike. Opstao je u svojim osnovnim oblicima od sredine devetnaestog do sredine dvadesetog veka. Osim kamenog lava, svi spomenici su porušeni pedesetih godina. Razlozi su iracionalno ideološki. Vojničko groblje je moglo da se čuva kao deo istorije i kao deo memorijalnog kompleksa Šumarica. Rušenje grobalja se u srpskom narodu smatra za veliki greh. U ovom slučaju grobove srpskih vojnika nisu porušile okupacione, nego domaće vlasti. Krajem sedamdesetih godina jedan broj kamenih vojničkih spomenika je prikupljen i ponovo postavljen na severnom delu Vojničkog groblja.

„Odavanjem počasti i polaganjem venaca na spomen-obeležja u znak sećanja na sve nevine žrtve od 1914. do 1918. godine, juče je u Srbiji prvi put kao državni praznik obeležen Dan primirja u Prvom svetskom ratu“ (Politika, 2012). Dan primirja je obeležen na najvišem nivou u Londonu, Parizu, Vašingtonu i drugim savezničkim prestonicama. Izgleda da dolazi vreme za novo vrednovanje i uređenje Vojničkog groblja u Šumaricama.

Spomen park „Kragujevački oktobar“ je nesumnjivo velika tekovina urbanog razvoja Kragujevca. Najbolje dostignuće kragujevačkog urbanizma u dvadesetom veku. Deo je identiteta grada. Jedan od prostora po kome se Kragujevac prepoznaje, posebno u drugoj polovini dvadesetog veka. Koreni su u zasnivanju Vojničkog groblja sredinom 19. stoleća. Znatno proširenje se dogodilo 1914/15 godine kada nekropola dobija nacionalne dimenzije. Nove okolnosti početkom trećeg milenijuma uticaće na uređenje prostora Spomen parka. Socio ekonomske promene tražiće preispitivanje koncepta iz prethodnog veka. Vojničko groblje u narednom period treba da dobije zasluženi značaj.

Ključne reči
spomen park, vojničko groblje, Prvi svetski rat, kragujevački urbanizam

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THE MILITARY CEMETERY AND KRAGUJEVAC MEMORIAL PARK ŠUMARICE - A CHANGING LANDSCAPE

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The military cemetery was established in Šumarice, at a distance of about two kilometers from the Military Hospital and a few hundred meters south of the Milanovac road. This was a key intervention in the Šumarice area. On the site plan from the General Staff topographic map of 1883, it can be seen that the Military Hospital was located on the edge of the built-up urban area—along the Milanovac road the Military Cemetery is not marked, the Sušički Stream is recorded as the Salanski Stream, and the Erdoglija Stream is not marked.

The Regulation Plan for the town of Kragujevac, drawn up in 1891, left even the Military Hospital outside the boundaries of the construction zone. The town developed over an area of about 270 hectares, while Šumarice lay far beyond that territory. Outside the construction zone was the Vinogradi area, north of Šumarice, which had been parceled out for vineyards as early as the reign of Prince Miloš. Small leisure houses—"villas"—were later built there. Along the valley of the Sušički Stream, several more affluent estates were developed: Čomić's villa, Gruja's Spring, and the Saračević estate. Also outside the construction zone, opposite the Military Hospital and Vašarište, was the former military training ground covering forty hectares, with the Mihajlovac hippodrome and the Shooting Range; later, from 1898, the Great Park, and from 1903, the "Šumadija" playing field, belonging to the oldest football club in Serbia. The remaining areas around Šumarice remained agricultural and forest land until the First World War. At that time, the Military Cemetery was the only planned and developed part of Šumarice. The entrance was located 230 meters from the Milanovac road (according

to the German measurement marked on the plan). The access path was laid out at a 45-degree angle toward the center of the cemetery, from where it runs in an east–west direction. All paths leading to the graves run north–south. The boundaries are drawn in straight lines. The planned establishment of the Military Cemetery is evident. The engineering methods are clear and differ from the composition of the Town Cemetery, which was created almost simultaneously in the city center.

Next to the entrance was the caretaker's house, where he lived with his family. The entire complex, covering several hectares, was enclosed by a fence. It measured approximately 200 by 200 meters. The Military Cemetery was guarded and controlled. While the spatial composition was strictly military in character, the old tombstones were not standardized. They were arranged in rows; some had no horizontal slab and consisted only of an earthen mound, while the vertical elements took the form of stone crosses. Over time, they appeared in various forms, always rooted in the stone-carving tradition. Most of them belong to the Dragačevo group of folk craftsmen. The monuments were erected by the families of the buried soldiers.

The First World War brought certain changes. During 1914–1915, Kragujevac housed the central hospital. A large number of those who died there were buried in Šumarice. Rows of graves were laid out, and each grave was marked with a wooden cross bearing a number instead of a name. In a preserved photograph, numbers up to 1,500 can be seen. It is estimated that around 2,500 Serbian soldiers were buried. The occupying forces did not destroy their graves. New graves of German soldiers were laid out in the same order along the eastern boundary. In addition, a group of graves of occupying soldiers was formed at the center of the cemetery. This area was specially landscaped as a parterre. It was emphasized by a granite pedestal with an inscription. Placed on the pedestal was a marble sculpture of a lion—one of two lions made for the mausoleum of the Karađorđević dynasty at Oplenac. The lion figure lay on the pedestal on which the inscription "Propatria" – For the Homeland was carved. After liberation, this inscription was replaced by a new one that still exists today: "A Grateful Homeland – 1914–1918." The marble lion, placed in 1915 at the center of the Military Cemetery in Šumarice, became the center of the circle of death. In October 1941, an unknown military planner drew a circle with a radius of one kilometer and designated within it the execution sites for groups. The circle of death became the basis of a new spatial matrix of Šumarice.

The military cemetery in Šumarice has been formed as a special purpose memorial complex over several decades. Engineering planned and arranged with military strictness. Shaped with modest stone monuments made by folk masons and wooden crosses arranged in rows. With a marble lion as the center.

Over the course of several decades, the Military Cemetery in Šumarice developed into a memorial complex of a special purpose, engineered and laid out with strict military order. It was shaped by modest stone monuments made by folk stonecutters and wooden crosses arranged in rows, with the marble lion as its central focal point.
According to research cited by historian Staniša Brkić, it is the largest Serbian military cemetery after Zeitenlik in Greece. It is estimated that there were about 3,000 burials.

> "About 200 Serbian warriors from the Serbian–Turkish wars and more than 3,000 soldiers who perished during the First World War are buried at the cemetery in Šumarice, a large number of whom died in the Military Hospital in Kragujevac. It is one of the largest Serbian military cemeteries from the First World War, known between the two wars as the 'Serbian Zeitenlik.' Each grave site was marked with a wooden cross bearing a serial number.
>
> Opposite this Serbian military cemetery, a German military cemetery was established, where soldiers killed in the 1915 offensive were initially buried. Between the last row of graves of Serbian soldiers, facing the graves of German and Austrian soldiers, a stone lion sculpture was placed, which the Germans transferred from the Mausoleum at Oplenac. The Šumarice Military Cemetery was also used by the German army during the Second World War. Among those buried are ten German soldiers who were killed on the Kragujevac–Gornji Milanovac road, in an incident that served as the pretext for the October Tragedy of 1941. In

the period from 1941 to 1947, 645 fallen and deceased German soldiers were buried in Šumarice and on Metino Hill." (Radić, 2013).

The Military Cemetery in Šumarice is a memorial space of exceptionally great symbolic value. It survived in its basic forms from the mid-nineteenth to the mid-twentieth century. With the exception of the stone lion, all monuments were demolished in the 1950s. The reasons were irrationally ideological. The Military Cemetery could have been preserved as part of history and as an integral element of the Šumarice Memorial Complex. In Serbian tradition, the destruction of cemeteries is considered a grave sin. In this case, the graves of Serbian soldiers were not destroyed by occupying forces, but by the domestic authorities. Toward the end of the 1970s, a number of stone military monuments were collected and reinstalled in the northern part of the Military Cemetery.

"By paying tribute and laying wreaths at memorials in remembrance of all innocent victims from 1914 to 1918, Serbia yesterday marked Armistice Day in the First World War for the first time as a state holiday" (Politika, 2012). Armistice Day was commemorated at the highest level in London, Paris, Washington, and other Allied capitals. It appears that the time is coming for a new evaluation and renewal of the Military Cemetery in Šumarice.

The "Kragujevački oktobar" Memorial Park is undoubtedly a major achievement in the urban development of Kragujevac—the finest accomplishment of Kragujevac urbanism in the twentieth century. It is part of the city's identity, one of the spaces by which Kragujevac is recognized, especially in the second half of the twentieth century. Its roots lie in the establishment of the Military Cemetery in the mid-nineteenth century. A significant expansion occurred in 1914–1915, when the necropolis acquired national dimensions. New circumstances at the beginning of the third millennium will influence the organization of the Memorial Park space. Socioeconomic changes will require a reassessment of the concept inherited from the previous century. In the coming period, the Military Cemetery should be accorded the significance it deserves.

Key words
memorial Park, military cemetery, World War I, Kragujevac urbanism

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IZMEĐU SEĆANJA I GRADA: MEMORIJALNI KOMPLEKS KAO DEO URBANOG PEJZAŽA

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Vrednost istorijskog urbanog pejzaža za zajednicu i briga o memorijalnim parkovima

U stručnim i naučnim radovima za *Spomen-park Kragujevački oktobar* koriste se termini „memorijalni park“ i sve češće „kulturni pejzaž“. Memorijalni prostor *spomen-parka u Šumaricama u opštini Kragujevac* utvrđen je za nepokretno kulturno dobro 1979. (Sl. list Šumadija, 1979) i iste godine je „deo prostora sa humkama, spomen obeležjima i Muzejom 21. oktobra 1941.“ kategorisan za znamenito mesto od izuzetnog značaja (Sl. gl. SRS 14/79). Pojam „memorijalni park” odnosi se na tip uređenog javnog prostora sa komemorativnom i edukativnom funkcijom, koga karakteriše spoj prirodnih elemenata i kulturnih obeležja. Iako u urbanističkoj planskoj dokumentaciji figurira kao „javna zelena površina“ sa specifičnom namenom, ovaj pojam nije prepoznat u zakonskoj regulativi u Srbiji. Prema Zakonu o kulturnim dobrima iz 1994. memorijalni parkovi mogu biti utvrđeni kao znamenita mesta, spomenici kulture i prostorne kulturno-istorijske celine, a od 2022. i kao kulturni predeli. (Zakon, 2021: čl. 15, 16, 17 i 19). Pojam „memorijal” se u zakonskoj regulativi koristi kao (neformalni) sinonim za znamenito mesto (Zakon, 1994: čl. 22) ili se složena terminološka sintagma „memorijalni ili drugi spomen objekat” koristi da označi vrstu spomenika kulture (Zakon, 2021: čl. 17). U skladu sa međunarodnim dokumentima, kao prostor nastao u interakciji čoveka i prirode, kragujevački spomen-park je kulturni pejzaž (UNESCO: Cult. Landscape). S obzirom na vrednosnu kompleksnost i značenjsku slojevitost, može se posmatrati i kao istorijski urbani pejzaž (Vienna memorandum, 2005; Recommendation,

2011; Xi'an Decl, 2005; Florence Decl, 2021; Florence Decl, 2014) ili istorijski urbani javni park (ICOMOS-IFLA Doc, 2017).

Kako god da je prostor Spomen-parka *Kragujevački oktobar* tipološki određen i pojmovno definisan govorimo o zaštićenom području prema kome se odnosimo s pijetetom. Njegova nematerijalna vrednost kao istorijskog urbanog parka, prevazilzi njegove materijalne, faktičke funkcionalne i/ili estetske vrednosti. Iako ga stanovnici doživljavaju kao svojevrsni ekološki i kulturni centar grada, vrednovanje memorijalnog parka, kao i svakog drugog spomenika kulture, u ekonomskom smislu varira u zavisnosti od perspektive. Često su to aksiološki sistemi bez zajedničkog osnova: korisnici ih prilagođavaju ličnim potrebama, vlasnicima su izvor troškova i prihoda, investitorima profitabilna lokacija, dok ih stručnjaci zaštite prirodnog i kulturnog nasleđa vrednuju nezavisno od ekonomske logike.

Savremene teorije upravljanja nasleđem ističu važnost dijaloga i kompromisa u odlučivanju o sudbini spomenika, uz pretpostavku da u ovoj proceduri sistemi javne vrednosti i zaštite moraju biti privilegovani. U fokusu razvojnih planova za unapređenje ovih prostora dominante moraju biti istorijske, prirodne i kulturne vrednosti, a odlučivanje zasnovano na načelima koja omogućavoju integrisan pristup u planiranju i upravljanju vođen poštovanjem svih vrednosti. Koncept „demokratizacije nasleđa" podrazumeva partnersko uključivanje svih aktera u postupak njegove identifikacije, očuvanja i unapređenja, kako bi društvo prepoznalo sve aspekte zbog kojih je ono valorizovano od strane stručnjaka.

Urbani park u srcu grada – prednosti i ograničenja

Spomen park Kragujevački oktobar karakteriše niz specifičnosti, koje prevazilaze uobičajene obrasce u formiranju sličnih kompleksa. Komparacija numeričkih podataka, prostornih, perceptivnih i kulturoloških karakteristika pokazuje da se po obimu, poziciji i načinu integracije u urbano tkivo, ovaj kompleks značajno izdvaja od sličnih analiziranih memorijalnih parkova u Izraelu, Jermeniji, Litvaniji, Poljskoj, Rumuniji i zemljama bivše Jugoslavije. Površina od preko 300 ha, locirana gotovo u samom jezgru grada, čini *Spomen park Kragujevački oktobar* najvećom spomen-zonom pozicioniranom ne samo unutar urbanog gradskog tkiva, nego i u odnosu na komplekse locirane na rubu ili van urbanog područja.

Iako je memorijalni karakter dominantni vrednosni aspekt ovog prostora „ispresecanog" memorijalnim humkama, sa 27 autentičnih mesta streljanja, nizom simboličnih spomenika, kapelom, namenski građenom muzejskom zgradom i dva memorijala Prvog svetskog rata, kragujevački spomen-park nije izlolovano svetište, već aktivna komponenta gradskog pejzaža i zelena „kičma" grada od oko 83 km2. Spomen-park je neraskidivo vezan za identitet i svakodnevicu Kragujevčana i ima daleko dominantniji urbani značaj, prostorno-fizički i psihološko-značenjski, za loklano stanovništvo nego što to imaju za svoje stanovnike slični kompleksi u svetu. Na primer, uprkos dominantnoj simboličkoj poziciji u kulturi sećanja izraelskog naroda, *Svetski centar sećanja na holokaust Jad Vašem* (Yad Vashem, 1953) nije od presudnog značaja za svakodnevni život stanovnika Jerusalima. Izgrađen na oko 18 ha relativno izolovanog prostora unutar oko 45 ha šumovitog pojasa planine Hercl (Herzl), više je integrisan sa okolnom prirodom nego sa 125 km2 velikom urbanom zonom grada na koju se naslanja. Po krakteru i suštinskoj povezanosti sa urbanim okruženjem kragujevačkom kompleksu je bliži Cicernakabed (Tsitsernakabed, Erevan, Armenia, 1967) memorijalni kompeks posvećen žrtvama Jermenskog genocida 1915. koji dominira gradcom. Čine ga tri spomenika (memorijalni zid, večna vatra i toranj) izgrađena na uzvišenju, na oko 4500 m2 u okviru 15 ha parka u centralnoj zoni Jerevana.

Razvojne politike i očuvanje memorijalne vrednosti

Šumarice se suočavaju sa stvarnim i potencijalnim pritiscima, od uvođenja rekreativno-zabavnih sadržaja, koji nisu u skladu sa komemorativnim karakterom prostora, do izgradnje u neposrednom i širem okruženju s negativnim efektima po prostor, ambijent i vizure. Očuvanje integriteta ovog kompleksa mora biti nepromenjiva dominanta u planiranju razvoja grada, zasnovanom na ravnoteži vrednosti, participativnom planiranju i međusektorskoj saradnji uz stalnu procenu ranjivosti nasleđa, obezbeđenje dugoročnog monitoringa, stabilnog finansiranja, uključivanje svih zainteresovanih strana i stalne komunikacije sa javnošću (Saratsi et. al, 2016). Poseban značaj u ovom procesu imaće

formiranje pozitivnog stava Kragujevčana o vrednostima i značaju očuvanja Šumarica u obuhvatu i obliku kakav danas ima. Iskustva iz sveta mogu poslužiti kao inspiracija i putokaz za Kragujevac. Skorašnji nagrađeni projekat rehabilitacije parka u Hjustonu (Memorial Park Central Connector, Houston, USA, Award of Merit - Sustainability 2023) uspešan je primer sanacije devastiranog nasleđa – izgradnjom nadzemnog zelenog mosta preko saobraćajnice omogućena je obnova pejzažnih i ekoloških karakteristika regije.

Očuvanje memorijalne vrednost *Spomen-parka Kragujevački oktobar* naročito dobija na značaju zbog trenda vrednovanja mesta događaja vezanih za skorašnje koflikte. Nakon višegodišnjih debata i konsultacija Lista svetske baštine je 2023. proširena novom kategorijom – uvrštena su dobra koja svedoče o traumatičnim sećanjima na genocide u Ruandi 1994. (Rwanda WH, 2023) i građanski rat u Argentini (ESMA WH, 2023), što otvara novo poglavlje u proceni kulturnog nasleđa. U tom svetlu, negovanje sećanja na nedužne žrtve 1941. i očuvanje Spomen-parka u njegovoj celovitosti i vrednosnoj konzistenciji mora biti prioritet svih strateških dokumenata i razvojnih planova Kragujevca. Umesto traženja kompromisa koji mogu narušiti komemorativnu i istorijsku vrednost parka, razvojne planove treba usmeriti ka isticanju njegove nesporne izuzetnosti i očuvanju, unapređenju i promociji njegovih vrednosti.

Ključne reči
memorijalni park, kulturni pejzaž, istorijski urbani pejzaž, urbani javni park

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BETWEEN MEMORY AND THE CITY: THE MEMORIAL COMPLEX IN THE URBAN LANDSCAPE

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The Value of the Historic Urban Landscape to the Community and the Care of Memorial Parks

In professional and academic literature, the terms “memorial park” and, increasingly, “cultural landscape” are used to refer to the *Kragujevački oktobar Memorial Park*. The memorial area in Kragujevac was designated as immovable cultural property in 1979 (Official Gazette, 1979). In the same year, “a part of the area with burial mounds, memorial markers, and the Museum of October 21, 1941” was categorised as a site of historic importance of exceptional significance (Official Gazette RS, 14/79). The term “memorial park” refers to a type of designed public space with commemorative and educational functions, characterised by a combination of natural elements and cultural features. Although it is defined in urban planning documentation as a “public green area” with a specific purpose, this term is not recognised in the legal regulations in Serbia. According to the Law on Cultural Heritage from 1994, memorial parks may be designated as sites of significance, cultural monuments, and spatial cultural-historical units, and since 2022, also as cultural landscapes (Law, 2021: Articles 15, 16, 17, and 19). The term “memorial” is used in legal terminology as an (informal) synonym for a site of historical importance (Law, 1994: Article 22), or the complex terminological phrase “memorial or other commemorative object” is used to denote a type of cultural monument (Law, 2021: Article 17). In accordance with international documents, as a space formed through the interaction between humans and nature, the *Kragujevac Memorial Park* is considered a cultural landscape (UNESCO: Cultural Landscape). Considering its complex value system and layered meanings, it can also be viewed as a historic urban landscape (Vienna Memorandum, 2005; Recommendation, 2011; Xi’an Declaration, 2005; Florence Declaration, 2021; Florence Declaration, 2014) or a historic urban public park (ICOMOS-IFLA Doc, 2017).

Regardless of how the *Kragujevački oktobar Memorial Park* is typologically defined or conceptually described, it is a protected area that must be approached with reverence. Its intangible value as a historic urban park surpasses its material, factual, functional, and aesthetic value. While residents see it as a unique ecological and cultural hub of the city, the economic valuation of the memorial park, like that of any other cultural monument, differs based on perspective. These are often axiological systems without a common foundation: users adapt them to personal needs, owners view them as sources of costs and income, investors consider them as profitable locations, while experts in the protection of natural and cultural heritage assess them independently of economic logic. Contemporary theories of heritage management emphasise the importance of dialogue and compromise in decision-making regarding the fate of monuments, under the assumption that systems of public value and protection should be prioritised in this process. In development plans aimed at enhancing such spaces, the dominant values must be historical, natural, and cultural, and decision-making must be based on principles that allow for an integrated approach to planning and management, guided by respect for all values. The concept of “heritage democratisation” implies the participatory inclusion of all stakeholders in the processes of its identification, preservation, and enhancement, enabling society to recognise all aspects for which it has been valued by professionals.

Urban Park in the Heart of the City – Advantages and Limitations

The *Kragujevački oktobar Memorial Park* is characterised by several specificities that transcend the usual patterns found in the formation of similar complexes. A comparison of numerical data, spatial, perceptual, and cultural characteristics reveals that in terms of size, position, and integration into the urban fabric, this complex significantly differs from comparable memorial parks in Israel, Armenia, Lithuania, Poland,

Romania, and the former Yugoslavia. With an area of over 300 hectares situated almost in the heart of the city, the *Kragujevački oktobar Memorial Park* represents the largest commemorative zone not only within the urban fabric but also in comparison to complexes located on the outskirts or outside urban areas.

Although the memorial character is the dominant aspect of this space – "interspersed" with commemorative mounds, 27 authentic execution sites, numerous symbolic monuments, a chapel, a purpose-built museum, and two memorials to the First World War – the Kragujevac memorial park is not an isolated sanctuary but an active component of the urban landscape and the green "spine" of a city covering about 83 km². The memorial park is inextricably linked to the identity and daily life of Kragujevac's residents and bears far greater urban significance, both spatial-physical and psychological-symbolic, for the local population than similar complexes do for their respective communities. For instance, despite its dominant symbolic position in the culture of remembrance of the Israeli people, the *World Holocaust Remembrance Centre Yad Vashem* (1953) does not hold critical importance for the everyday life of Jerusalem's residents. Built on approximately 18 hectares of relatively isolated land within a 45-hectare forest belt on Mount Herzl, it is more integrated with the surrounding nature than with the 125 km² of the adjacent urban zone. In both character and essential connection to the urban environment, the Kragujevac complex is more closely related to the *Tsitsernakaberd Memorial Complex* (Yerevan, Armenia, 1967), dedicated to the victims of the Armenian Genocide of 1915, which dominates the city. It consists of three monuments (a memorial wall, an eternal flame, and a tower) built on an elevation of about 4,500 m² within a 15-hectare park in the central zone of Yerevan.

Development Policies and the Preservation of Memorial Value

Šumarice faces real and potential pressures, ranging from the introduction of recreational and entertainment content that is not aligned with the commemorative nature of the space to construction in the immediate and surrounding areas that negatively affects the locale, ambience, and views. Preserving the integrity of this complex must remain the unwavering primary consideration in city development planning, founded on a balance of values, participatory planning, and cross-sectoral cooperation, alongside continuous assessment of heritage vulnerability, provision of long-term monitoring, stable financing, the inclusion of all interested parties, and ongoing communication with the public (Saratsi et al., 2016). Particular emphasis will be placed in this process on fostering a positive attitude among the citizens of Kragujevac regarding the value and importance of preserving Šumarice in its current scope and form. International experiences can serve as both inspiration and guidance for Kragujevac. A recent award-winning rehabilitation project, the *Memorial Park Central Connector in Houston* (Award of Merit – Sustainability 2023), exemplifies a successful restoration of degraded heritage, achieved by constructing an above-ground green bridge over a motorway, enabling the renewal of the region's landscape and ecological features.

The preservation of the memorial significance of the *Kragujevački oktobar Memorial Park* becomes especially important in light of the growing global trend to recognise sites associated with recent conflicts. Following years of debate and consultation, the World Heritage List was expanded in 2023 to include a new category – properties bearing witness to the traumatic memories of the 1994 Genocide in Rwanda (Rwanda WH, 2023) and the civil war in Argentina (ESMA WH, 2023), thus opening a new chapter in the assessment of cultural heritage. In this context, nurturing the memory of the innocent victims of 1941 and preserving the Memorial Park in its integrity and value consistency must be prioritised in all strategic documents and development plans of Kragujevac. Instead of seeking compromises that could jeopardise the commemorative and historical significance of the park, development plans should be directed towards emphasising its undeniable uniqueness and the preservation, enhancement, and promotion of its values.

Key words
memorial park, cultural landscape, historic urban landscape, urban public park

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POST-MONUMENTALNI PEJZAŽ: ŠUMARICE IZMEĐU KOLEKTIVNOG SEĆANJA I URBANOG ŽIVOTA SAVREMENOG KRAGUJEVCA

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Uvod

Ovaj rad analizira spomen-park „Kragujevački oktobar“ u Šumaricama kao paradigmatski primer post-monumentalnog pejzaža, odnosno prostora kolektivnog sećanja koji se neprestano menja i prilagođava savremenim društvenim, ideološkim i urbanim okolnostima. Spomen-park, koji je danas kulturno dobro od izuzetnog značaja, podignut je u znak sećanja na civilne žrtve masakra u Kragujevcu 1941. godine. Njegova izvorna poruka bila je univerzalna: opomena protiv nasilja, afirmacija mira, solidarnosti i dostojanstva ljudskog života. Tokom socijalističkog perioda, ovaj diskurs bio je deo šire jugoslovenske politike sećanja i ideje bratstva i jedinstva. Od 1990-ih godina, međutim, Šumarice ulaze u novu fazu — period tranzicije u kojem etno-nacionalni narativi, religijske interpretacije i tržišna logika preobražavaju značenje prostora. Spomen-park postaje višeslojno i ideološki fragmentisano mesto, u kojem se prepliću tragovi kolektivne traume, savremeni oblici svakodnevnog života i sukobi različitih interpretacija prošlosti. Glavni istraživački problem koji rad postavlja jeste: kako mesto kolektivnog stradanja može zadržati svoju simboličku i društvenu relevantnost u savremenom društvu koje se udaljava od vrednosti na kojima je to sećanje izgrađeno?

Pregled literature

Koncept post-monumentalnog pejzaža, koji razvijaju autori poput Jamesa Younga, Andreasa Huyssena i Karen Till, ukazuje da savremeni memorijali više nisu monumentalni simboli moći i jedinstvenog narati-

va, već dinamična, otvorena i često kontradiktorna mesta sećanja. Ona odražavaju društvene promene, konflikte identiteta i ideološke pomake u zajednici. U kontekstu postsocijalističkih društava, literature ističe da se nekada zajednički antifašistički diskurs transformisao u partikularne nacionalne interpretacije (Assmann, 2012; Jambrešić Kirin, 2017). Šumarice, posmatrane iz te perspektive, predstavljaju studiju slučaja u kojoj se mogu pratiti svi ključni procesi post-monumentalizacije: od kolektivnog jedinstva do ideološke fragmentacije, od sećanja nauniverzalne vrednosti do religijsko-nacionalnog redefinisanja istorije.

Metodologija

Metodološki, analiza se zasniva na prostornoj i diskurzivnoj interpretaciji, uz uvid u arhitektonske, urbanističke i narativne slojeve koji su definisali evoluciju memorijala. Istraživanje se posebno usmerava na prostornu i diskurzivnu analizu spomen-parka, uključujući pregled planske i arhitektonske dokumentacije (Mitrović, Tomić & Kljajić, 1954–55), interpretaciju simboličkih struktura i komemorativnih praksi, kao i uvid u savremene transformacije prostora i njihovu recepciju i interpretaciju kroz prakse korišćenja prostora u javnosti, kroz komemorativne rituale, medijske prikaze i institucionalne odluke o sećanju (2011–2024). Cilj metodologije je da se povežu prostorne promene sa društveno-ideološkim procesima, čime se dobija uvid u to kako Šumarice funkcionišu kao živ sistem značenja koji se stalno rekonstruiše.

Rezultati

Analiza je pokazala tri međusobno povezana procesa koji definišu savremeni karakter Šumarica:

1. Integracija memorijala u svakodnevni urbani život: Kako se Kragujevac prostorno širio, Šumarice su se stopile s gradskim tkivom, postavši glavni rekreativni park. Iako bi to moglo delovati kao opasnost po dostojanstvo memorijala, ovakav oblik integracije zapravo održava sećanje živim. Prisustvo građana, njihovo kretanje i svakodnevno korišćenje prostora stvaraju suptilan, ali trajan dijalog između života i stradanja, tuge i nade. Ipak, istovremeno, prisutni su i primeri trivijalizacije i banalizacije sećanja, poput fotografisanja pored spomenika u neprimerenim pozama ili komercijalne upotrebe hotela „Šumarice“ za proslave. Ove prakse otvaraju pitanje granice između memorijalnog pijeteta i savremenog urbanog života.
2. Ideološka stagnacija i fragmentacija memorijalne funkcije: Od planiranih 33 spomenika, danas je očuvano i aktivno tek 14 iz socijalističkog perioda. Diskurs zajedničkog stradanja gotovo je iščezao — spomenici posvećeni bratstvu i jedinstvu zapušteni su, a multietnički karakter sećanja potisnut. Simboli poput pesme „Krvava bajka“ ili manifestacija „Veliki školski čas“ izgubili su nekadašnju društvenu snagu, pretvorivši se u formalne državne ceremonije. Ove promene ukazuju na slabljenje univerzalne etike sećanja i prelazak ka partikularizovanom nacionalnom narativu.
3. Religijsko-nacionalna reinterpretacija prostora: Izgradnja crkve „Svetih novomučenika kragujevačkih“ (1996–2024), u neposrednoj blizini spomenika „Prekinuti let“, predstavlja ključnu simboličku prekretnicu. Time je u sekularni prostor univerzalne opomene uveden sakralni element koji preusmerava fokus sećanja s civilnog stradanja na religijsko mučeništvo. Ova reinterpretacija podržana je i državnim politikama — odlukom iz 2011. godine, 21. oktobar proglašen je Danom sećanja na srpske žrtve u Drugom svetskom ratu. Takva institucionalizacija nacionalno-verskog okvira sužava tumačenje memorijala i otvara mogućnost revizionizma koji marginalizuje stradanja drugih grupa (Jevreja, Roma, ateista, komunista).

Diskusija

Rezultati pokazuju da memorijalni pejzaži nisu pasivni prostori istorijskog sećanja, već aktivni nosioci društvenih promena. U Šumaricama se odražava sukob između tri paradigme: socijalističke univerzalnosti, postsocijalističke nacionalizacije i savremenog urbanog života. Svaka od njih ostavlja svoj sloj značenja i utiče na način na koji se prošlost interpretira. Religijsko-nacionalna reinterpretacija, iako motivisana željom za reafirmacijom identiteta, istovremeno menja temeljnu semantiku prostora i pomera ga iz sfere univerzalne humanističke opomene u okvir partikularnog identiteta. Nasuprot tome, prisustvo građana, sportista, šetača i dece čini da memorijal ostane deo živog grada, a ne izdvojeni muzej sećanja. Taj paradoks – između svakodnevnog života i memorijalnog pijeteta – čini Šumarice specifičnim modelom post-monumen-

talnog pejzaža, gde se sećanje ne održava kroz monumentalnost, već kroz kontinuirano prisustvo i dijalog. Održavanje dostojanstva memorijala u takvom kontekstu zahteva nove oblike komemoracije – participativne, umetničke i edukativne prakse koje uključuju lokalnu zajednicu. Privremene instalacije, performansi, radionice i umetničke intervencije mogle bi postati sredstva revitalizacije simboličke snage prostora.

Zaključak

Šumarice su danas prostor gde se jasno vidi kako društvo pamti, zaboravlja i preoblikuje svoju prošlost. Njihova post-monumentalna priroda podrazumeva promenu paradigme – od monumentalne reprezentacije kolektivnog stradanja ka otvorenom prostoru dijaloga, kritike i zajedničkog identiteta. Da bi se to postiglo, potrebno je prevazići ideološke granice i obnoviti univerzalne vrednosti na kojima je memorijal nastao: empatiju, solidarnost i humanost.
Inicijative poput Gradske urbanističke laboratorije (GUL) mogu poslužiti kao platforme za uključivanje građana, umetnika i stručnjaka u procese planiranja, reinterpretacije i edukacije. Time bi Šumarice mogle ponovo postati ono što su uvek težile da budu — ne samo mesto sećanja na prošlost, već i prostor promišljanja budućnosti.

Ključne reči
post-monumentalni diskurs, ideološka rekontekstualizacija prošlosti, diskurzivna multiplikacija sećanja, urbanizacija memorijala, participativni modeli obnavljanja sećanja

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POST-MONUMENTAL LANDSCAPE: ŠUMARICE BETWEEN COLLECTIVE MEMORY AND THE URBAN LIFE OF CONTEMPORARY KRAGUJEVAC

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Introduction

This paper analyzes the “Kragujevac October” Memorial Park in Šumarice as a paradigmatic example of a post-monumental landscape — that is, a space of collective memory that continually changes and adapts to contemporary social, ideological, and urban circumstances. The memorial park, today a cultural asset of exceptional significance, was established in remembrance of the civilian victims of the 1941 massacre in Kragujevac. Its original message was universal: a warning against violence, and an affirmation of peace, solidarity, and the dignity of human life. During the socialist period, this discourse was part of the wider Yugoslav memory politics and the idea of brotherhood and unity. Since the 1990s, however, Šumarice has entered a new phase—a period of transition in which ethno-national narratives, religious interpretations, and market logic transform the meaning of the space. The memorial park has become a multilayered and ideologically fragmented site, where traces of collective trauma intertwine with contemporary forms of everyday life and with conflicts among competing interpretations of the past. The central research question posed in this paper is: how can a site of collective suffering maintain its symbolic and social relevance in a contemporary society that is moving away from the values on which that memory was built?

Literature Review

The concept of the post-monumental landscape, developed by authors

such as James Young, Andreas Huyssen, and Karen Till, suggests that contemporary memorials are no longer monumental symbols of power and a single narrative, but dynamic, open, and often contradictory places of remembrance. They reflect societal changes, identity conflicts, and ideological shifts within a community. In the context of post-socialist societies, the literature highlights that the once shared anti-fascist discourse has transformed into particular national interpretations (Assmann, 2012; Jambrešić Kirin, 2017). Viewed from this perspective, Šumarice represents a case study in which all key processes of post-monumentalization can be observed: from collective unity to ideological fragmentation, from the remembrance of universal values to a religious-national redefinition of history.

Methodology

Methodologically, the analysis is based on spatial and discursive interpretation, incorporating architectural, urban, and narrative layers that have defined the evolution of the memorial. The research focuses particularly on spatial and discursive analysis of the memorial park, including a review of planning and architectural documentation (Mitrović, Tomić, Kljajić, 1954–55), an interpretation of symbolic structures and commemorative practices, as well as an examination of contemporary transformations of the space and their reception through everyday uses of the site, commemorative rituals, media representations, and institutional decisions on remembrance (2011–2024). The aim is to connect spatial changes with socio-ideological processes, thereby providing insight into how Šumarice functions as a living system of meanings that is constantly reconstructed.

Results

The analysis revealed three interconnected processes that define the contemporary character of Šumarice:

1. Integration of the memorial into everyday urban life:As Kragujevac expanded spatially, Šumarice blended with the urban fabric, becoming the city's main recreational park. Although this might appear to threaten the dignity of the memorial, such integration actually keeps memory alive. The presence of citizens, their movement, and their everyday use of the space create a subtle yet lasting dialogue between life and suffering, sorrow and hope. At the same time, instances of trivialization and banalization of memory are present—for example, taking inappropriate photos beside monuments or the commercial use of the "Šumarice" hotel for celebrations. These practices raise the question of boundaries between memorial reverence and contemporary urban life.
2. Ideological stagnation and fragmentation of the memorial function:Of the 33 originally planned monuments, only 14 from the socialist period remain preserved and active today. The discourse of shared suffering has almost disappeared—monuments dedicated to brotherhood and unity are neglected, and the multiethnic character of remembrance has been suppressed. Symbols such as the poem A Bloody Fairy Tale or the event The Great School Lesson have lost their former social resonance, becoming formal state ceremonies. These changes indicate a weakening of the universal ethics of memory and a shift toward a particularized national narrative.
3. Religious-national reinterpretation of the space: The construction of the Church of the "Holy New Martyrs of Kragujevac" (1996–2024), near the "Interrupted Flight" monument, represents a major symbolic turning point. A sacred element was introduced into a secular space of universal warning, redirecting the focus of remembrance from civilian suffering to religious martyrdom. This reinterpretation has been supported by state policies—by a 2011 decision, October 21 was proclaimed the Day of Remembrance of Serbian Victims in the Second World War. Such institutionalization of a national-religious framework narrows the interpretation of the memorial and opens the possibility of revisionism that marginalizes the suffering of other groups (Jews, Roma, atheists and communists).

Discussion

The results show that memorial landscapes are not passive spaces of historical memory, but active carriers of social change. In Šumarice, the conflict between three paradigms is evident: socialist universality, post-socialist nationalization, and contemporary urban life. Each leaves its own layer of meaning and shapes how the past is interpreted. The

religious-national reinterpretation, although driven by the desire to reaffirm identity, simultaneously alters the fundamental semantics of the space and shifts it from the sphere of universal humanistic warning to a framework of particular identity. In contrast, the presence of citizens—athletes, walkers, children—ensures that the memorial remains part of the living city rather than an isolated museum of memory. This paradox—between everyday life and memorial reverence—makes Šumarice a specific model of a post-monumental landscape, where memory is maintained not through monumentality but through continual presence and dialogue. Preserving the dignity of the memorial in such a context requires new forms of commemoration—participatory, artistic, and educational practices that engage the local community. Temporary installations, performances, workshops, and artistic interventions could become tools for revitalizing the symbolic power of the space.

Conclusion

Today, Šumarice is a space where one can clearly observe how society remembers, forgets, and reshapes its past. Its post-monumental nature implies a shift in paradigm—from monumental representation of collective suffering to an open space of dialogue, critique, and shared identity. Achieving this requires overcoming ideological boundaries and restoring the universal values on which the memorial was founded: empathy, solidarity, and humanity.
Initiatives such as the City Urban Laboratory (GUL) can serve as platforms for involving citizens, artists, and experts in planning, reinterpretation, and educational processes. In this way, Šumarice may once again become what they were always intended to be—not only a site of remembrance of the past, but a space for reflecting on the future.

Key words
post-monumental discourse, ideological recontextualization of the past, discursive multiplication of memory, urbanization of memorials, participatory approaches to remembering

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SPOMEN – PARK, MESTO SEĆANJA

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Spomen-park „Kragujevački oktobar“ osnovan je 23. septembra 1953. godine, na mestu streljanja i počivanja više hiljada građana, 21. oktobra 1941. godine i prostire se na površini od nepunih 352 hektara. Park je formiran sa ciljem da čuva sećanje na žrtve zločina počinjenog nad građanima Kragujevca i okolnih sela, u periodu od 19. do 21. oktobra 1941. godine. Danas je to najveći memorijalni park u Evropi. Ustanova Spomen-park predstavlja jedinstvenu kulturnu instituciju u Republici Srbiji. Njene osnovne delatnosti obuhvataju više različitih oblasti: od uređenja i održavanja memorijalnog parka (koji je istovremeno i park prirode), kao mesta gde su sahranjene žrtve Kragujevačke tragedije, preko sveobuhvatne muzejske delatnosti, do organizacije komemorativnih manifestacija, sve vođeno uzvišenom misijom i jasno definisanom idejom vodiljom.

Još od prvih godina nakon osnivanja, Ustanova se suočavala sa ozbiljnim materijalnim teškoćama u realizaciji Generalnog urbanističkog plana, usvojenog 1955. godine, čiji su autori bili arhitekte Mihajlo Mitrović i Radivoje Tomić. Ideja osnivača, tadašnje države Jugoslavije, bila je da se institucionalizuje kolektivno sećanje i da briga o mestu počivanja žrtava ne bude prepuštena pojedincima, potomcima ili višebrojnim institucijama, već jednoj ustanovi sa jasno postavljenim ciljevima koji važe i danas.Najveći izazov u radu, uređenju i održavanju prostora koji obuhvata memorijalni park je činjenica da je on u svojoj osnovnoj koncepciji i ulozi grobno mesto za više od dve hiljade ljudi, uređen kao memorijalna šuma, a danas, nakon više od sedam decenija, služi i kao centralni gradski park, što u vreme osnivanja nije bio. Kao

takav, zahteva pomirenje memorijalnog karaktera sa svakodnevnim korišćenjem otvorenog prostora, što podrazumeva uređenje parkovskih površina prema potrebama posetilaca, ali i očuvanje prirode i već formiranog ekosistema, stvorenog višedecenijskim pošumljavanjem i očuvanjem površina. Iznad svega, park zahteva poštovanje mira i savesno korišćenje, imajući u vidu da se grobnice streljanih nalaze na 29 jasno označenih lokacija širom parka. Kao otvoren gradski prostor, adekvatno korišćenje od strane posetilaca nije uvek kontrolisano.
Park je zamišljen i projektovan i kao mesto za razvoj sporta i rekreacije, te se i danas svakodnevno koristi u te svrhe, uz ograničenja koja propisuju odgovarajući propisi i infrastrukturni zahvati. Svojim izraženim umetničkim elementima, kroz deset spomenika postavljenih u parku, privlači pažnju kulturne javnosti. Za korišćenje u kulturne svrhe, park je vođen strogo definisanim konceptima koji podržavaju kako ustaljene, tako i inovativne manifestacije posvećene žrtvama zločina.

Memorijalni park, kao deo Ustanove Spomen-park, mesto je susreta ljudi, kulture, istorije i života. Sa svakom novom generacijom doživljava nova tumačenja i razumevanja svoje uloge u životu grada. Ipak, neupitna misija svake generacije ostaje ista: čuvanje mesta počivanja nevinih žrtava i iskazivanje pijeteta prema njima.

Ključne reči
Spomen – park, osnivanje, uređenje, kultura.

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MEMORIAL PARK, A PLACE OF REMEMBRANCE

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Memorial Park “Kragujevac October” was established on September 23, 1953, on the site where several thousand citizens were executed and buried on October 21, 1941. The park covers an area of nearly 352 hectares and was created to preserve the memory of the victims of the atrocities committed against the citizens of Kragujevac and its surrounding villages between October 19 and 21, 1941. Today, it is the largest memorial park in Europe. The Memorial Park Institution is undoubtedly a unique cultural institution in the Republic of Serbia. Its core activities span a wide range of responsibilities: from maintaining the memorial and nature park—which also serves as the burial site of the Kragujevac victims—to extensive museum work and organizing commemorative events, all guided by its noble mission and central purpose.

From its earliest years, the Institution faced significant material challenges in implementing the General Urban Plan, adopted in 1955 and created by architects Mihajlo Mitrović and Radivoje Tomić. The founders’ intention — represented at the time by the state of Yugoslavia — was to institutionalize collective memory and ensure that the care for the victims’ resting place would not be left to individuals, descendants, or multiple institutions, but entrusted to a single entity with clearly defined goals that persist to this day.

The greatest challenge in managing, maintaining, and organizing the memorial park lies in its dual role: fundamentally, it is a burial site for over two thousand victims, designed as a memorial forest. More than seven decades later, it also functions as the city’s central park—a role it was not originally intended to fulfill. This requires reconciling the park’s commemorative purpose with everyday public use, maintaining areas for visitors while preserving the natural environment and the ecosystem that has developed over decades of afforestation and land conservation. Above all, the park demands respect for its solemn character and conscientious use, given that the graves of the executed are located at 29 clearly marked sites throughout the park. As an open urban space, proper visitor conduct cannot always be fully controlled.
Originally conceived and designed as a space for sports and recreation, the park continues to be used for these purposes, with activities regulated through official policies and infrastructural measures. Its artistic elements, including ten monuments installed throughout the park, also attract attention from the cultural community. When used for cultural events, the park is governed by strict guidelines that balance traditional and innovative commemorations dedicated to the victims.

As part of the Memorial Park cultural institution, the park is a place where people, culture, history, and daily life intersect. With each new generation, it is subject to reinterpretation and renewed understanding of its role in the life of the city. Nevertheless, the enduring mission of every generation remains the same: to preserve the resting place of innocent victims and to express reverence for their memory.

Key words
memorial park, establishment, planning, culture

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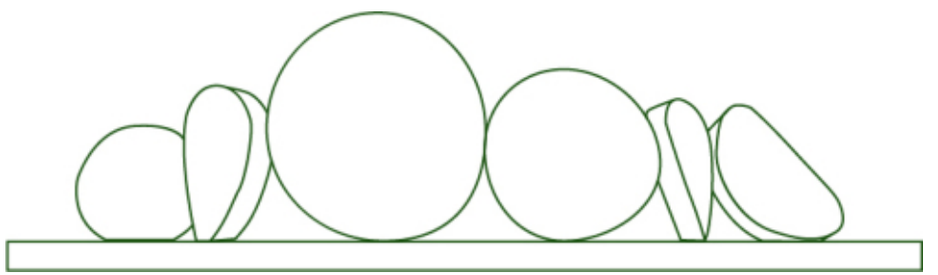


Slika 1. Panorama Spomen-parka – Erdoglijski deo (autor fotografije Nenad Boisavljevič)

Figure 1. Panorama of the Memorial Park – Erdoglija Section (photo by Nenad Boisavljević)

04

DEO /
SECTION



METODE PREZENTACIJE KULTURNIH I PRIRODNIH VREDNOSTI KULTURNIH PEJZAŽA: ARHITEKTURA IZLOŽBI, INTERPRETACIJE, NARACIJE I MEDIJACIJE

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Uvod

Prezentacija kulturnih i prirodnih vrednosti kulturnih pejzaža podrazumeva primenu različitih arhitektonskih i interpretativnih strategija, među kojima arhitektura izložbi zauzima posebno mesto. Kao interdisciplinarna praksa, ona prevazilazi ulogu neutralnog fizičkog okvira i postaje sredstvo tumačenja, pripovedanja i posredovanja značenja. Arhitektura izložbi objedinjuje elemente arhitekture, dizajna, scenografije, kustoske prakse i medijskih tehnologija, stvarajući uslove u kojima prostor deluje kao aktivni učesnik u komunikaciji kulturnih poruka. U kontekstu kulturnih pejzaža, ona ima ključnu ulogu u artikulaciji i prezentaciji kulturnih i prirodnih vrednosti mesta kroz metodološke postupke interpretacije, naracije i medijacije.

Metodološki okvir prezentacije vrednosti kulturnih pejzaža kroz arhitekturu izložbi

Metodološki okvir arhitekture izložbi u kontekstu kulturnih pejzaža obuhvata šest međusobno povezanih faza koje strukturiraju čitav proces, od početne koncepcije do realizacije i recepcije izložbe:

1. Definisanje sadržaja, interpretativno planiranje, naracija i medijacija obuhvataju niz operativnih postupaka i metoda. U ovoj fazi najpre se utvrđuje vizija kroz ciljeve i vrednosti, pri čemu se ustanovljava značaj i osnovna kulturna matrica pejzaža i naglašavaju njegove jedinstvene kulturne, istorijske, prirodne, estetske i pedagoške

vrednosti. Sledi određivanje publike kroz izradu arhetipskih profila – „persona“ – koji omogućavaju oblikovanje empatičnog i personalizovanog prostora naracije i doživljaja. Dalje se definišu ciljevi i zadaci interpretacije, opšti i posebni, usmereni na sticanje znanja i razumevanja, razvijanje veština i kritičke svesti, oblikovanje stavova i vrednosti, ali i na obezbeđivanje emotivnog i estetskog iskustva. Na završnom nivou preciziraju se teme i poruke, uz insistiranje na jasnoći, slojevitosti, autentičnosti i interaktivnosti. Efikasnost interpretativnog okvira izražava se kroz njegovu utemeljenost na pouzdanim znanjima, pristupačnost različitim publikama, kulturnu i društvenu senzibilnost, tematsku jasnoću i strukturalnu doslednost, kao i kroz sposobnost da probudi osećaj mesta i ostavi snažna i trajna iskustva kod posetilaca (Dowling, 2013; Brajković, 2019). [Slika 1]

2. Prostorna organizacija sadržaja – arhitektonsko planiranje i projektovanje obuhvata oblikovanje dramaturgije prostora kroz raspored sekvenci i zona koje usmeravaju posetioca, čime se kretanje kroz izložbu oblikuje kao autentično iskustvo (Martello Media Ltd., 2013a). Logika kretanja prati narativni tok i intuitivno usmerava posetioca, dok se hijerarhija i ritam ostvaruju smenom otvorenih i zatvorenih zona i formiranjem tačaka fokusa. Funkcionalna i tematska zoniranost obezbeđuje jasnoću i koherentnost interpretativne strukture, dopuštajući da prostor postane aktivni učesnik komunikacije. Arhitektura se u ovom okviru javlja kao medij koji ne prenosi samo sadržaj već ujedno i sam postaje poruka (McLuhan, 1964).

3. Oblikovanje iskustva – fenomenološki prostor i duh mesta predstavljaju fazu zasnovanu na teorijama fenomenologije prostora, u kojoj se pri oblikovanju narativa i arhitektonskog okvira uvažava celovito telesno iskustvo arhitekture, koje, prema Palasmi, obuhvata fizičku, emocionalnu, mentalnu i socijalnu dimenziju doživljaja (Pallasmaa, 2005). Fokus nije samo na racionalnom, već i na stvaranju emotivnog i čulnog iskustva: kroz materijalnost, svetlo, zvuk i atmosferu gradi se slojeviti doživljaj koji prevazilazi kognitivnu percepciju i uspostavlja neposrednu vezu sa identitetom mesta. Na taj način obezbeđuje se da posetilac, uz sticanje znanja, usvoji i intuitivni osećaj prostora. U kontekstu kulturnih pejzaža posebno je značajna primena principa biofilnog dizajna, naročito onih koji naglašavaju ukorenjenost u lokalnu topografiju, prirodne, istorijske i kulturne vrednosti, kao i autentičnost duha mesta (Kellert, 2008). Time se produbljuje iskustveni efekat kulturnog pejzaža i jača njegova sposobnost da ostavi trajan utisak na posetioca.

4. Tehničke i funkcionalne komponente realizacije obuhvataju kompleksan skup postupaka koji povezuju narativni, prostorni i grafički dizajn sa multimedijalnim i tehničkim rešenjima. Ova faza uključuje izradu planova, vizualizacija i izvođačke dokumentacije, razvoj grafičkog i multimedijalnog sadržaja, kao i integraciju audio-vizuelnih tehnologija i hardvera. Istovremeno se sprovodi kontrola troškova kroz sve faze, od konceptualnog budžeta do završnih računa. Na taj način tehničke i funkcionalne komponente prevazilaze status pomoćnih sredstava i postaju integralni deo arhitekture izložbi, osiguravajući doslednost narativa i kvalitet ukupnog doživljaja (Martello Media Ltd., 2013b; Brajkovic, 2019).

5. Privremenost ili trajnost postavki čine važan segment metodologije arhitekture izložbi, jer se ova dva tipa postavki razlikuju i na konceptualnom i na realizacionom nivou. Privremene izložbe zasnivaju se na eksperimentalnosti, inovaciji i fleksibilnosti, omogućavajući ispitivanje novih interpretativnih modela i prilagođavanje savremenim temama i publici. Stalne postavke, nasuprot tome, zahtevaju dugoročnu stabilnost, održivost i konzervatorski okvir, uz kontinuirano osvežavanje sadržaja radi očuvanja njihove relevantnosti. U kontekstu kulturnih pejzaža, ova metodološka diferencijacija dobija dodatnu dimenziju: privremene postavke donose dinamiku i savremenost, dok stalne obezbeđuju kontinuitet i trajno ukorenjivanje vrednosti u kolektivnu memoriju.

6. Edukativni slojevi čine završnu komponentu metodološkog okvira prezentacije kulturnih i prirodnih vrednosti naglašavajući njen obrazovni i komunikacijski potencijal. Izložbeni narativ se posmatra kao slojevito iskustvo učenja koje obuhvata kognitivne, emotivne i estetske dimenzije. Kroz interaktivne i participativne sadržaje posetioci postaju aktivni učesnici u procesu interpretacije i oblikovanja značenja. Edukativni slojevi obuhvataju različite nivoe komunikacije – od osnovnih informacija do simboličkih i refleksivnih poruka – čime se otvara prostor za dijalog, refleksiju i kritičko mišljenje. Na taj način arhitektura izložbi postaje aktivan akter u formiranju stavova, vrednosti i kulturnog identiteta.

Metodološki okvir arhitekture izložbi, sagledan kroz sve faze, potvrđuje se kao koherentan, savremen i održiv sistem prezentacije kulturnih i prirodnih vrednosti, koji omogućava da kulturni pejzaži budu ne samo očuvani, već i trajno upisani u kolektivni identitet i sećanje.

Primena metoda arhitekture izložbi u oblikovanju kulturnih pejzaža

U savremenoj praksi postoje brojni primeri koji demonstriraju kako arhitektura izložbi funkcioniše kao narativni i simbolički medij. Muzej moderne umetnosti Luizijana (Louisiana Museum of Modern Art, Danska) pokazuje značaj i efekat integracije umetnosti, arhitekture i prirodnog pejzaža, dok Jad Vašem (Yad Vashem, Jerusalim) i Jevrejski muzej u Berlinu (Jüdisches Museum Berlin) jasno ilustruju na koji način memorijalni prostori mogu da prenesu traumatska značenja i oblikuju kolektivnu svest. U domaćem kontekstu, Spomen-park „Kragujevački oktobar“ i Muzej „21. oktobar“ demonstriraju ukorenjenost, umerenost i sklad arhitekture i pejzaža, koji oblikuje prostor kao mesto sećanja, refleksije i kulturne komunikacije. Park sećanja u Buenos Ajresu (Parque de la Memoria, Buenos Aires) predstavlja savremeni pristup oblikovanja kulturnih pejzaža, u kojem se arhitektura izložbi i pejzažno oblikovanje koriste za integraciju memorijalnih sadržaja sa novim društvenim i rekreativnim funkcijama, čime se uspostavlja ravnoteža između sećanja, savremenih potreba i održivog razvoja.

Zaključak

U kontekstu kulturnih pejzaža, arhitektura izložbi prevazilazi klasičnu muzeološku funkciju i postaje arhitektonska strategija i integralni deo ambijenta. Kroz interpretaciju i naraciju oblikuje prostore učenja, refleksije i kontemplacije, posredujući između prošlosti i sadašnjosti, pojedinca i kolektiva. Analiza metodološkog okvira i studija slučaja potvrđuje njenu višestruku ulogu, dok se kao metodološki sistem pozicionira među ključne savremene interdisciplinarne instrumente za očuvanje i prezentaciju kulturnih pejzaža. Integracijom interpretativnih, prostorno-fenomenoloških, tehničkih i edukativnih slojeva spaja naučni pristup i umetničke metode, reafirmiše identitet i doprinosi održivom očuvanju i savremenoj prezentaciji kulturnog i prirodnog nasleđa. Na taj način kulturne i prirodne vrednosti ne ostaju samo sačuvane, već postaju aktivno uključene u kolektivno iskustvo i društveni razvoj.

Ključne reči
kulturni pejzaž, arhitektura izložbi, interpretacija, naracija, medijacija.

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METHODS OF PRESENTING CULTURAL LANDSCAPES THROUGH EXHIBITION AND NARRATIVE ARCHITECTURE, INTERPRETATION AND MEDIATION

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Introduction

The presentation of cultural and natural values within cultural landscapes relies on a spectrum of architectural and interpretative strategies, with exhibition architecture playing a particularly prominent role. As an interdisciplinary practice, it surpasses its primary spatial functions and operates as a medium of interpretation, narration, and the communication of meaning. Exhibition architecture integrates architecture, design, scenography, curatorial practice, and media technologies, shaping spatial settings in which space itself assumes the role of an active mediator of cultural narratives. In the context of cultural landscapes, exhibition architecture becomes a central instrument in articulating and materializing both cultural and natural dimensions of space, through carefully developed methods of interpretation, narration, and mediation.

Methodological Framework for Presenting Cultural Landscape Values through Exhibition Architecture

In the context of cultural landscapes, the methodological framework of exhibition architecture is articulated through six interrelated phases, which together structure the entire trajectory from initial conception to the realization and ultimate reception of an exhibition:

1. Interpretative planning, narration, and mediation constitute the foundational phase, in which the conceptual groundwork of the exhibition is articulated. It begins with the formulation of a vision expressed through aims and values, establishing the cultural matrix of the landscape and emphasizing its distinctive cultural, historical, natural, aesthetic, and educational dimensions. Audience profiling is then carried out through the development of archetypal personas, enabling the design of empathetic and personalized narrative and experiential spaces. The interpretative goals—both general and specific—are defined with the purpose of fostering knowledge and understanding, cultivating skills and critical awareness, shaping attitudes and values, while also ensuring a resonant emotional and aesthetic experience. At its culmination, themes and messages are distilled with careful attention to clarity, depth, authenticity, and interactivity. The effectiveness and strength of the interpretative framework rest on its grounding in reliable knowledge, its accessibility to diverse audiences, its cultural and social responsiveness, its thematic clarity and structural coherence, and its capacity to evoke a sense of place and generate lasting impressions (Dowling, 2013; Brajković, 2019). [Figure 1]
2. The phase of spatial planning and architectural design composes the dramaturgy of space through sequences and zones that choreograph the visitor's movement, transforming circulation into an authentic spatial experience (Martello Media Ltd., 2013a). The spatial layout is integrated with interpretative storytelling, intuitively guiding visitors through the narrative, while principles of hierarchy and rhythm are articulated through the interplay of open and enclosed spaces and the establishment of focal points. Functional and thematic zoning ensures clarity and coherence within the interpretative structure, allowing space itself to function as an active agent of communication. In this sense, architecture emerges not merely as a medium for carrying the message, but becomes the message itself (McLuhan, 1964).
3. Experience design — phenomenology and the spirit of place represents the phase grounded in phenomenological theories of space, where narrative and architectural frameworks are conceived with an acute awareness of the embodied and multisensory character of architectural experience. As Pallasmaa observes, such experience encompasses physical, emotional, mental, and social dimensions (Pallasmaa, 2005). The focus here extends beyond rational cognition toward the cultivation of emotional and sensory resonance: materiality, light, sound, and atmosphere coalesce to create lay-

ered encounters that foster direct connections with the identity of place. Within the context of cultural landscapes, biophilic design principles gain particular relevance, especially those that emphasize place-based relationships—geographic, historical, ecological, and cultural connections to place, landscape ecology, indigenous materials, avoidingplacelessness, and the spirit of place (Kellert, 2008). Such approaches intensify the experiential impact of cultural landscapes, strengthening their ability to evoke emotional responses, a sense of connectedness, and lasting impressions.

4. Functional and technical realization encompasses a complex set of processes that interweave narrative, spatial, and graphic design with multimedia and technical systems. This phase entails the preparation of plans, visualizations, and working documentation, the development of graphic and multimedia content, and the integration of audiovisual technologies and hardware. Financial oversight and cost control extend across all stages, from initial budgeting to final accounts. In this way, functional and technical components transcend their auxiliary status to emerge as integral elements of exhibition architecture, securing both the coherence of the narrative and the overall quality of the visitor's experience (Martello Media Ltd., 2013b; Brajković, 2019).

5. Temporary and permanent exhibition settings constitute a crucial methodological consideration, as they require fundamentally different approaches to narrative design, diverging from the conceptual level onward. Temporary exhibitions are marked by experimentation, innovation, and flexibility, offering a platform for testing new interpretative models and adapting them to contemporary themes and audiences. Permanent exhibitions, by contrast, demand long-term durability, sustainability, and a conservation framework, together with the periodic renewal of content to preserve relevance. In the context of cultural landscapes, this distinction is especially significant: while temporary installations introduce dynamism and contemporaneity, permanent ones secure continuity and inscribe values into collective memory.

6. Educational layers constitute the final component of the methodological framework, underscoring the educational and communicative potential of exhibition and narrative architecture. Conceived as a layered learning process, the exhibition narrative engages cognitive and emotional dimensions simultaneously. Through interactive and participatory strategies, visitors are transformed into active participants in the interpretation and mediation of meaning. These educational layers operate across different registers of communication—from factual information to symbolic and reflexive messages—thus creating a space for dialogue, reflection, and critical thinking. In this way, exhibition architecture assumes the role of an active agent in shaping attitudes, values, and cultural identity.

The methodological framework of exhibition architecture, viewed across all phases, emerges as a coherent, contemporary, and sustainable system for presenting the values of cultural landscapes—one that ensures not only their preservation but also their inscription into collective identity and memory.

Application of Exhibition Architecture Methods within Cultural Landscapes

Within contemporary cultural landscape practice, many examples show how exhibition architecture can serve as both a narrative and symbolic medium for communicating cultural and natural values.The Louisiana Museum of Modern Art in Denmark demonstrates the transformative power and amplified effectiveness of integrating art, architecture, and the natural landscape, while YadVashem in Jerusalem and the Jewish Museum in Berlin illustrate how memorial spaces can mediate traumatic histories and shape collective consciousness. In the domestic context, the "Kragujevac October" Memorial Park and the "21 October" Museum exemplify attuned place-based relationships and the measured harmony between architecture and landscape, shaping environments of remembrance and reflection. The Parque de la Memoria in Buenos Aires exemplifies a contemporary approach to cultural landscape design, where exhibition architecture and landscape design are interwoven to unite memorial functions with new social and recreational roles, thereby achieving a balance between memory, contemporary societal needs, and sustainable development.

Conclusion

Within the context of cultural landscapes, exhibition architecture transcends the purely museological function, emerging as both an architectural strategy and an integral cultural component of the landscape. Through processes of interpretation and narration, it creates spaces of learning, reflection, and contemplation, mediating between past and present, individual and collective. Analysis of the methodological framework, supported by case studies, affirms its multifaceted role, while as a methodological system it positions itself among the key contemporary instruments for preserving and presenting cultural landscapes. By synthesizing interpretative, spatial-phenomenological, technical, and educational dimensions, it unites scientific approaches with creative expression, reaffirms identity, and contributes to the sustainable preservation of cultural and natural heritage.In this way, cultural and natural values are not only preserved but are actively inscribed into collective memory, experience and social development.

Keywords
cultural landscapes, exhibition architecture, interpretation, narration, mediation

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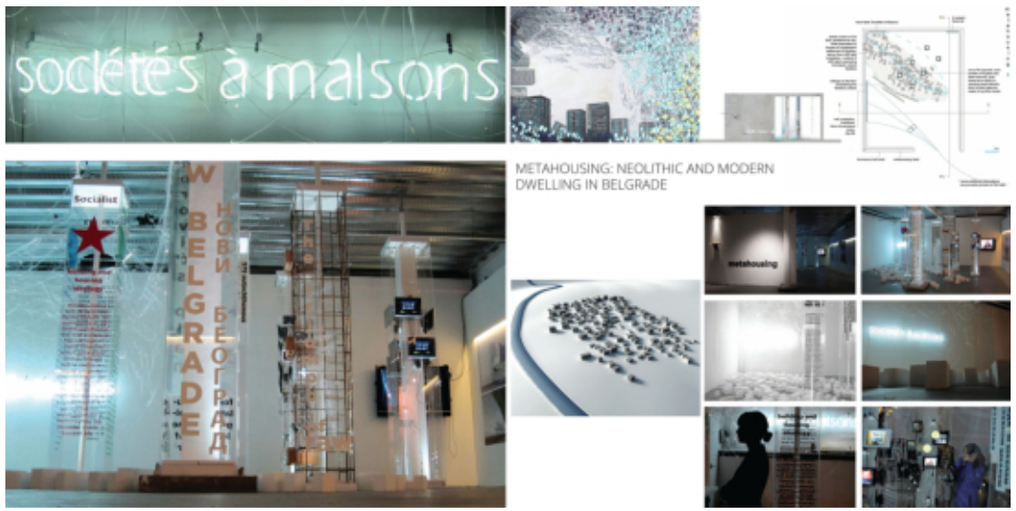
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Slika 1. Izložba Metahousing, postavka Republike Srbije u okviru Londonskog festivala arhitekture, Međunarodne smotre arhitekture i dizajna, 2012, London – primer prostornog oblikovanja izložbe kroz interdisciplanarno interpretativno planiranje I naraciju (Autor izložbe Miloš Spasić; autor arhitekture izložbe Jelena Brajković; foto: Jelena Brajković, Milovan Milićevoć, Željko Levnaić).

Figure 1. Metahousing Exhibition, Republic of Serbia, London Festival of Architecture, International Architecture & Design Showcase, 2012, London – an example of interdisciplinary integration of interpretative planning and narration (Exhibition author: Miloš Spasić; architecture and design: Jelena Brajković; photo: Jelena Brajković, Milovan Milićevoć, Željko Levnaić).



Slike 2-4. Spomen-park „Kragujevački oktobar“ i Muzej „21. oktobar“ – primer integracije arhitekture, pejzažnog oblikovanja i memorijalnog sadržaja u kulturnom pejzažu (Slika 2: www.spomenpark.rs; slike 3 i 4: fotografije autora).

Figures 2-4. “Kragujevac October” Memorial Park and “21 October” Museum – an example of the integration of architecture, landscape design, and memorial function within the cultural landscape (Figure 2: www.spomenpark.rs; Figures 3 and 4: Jelena Brajković).



Slike 5-8. Park sećanja u Buenos Ajresu (Parque de la Memoria, Buenos Aires) – primer integracije memorijalnih sadržaja sa društvenim i rekreativnim funkcijama javnog prostora (www.parquedelamemoria.org.ar)

Figures 5-8. Parque de la Memoria, Buenos Aires – an example of the integration of memorial functions with the social and recreational dimensions of public space (www.parquedelamemoria.org.ar)

NARATIVNI ARHITEKTONSKI PEJZAŽ: O TRAGOVIMA, RITUALIMA I SEĆANJU

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Uvod

Savremena arhitektura suočava se sa sve izraženijom potrebom da odgovori na složene zahteve, kako građenja novih prostora u kontekstu ekološke osvešćenosti 21. veka, tako i odnosa prema nasleđenim prirodno-građenim kontekstima. Pejzaž, sa druge strane je promenljiva, događajima bogata figura i proces koji kreira priče (Potteiger & Purinton, 1998). U tom smislu, koncept kulturnog pejzaža, kako ga definiše UNESCO, postaje relevantan okvir koji ne posmatra pejzaž samo kao prirodni fenomen, već kao rezultat civilizacijske interakcije čoveka sa prirodom. Kulturni pejzaž je istovremeno i fizička i simbolička matrica — on sadrži tragove istorije građenja, kolektivnih sećanja, svakodnevnog života i društvenih procesa. U skladu sa ovom idejom, narativi se preklapaju sa lokalitetima, akumuliraju se kao slojevi istorije, organizuju sekvence i sadrže se u materijalima i procesima pejzaža, i stoga, mogu pružiti kritički okvir za pristup arhitekturi (Potteiger & Purinton, 1998.)

U okviru ove pozicije, arhitektura više ne može biti isključivo formalna praksa projektovanja i potom građenja objekata, već mora da postane sredstvo artikulisanja prostora kroz značenje, kontinuitet promene i identitet. Tako postavljena, arhitektura se iskazuje kao medij koji upisuje narative u prostor, uvažavajući kontekst kao aktivnog aktera u procesu projektovanja. Na taj način granice između pejzaža, infrastrukture, urbanizma i arhitekture postaju porozne i fleksibilne — što rezultira prostornim intervencijama koje funkcionišu u više razmera i domena istovremeno.

Koncepcijska pozicija

Tri predložena konkursna rada — Arheološki park Pačakamak u Limi (Peru), Novo groblje u Beranama (Crna Gora) i Memorijalni kompleks na planini Cer (Srbija) — dele zajednički pristup koji se može definisati kao kontekstualno-kritička arhitektura pejzaža. Ovi koncepti arhitekture pejzaža se razvijaju kao predlog novog metoda istraživanja kroz projekat, a u vezi sa pojmom razmere, percipirajući pejzaž kao kontinuum razmere (Nijhuis, 2013). Svaki od ovih predloga polazi od specifične geografske, kulturne i istorijske situacije, uspostavljajući zajedničke koncepcijske linije koje se oslanjaju na sledeće premise:

- Pejzaž kao infrastruktura značenja: Dati projekti integrišu prostorne strukture koje nemaju samo upotrebnu, već poseduju i simboličku i narativnu vrednost.
- Kontekst kao osnov projektantske logike: Svaki projekat nastaje iz pažljivog čitanja prirodno-građenog konteksta - topografije, istorije i društvenih slojeva datog prostora.
- Arhitektura kao narativ: Prostorne sekvence i forme su projektovane kao refleksije zatečenih prostornih narativa koji se vezuju za kretanje, interakcije, sećanja i prethodne intervencije građenjem.
- Skaliranje kao metod: Umesto hijerarhijske podele makro i mikro razmera, projektantski postupak se odvija kroz simultanu analizu razmere teritorije i neposredne razmere čoveka.

Na ovaj način, arhitektura se pozicionira kao posrednik između prirode, čoveka i vremena — i to ne samo kroz materijalnu strukturu, već i kroz afektivni i kolektivni potencijal prostora.

Tri koncepta – o projektima

Arheološki park Pačakamak, Peru

Projektovan kao savremena interpretacija tradicionalne infrastrukture — akvadukta — ovaj projekat koristi arhetipsku formu vodenog kanala kao prostorni i društveni instrument. U kontekstu sukoba između širenja neformalnih naselja i očuvanja arheološkog nalazišta, projektovana struktura ne uvodi fizičku barijeru već infrastrukturu zajedničkog korišćenja. Akvadukt postaje sistem koji distribuira vodu, vegetaciju i javne sadržaje, povezujući zajednice sa nasleđem kroz prostor svakodnevice. Vizuelno referencijalan na Naska linije, akvadukt strukturira pejzaž ortogonalnom geometrijom vidljivom iz vazduha, postajući topografski crtež prostorne mreže sećanja. [Slika 1]

Novo groblje u Beranama, Crna Gora

U ovom projektu, pejzaž nije pasivni kontekst, već aktivna matrica za prostorno oblikovanje. Umesto nivelacije i potpune transformacije terena kroz regulaciju, projektovani raspored grobnih parcela visinski prati prirodnu topografiju. Koncept je zasnovan na partikularizaciji odnosno fragmentaciji prirodne topografije terena — svako grobno mesto ima potencijal sopstvene mikronivelete. Upravna zgrada oblikovana je kroz arhetipski oblik kruga/valjka, koji uvodi jasnu simboliku cikličnosti života i smrti. Prostor memorije tako postaje neprekidni dijalog između prirode, obreda i arhitektonske forme, utemeljen u lokalnim običajima i heterogenom verskom kontekstu. [Slika 2]

Memorijalni kompleks na planini Cer, Srbija

Na mestu velikog istorijskog značaja, arhitektonski odgovor ne dolazi u formi tradicionalnog memorijala - spomenika, već kao teritorijalni gest — monolitni greben koji sledi i naglašava konture planinskog venca. Kompleks je projektovan kao pejzaž koji se penje, u kome je uspon istovremeno i fizički i simbolički čin — hod ka vrhu predstavlja ritual savladavanja uspona, aludirajući na borbu i pobedu u Cerskoj bici u Prvom svetskom ratu. Monolit je ne samo nosilac programa, već prostorni artefakt, istaknut u svojoj masivnosti, koji koncepcijski ostaje solidan i čitljiv i nakon dugog trajanja. On je istovremeno memorijal, vidikovac i orijentir. [Slika 3]

Tri predstavljena projekta demonstriraju arhitektonski pristup koji ne pretenduje da dominira prostorom, već da ga interpretipa, dopuni i artikuliše kroz prostorne narative, materijalnost i relaciju sa kontekstom. U ovim projektima, arhitektura nije cilj, već sredstvo za otkrivanje slojeva značenja koje prostor već poseduje.

U Pačakamaku, akvadukt predstavlja aktivnu vezu istorije i svakodnevice; u Beranama, teren diktira prostornu ritmiku; na Ceru, uspon uz stepenište kolektivni napor bitke transformiše u lični ritualni čin - kreirani prostor je i narativ, i infrastruktura, i emocija.

Ovakav pristup vodi se proširenjem polja arhitektonske prakse izvan projektovanja objekata, već kroz kustosiranje prostora značenja, koji kroz logiku pejzaža, kontekstualnu osetljivost i konceptualnu preciznost može da proizvede arhitekturu za budućnost ukorenjenu u kontekstu.

Ključne reči
Kulturni pejzaž, kontekstualna arhitektura, memorija prostora, pejzažna infrastruktura, topografija i forma

Reference

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Bulajić, Đ., & Stamenovic, P. (2021). Narrative Spatial Analytics (NSA) in Urban Landscape Research and Design. URBAN DESIGN

NARRATIVE ARCHITECTURAL LANDSCAPE: ON TRACES, RITUALS AND MEMORY

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Introduction

Contemporary architecture faces an increasingly pronounced need to respond to the complex requirements of both constructing new spaces in the context of the ecological awareness of the 21st century, as well as the relationship to the inherited natural-built contexts. Landscape is itself a changing, eventful figure and process that engenders stories (Potteiger & Purinton, 1998). In this sense, the concept of cultural landscape, as defined by UNESCO, becomes a relevant theoretical framework that considers landscape not only as a natural phenomenon, but as a result of long-term interaction of man with nature. The cultural landscape is both a physical and a symbolic matrix — it contains traces of collective memories, rituals, everyday life and social processes. Complementary to this idea, narratives intersect with sites, accumulate as layers of history, organize sequences, and inhere in the materials and processes of the landscape, and therefore can provide a critical framework for an approach to architecture (Potteiger & Purinton, 1998).

Within this framework, architecture can no longer be an exclusively formal practice of designing and building objects but must become a means of articulating space through meaning, continuity of change and identity. Architecture becomes a medium that inscribes narratives in space, respecting the context as an active protagonist in the design process. Precisely because of this, the boundaries between landscape, infrastructure, urbanism and architecture become porous and flexible — resulting in spatial interventions that function in multiple scales and domains simultaneously.

Conceptual position

The three proposed competition works — Pachacamac Archaeological Park (Peru), New Cemetery in Berane (Montenegro) and Cer Mountain Memorial Complex (Serbia) — share a common approach that can be defined as critical contextual architecture of the landscape. These concepts are applied to landscape architecture with an aim to propose the new research-by-design method in regard to the notion of scale, perceiving the landscape as a scale-continuum (Nijhuis, 2013). Each of these proposals starts from a specific geographical, cultural and historical situation, but at the same time establishes broader conceptual lines that rely on the following premises:

- Landscape as an infrastructure of meaning: Projects integrate spatial structures that are not only functional, but possess symbolic and narrative value.
- Context as the basis of design logic: Each project arises from a careful reading of the natural-built context - topography, history and social layers of the given space.
- Architecture as a narrative: Spatial sequences and forms are designed as reflections of existing spatial narratives that are linked to movement, interactions, memories, and previous building interventions.
- Scaling as a method: Instead of a hierarchical distinctionbetween macro and micro scales, the projects are concieved through the simultaneous analysis of the scale of the territory and the immediate human scale.

In this way, architecture is positioned as a mediator between nature, man and time — not only through the material structure, but also through the affective and collective potential of the space.

Three Concepts

Pachacamac Archaeological Park, Peru

Designed as a new interpretation of the traditional infrastructure — the aqueduct — this project uses the archetypal form of the water channel as a spatial and social instrument. In the context of the conflict between

the expansion of informal settlements and the preservation of the archaeological site, the designed structure does not introduce a physical barrier but an infrastructure of shared use. The aqueduct becomes a system that distributes water, vegetation and public amenities, connecting communities to heritage site through the space of the everyday. Visually referencing the Nazca Lines, the aqueduct structures the landscape with anorthogonal geometry visible from the air, becoming a topographic drawing of a spatial network of memory. [Figure 1]

New cemetery in Berane, Montenegro

In this project, the landscape is not a passive context, but an active matrix for spatial design. Instead of leveling and transforming the terrain, the planned arrangement of burial plots follows the natural topography. The concept is based on the particularization and fragmentation of the natural topography of the terrain — each grave plot has the potential of its own microlevel. The administrative building is shaped through the archetypal shape of the circle/cylinder, which introduces a clear symbolism of the cyclical nature of life and death. The space of memory thus becomes a continuous dialogue between nature, ritual and architectural form, grounded in local customs and a heterogeneous religious context. [Figure 2]

Memorial complex on Mount Cer, Serbia

In a place of great historical importance, the architectural response does not come in the form of a traditional memorial - a monument, but as a territorial gesture - a monolithic ridge that follows and emphasizes the contours of the mountain range. The complex is designed as aascending landscape, in which the ascent is both a physical and symbolic act — the walk to the top is a ritual of overcoming the ascent, alluding to the struggle and victory in the Battle of Cer in the Great War. The monolith is not only the carrier of the program, but a spatial artifact, prominent in its massiveness, which conceptually remains permanent and visible even after a long period of time. It is at the same time a memorial, a viewpoint and a landmark. [Figure 3]

The three presented works demonstrate an architectural approach that does not pretend to dominate the space, but to interpret, complement and articulate it through spatial narratives, materiality and relation with the context. In these projects, architecture is not a goal in itself, but a means to reveal the layers of meaning that the space already possesses.

In Pachacamak, the aqueduct is a tool for reconciling history and everyday life; in Berane, the terrain dictates spatial rhythmicity; on Cer, walking up the stairs transforms a collective effort into a personal ritual act — Created space is a narrative, an infrastructure and an emotion. This approach is guided by redefining architectural practice beyond the design of objects, but through the curation of a space of meaning, which through landscape logic, contextual sensitivity and conceptual precision can produce architecture for the future rooted in the past.

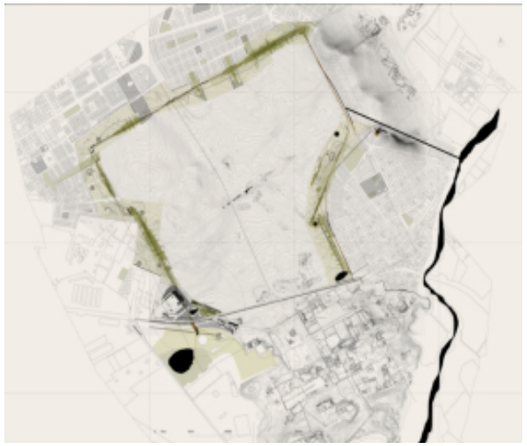
Key words
cultural landscape, contextual architecture, spatial memory, landscape infrastructure, topography and form

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Slika 1. Situacioni plan. Pačakamak arheološki park, konkursno rešenje, (Autor, 2019)
Slika 2. Model. Novo groblje u Beranama, konkursno rešenje, treća nagrada (Autor, 2023)
Slika 3. Presek. Memorijalni kompleks na Ceru, konkursno rešenje, druga nagrada (Autor, 2019)

Figure 1. Composition Plan. Pachacamac Archaeological Park Competition proposal (Author, 2019.)
Figure 2. Model. New cemetery in Berane, Competition proposal, Third Prize (Author, 2023.)
Figure 3. Section. Memorial complex on Mount Cer. Competition proposal, Second Prize (Author, 2019.)

dieTextilfabrik (bivša fabrika trikotaže) OD PRODUKTIVNOG KULTURNOG PEJZAŽA DO PROSTORA POTENCIJALA

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Sažetak

U severnom delu regiona Valdfirter (Waldviertel) u Austriji nalazi se veliki broj napuštenih zgrada znatnih razmera, ostataka tekstilne industrije iz XIX veka u okviru Austrougarske, koje zajedno čine nekadašnji produktivni pejzaž. Mnoge od tih nekadašnjih „tekstilnih infrastruktura“, sa nekoliko izuzetaka poput fabrike Anderl u Klédorfu (Kleedorf) ili fabrike Adensamer u Gros-Zigharcu (Groß-Siegharts), u velikoj meri su iščezle iz javne svesti i postale „nevidljive“. Često se doživljavaju negativno: kao prazne, zastarele i spremne za rušenje. Primer takvog slučaja predstavlja i bivša fabrika trikotaže dieTextilfabrik u središtu sela Hiršbah (Hirschbach), smeštena neposredno uz prugu Franc-Jozef (Franz-Josefs-Bahn), koja je i sama deo istorijske industrijske mreže Donje Austrije. Udaljena svega sedam minuta hoda od železničke stanice, fabrika se svojim volumenom i prostornim prisustvom izrazito izdvaja u odnosu na sitniju graditeljsku strukturu i diskretan ambijent ruralnog okruženja. [Slika 1]

Izgrađena u drugoj polovini 19. veka i proširivana u periodu pre Prvog svetskog rata, zgrada je prvobitno služila kao zadruga za tkače koji su radili u kućama. Nakon što je zadruga rasformirana, objekat je preuzela tekstilna kompanija Stiassny. Konkurencija velikih preduzeća, političke promene i ekonomska nestabilnost doveli su do obustave proizvodnje 23. septembra 1966. godine.

Uprkos istorijski nestabilnoj prirodi tekstilne industrije, zgrada je izgrađena u visokom građevinskom standardu. Zahvaljujući tome, kompleks je

i danas u dobrom stanju — više od 150 godina kasnije, nakon brojnih promena vlasnika i oko 50 godina delimičnog perioda neaktivnosti. Sa oko 1.000 m² korisnog unutrašnjeg prostora (proizvodni, stambeni i skladišni delovi) i dvorištem površine 1.500 m², kompleks je nekada podržavao hibridnu upotrebu koja je obuhvatala tekstilnu proizvodnju, stanovanje i poljoprivredu.

Nakon kupovine 2021. godine pokrenut je hibridni digitalno-analogni participativni format radi uključivanja lokalnog stanovništva. Ovaj proces podstakao je razumevanje i uvažavanje postojećeg objekta i postavio temelje za njegovo ponovno oživljavanje, sa fokusom na stanovanje i kulturne sadržaje. Od tada je dieTextilfabrik ugostila privremene („meanwhile“) programe, poput radionica, izložbi, predavanja i umetničkih intervencija. U okviru projekta Hans-Hollein grant razvijena je putujuća istraživačka izložba pod nazivom „Tekstilno nasleđe | Resurs budućnosti“, koja prikazuje reprezentativne objekte iz tekstilnog perioda Austrougarske i istražuje potencijalna polja delovanja za njihovu adaptivnu ponovnu upotrebu. [Slike 2-4]

Ove aktivnosti odražavaju socio-kulturne izazove regiona i pozicioniraju dieTextilfabrik kao živu laboratoriju za inovacije zasnovane na učešću zajednice. Severni Valdfirter (Northern Waldviertel, W4) predstavlja jedan od regiona najpogođenijih demografskim padom, obeleženim migracijom mladih, starenjem stanovništva i smanjenjem stope nataliteta. Dodatni problem predstavlja dominacija individualnog stanovanja u porodičnim kućama, karakteristična za tzv. „ravničarske“ oblasti, što podstiče kontinuiranu novogradnju, dok se istovremeno centri sela prazne. Ovo ukazuje na hitnu potrebu za inovativnim, pristupačnim, klimatski odgovornim i zemljišno održivim stambenim rešenjima.

Od januara 2025. godine u toku je istraživački projekat Donje Austrije „Young Living+ – Zajedničko stanovanje u velikim napuštenim zgradama, na primeru dieTextilfabrik u Hiršbahu“. Koristeći dieTextilfabrik kao studiju slučaja, projekat istražuje nove modele ruralnog stanovanja koji prioritet daju pristupačnosti, zajedničkom životu i održivosti. Pod tematskim okvirom „Atraktivnost kroz kulturu + razvoj pristupačnih modela zajedničkog stanovanja za mlade“ pokrenut je i participativni vizionarski proces sa ciljem uspostavljanja stambene zajednice kao alternative dominantnom modelu individualne porodične kuće. Cilj je da se ponude ekonomski održive, zajednički orijentisane stambene alternative u odnosu na konvencionalnu paradigmu kupovine i izgradnje. [Slike 5-6]

Ključne reči
produktivni pejzaž, industrijsko nasleđe, napušteni prostori, zajedničko stanovanje, pristupačno stanovanje, demografske promene, privremene upotrebe

Reference

Calas, D., Reiberger, B., (2022), Textiles Erbe | Aktive Zukunft. Hirschbach: dieTextilers ISBN 978-3-200-08386-8

dieTextilfabrik (former knitwear factory) FROM PRODUCTIVE CULTURAL LANDSCAPE TO SPACES OF POTENTIAL

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Abstract

In the northern Waldviertel region of Austria, numerous large vacant buildings, remnants of the 19th-century Austro-Hungarian textile industry, form a once-productive landscape. Many of these former “textile infrastructures,” with a few exceptions such as the Anderl factory in Kleedorf or the Adensamer factory in Groß-Siegharts, have largely faded from public consciousness and become “invisible.” They are often perceived negatively: as vacant, outdated, and ready for demolition. An example in this regard is the former knitwear factory dieTextilfabrik in the village center of Hirschbach, situated directly along the Franz-Josefs Railway, itself part of the historical industrial network of Lower Austria. Just a seven-minute walk from the train station, the factory stands out starkly against the small-scale rural surroundings. [Figure 1]

Built in the second half of the 19th century and expanded before World War I, the building initially served as a cooperative for home-based weavers. After the cooperative was dissolved, it was taken over by the textile company Stiassny. Competition from large enterprises, political upheavals, and economic instability led to the cessation of production on September 23, 1966.

Despite the historically volatile nature of the textile industry, the building was constructed to a high standard of quality. As a result, the building complex remains in good condition today—over 150 years later, after multiple changes of ownership and around 50 years of partial vacancy. Spanning approximately 1,000 m² of usable interior space (including production, residential, and storage areas) and a 1,500 m² courtyard, the site once supported a hybrid use of textile production, housing, and agriculture.

Following its purchase in 2021, a hybrid digital-analog participatory format was launched to engage the local population. This process fostered awareness and appreciation for the existing structure and laid the foundation for its revival, focusing on housing and cultural use. Since then, dieTextilfabrik hosted meanwhile uses, such as workshops, exhibitions, lectures, and artistic interventions. As part of the Hans-Hollein project grant, a wandering research exhibition titled “Textile Heritage | Resource of the Future” was developed. It showcases exemplary buildings from the Austro-Hungarian textile era and explores potential fields of action for their adaptive reuse. [Figures 2-4]

These activities reflect the socio-cultural challenges of the region and position dieTextilfabrik as a living laboratory for community-driven innovation. Northern Waldviertel (W4) is one of the regions most affected by demographic decline, marked by youth outmigration, an aging population, and a decreasing birth rate. Compounding these issues is the dominance of single-family housing, a common pattern in the so-called “flat land” area, which drives continual new construction while village centers sit empty. This highlights the urgent need for innovative, affordable, climate-conscious, and soil-saving housing solutions.

Since January 2025, the Lower Austria housing research project “Young Living+ – Communal Housing in Large Vacant Buildings, based on the Example of dieTextilfabrik in Hirschbach” has been underway. Using dieTextilfabrik as a case study, the project explores new rural housing models that prioritize affordability, community living, and sustainability. Under the guiding theme “Attractiveness through Culture + Developing Affordable Co-Housing Models for Young People,” a participatory visioning process has also been initiated to establish a building collective as an alternative to the dominant detached homeownership model. The goal is to offer economically viable, community-oriented living alternatives to the conventional buy-and-build paradigm. [Figures 5-6]

Key words
productive landscape, industrial heritage, vacant spaces, co-housing, affordable housing, demographic shift, meanwhile use

Reference

Calas, D., Reiberger, B., (2022), Textiles Erbe | Aktive Zukunft. Hirschbach: dieTextilers ISBN 978-3-200-08386-8









Slika 1. dieTextilfabrik u Hiršbahu, Austrija
Slike 2-4.. Participativni proces, privremene upotrebe i izložba „Tekstilno nasleđe I Resurs budućnosti“

Figure 1. dieTextilfabrik in Hirschbach/AUT
Figures 2-4. Participatory Process, Menawhile Use, Exhibition “Textile Heritage I Resource of the Future”





Slike 5 i 6. Istraživački grant za stanovanje Donje Austrije „Young Living+“

Figures 5, 6. Lower Austria Housing Research Grant “Young Living+”

KULTURNI PEJZAŽI U PEDAGOŠKOM DISKURSU: KULTURNI I EDUKATIVNI ASPEKTI SPOMEN PARKOVA

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Sažetak

Kao fundamentalnu premisu prilikom analize kulturnih pejzaža Birdsal (Stephen Birdsall) izdvaja da se verovanja, očekivanja, pretpostavke i motivi prenose i saopštavaju, ne samo putem institucionalnih struktura i obrazaca ponašanja ljudi koji žive na nekom mestu, već i kroz izraze njihove kulture u prostornim aranžmanima i opipljivim strukturama. Shvatajući ih kao „nenamerne ili nesvesne biografije", Birdsal tvrdi da nastojimo da razumemo u pejzaže ugrađene namere — delimično da bismo procenili šta je bilo važno u trenutku njihovog nastanka, ali i da bismo doneli sopstvene sudove o tim namerama (Birdsall, 2012, 374-375). Oslanjajući se na Birdsalov rad, ali i na rad Pirsa Luisa (Peirce F. Lewis), američkog kulturnog geografa, kao i njegove „aksiome za čitanje pejzaža", postavljeno je osnovno polazište za razmatranje kulturnih pejzaža u pedagoškom diskursu. Prema Luisu svaki humani pejzaž je nosilac kulturoloških značenja, samo ih treba znati „pročitati" (Lewis, 1979, 12), pri čemu se upravo u ideji „čitanja pejzaža" krije njegov pedagoški potencijal. Pristupanje ovom vidu analize naročito je važno u kontekstu kontinuiranih i sistemskih procesa degradacije kulturnih pejzaža i njihovog nestajanja, koji se ogledaju u permanentnoj reviziji istorije, negaciji i neadekvatnom odnosu prema nasleđu i prirodi, koji je karakterističan i za jugoslovenski kulturni prostor, a naročito naglašen na primeru memorijala i spomen parkova.

Na prostoru bivše Jugoslavije u cilju demokratizacije kulture i emancipacije stanovništva razvijane su, pored institucija posvećenih formalnom obrazovanju, različite kulturno-obrazovne ustanove poput narodnih i radničkih univerziteta, domova kulture i mesnih zajednica. Važnu ulogu u neformalnom obrazovanju stanovništva, uz pomenute ustanove, imali su i javni prostori, koji su se postepeno razvijali od

ideje estetizacije i humanizacije svakodnevnog života do prostora koji materijalizuju ideju o potpunoj sintezi političkih, ideoloških, umetničkih i tehnološko-naučnih odnosa jugoslovenskog socijalističkog društva (Bogdanović & Pašajlić, 2021). Među javnim gradskim prostorima posebno se izdvajaju spomen-parkovi koji su imali višestruke funkcije - uz primarnu memorijalnu, značajna je i njihova didaktičko-ideološka funkcija - imali su značajan kulturni i edukativni karakter (Bogdanović, 2016). Memorijalni parkovi podizani su planski nakon Drugog svetskog rata, kako bi obeležili mesta partizanske borbe i stradanja civilnog stanovništva. Najčešće su locirani na periferijama gradova širom Jugoslavije ili u prirodnim pejzažima znatno udaljenim od urbanih celina.

U ovom radu, težište je na analizi memorijala Bogdana Bogdanovića i njihovom čitanju u pedagoškom ključu - *javne pedagogije u neformalnim okvirima obrazovanja*. Iako su i formalne institucije obrazovanja poput osnovnih i srednjih škola u velikoj meri sprovodile kulturne i edukativne aktivnosti i učetvovale u manifestacijama koje su se odigravale u memorijalnim kompleksima, nedvosmisleno je da je u okvirima memorijalnih kompleksa sprovođena jedna specifična vrsta pedagogije kroz vezu između institucionalizovane kulture i politike sećanja, neformalnog obrazovanja, odnosno edukacije u javnom prostoru gde je arhitektonska artikulacija, odnosno dizajn memorijalnog prostora, imao ključnu ulogu.

Paralelno se oslanjajući na tri pedagoške teorije:

1. Krancovu (Tomasz Kranz) *pedagogiju memorijalnih prostora* po kojoj su spomen mesta, u užem smislu, prostori u okviru kojih se razvija pedagogija memorijalnih prostora, dok se u širem smislu spomen mesta razumeju kao tema ili predmet edukativnih aktivnosti u oblasti memorijalne pedagogije;
2. Grinevaldovu (David A. Gruenwald) *kritičku pedagogiju mesta* (*critical pedagogy of space*) zasnovanu na multidisiplinarnoj analizi pet dimenzija mesta - perceptivne, sociološke, ideološke, političke i ekološke, koje po sebi imaju pedagoški karakter (Gruenwald, 2003). Razmatranje konkretnog konteksta kroz ovih pet dimenzija doprinosi razvoju kritičkog mišljenja i dubljem razumevanju posmatranog mesta, zasnovanom na iskustvu i višestrukoj analizi;
3. Teorijsku analizu učenja u specifičnim javnim prostorima koju u knjizi *Mesta učenja: Mediji, Arhitektura, Pedagogija* (Places of Learning: Media, Architecture, Pedagogy) postavlja Elizabet Elsvort (Elizabeth Ellsworth). Elsvort ističe svesnu ili nesvesnu pedagošku nameru ugrađenu u diskurs autora, naglašavajući da se pedagogija javlja indirektno kroz dizajn, odnosno orkestraciju prostora, vremena, trajanja, pokreta, senzacije, zvuka, teksta, slike, njihovih interakcija i jukstapozicija, uključujući korisnike na načine koji prevazilaze psihičke mehanizme kao što su pamćenje, prepoznavanje i kognicija (Ellsworth, 2005);

kristališe se *Nacrt za moguću pedagogiju memorijala Bogdana Bogdanovića*, koja osvetljava njegovu ulogu kao arhitekte i kreatora mesta sećanja. U ostvarenoj specifičnoj vezi između razmatranih pedagoških teorija, u radu se prati analiza dizajnerskog diskursa kroz pomenutih *pet dimenzija mesta,* čime se omogućava razumevanje uloge koju pedagogija ima u Bogdanovićevom radu - odnosno da se ona javlja kao integralni deo projektantskog procesa, a potom ostvaruje kroz preklapanje prostornih i programskih sadržaja memorijalnih prostora. Analiza je zasnovana na izboru karakterističnih tekstova odnosno eseja i intervjua poput onih objavljenih u knjizi *Mali urbanizam* 1958. godine - „O postavljanju spomenika“, „Uvod u jednu diskusiju o arhitekturi i pejzažu“, „Arhitektura u pejzažu“, zatim na izvodima iz projektne dokumentacije i arhivske građe o realizovanim pejzažima, objektima, prostorima i događajima u sklopu memorijala, koji omogućavaju da se uoče opipljivi dokazi Bogdanovićeve pedagoške namere. Ta namera je duboko kontekstualna, ali je istovremeno i deo institucionalizovane memorijalne kulture i politike sećanja u Jugoslaviji. Poseban naglasak stavljen je na analizu memorijala Slobodište u Kruševcu, kao izvorno najdovršenijeg i naročito pogodnog za rasvetljavanje pedagoškog potencijala memorijalnog mesta u smislu njegove sociološke, ideološke i političke dimenzije, s obzirom na to da je paralelno sa idejom o spomeniku i njegovom izgradnjom nastajala i realizovana ideja o manifestaciji „Svečanosti Slobode“, glavnoj programskoj okosnici memorijala, koja je od njega neodvojiva.

Ključne reči
kulturni pejzaži, pedagoški diskurs, pedagogija memorijala, Bogdan Bogdanović

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CULTURAL LANDSCAPES IN PEDAGOGICAL DISCOURSE: CULTURAL AND EDUCATIONAL ASPECTS OF MEMORIAL PARKS

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Abstract

As a fundamental premise in the analysis of cultural landscapes, Birdsall (Stephen Birdsall) emphasizes that beliefs, expectations, assumptions, and motives are transmitted and communicated not only through the institutional structures and behavioral patterns of the people living in a place, but also through expressions of their culture in spatial arrangements and tangible forms. Understanding landscapes as "unintentional or unconscious biographies," Birdsall argues that we attempt to uncover the intentions embedded within them—partly to assess what was important at the time the landscape was created, but also to form our own judgments about those intentions (Birdsall, 2012, 374–375). Relying on Birdsall, but also on the work of Peirce Lewis (Peirce F. Lewis), an American cultural geographer, and his "axioms for reading landscapes," a basic starting point is established for considering cultural landscapes within pedagogical discourse. According to Lewis, every human landscape carries cultural meanings; one simply needs to know how to "read" them (Lewis, 1979, 12). It is precisely in this concept of "reading the landscape" that its pedagogical potential lies. Approaching analysis in this way is particularly important in the context of continuous and systemic processes of degradation and disappearance of cultural landscapes, reflected in the ongoing revision of history, denial, and inadequate attitudes toward heritage and nature—phenomena characteristic of the Yugoslav cultural space and especially visible in the case of memorials and memorial parks.

In the territory of the former Yugoslavia, efforts to democratize culture and emancipate the population contributed to the development not only of formal educational institutions but also of various cultural and educational centers such as national and workers' universities, cultural centers, and local community institutions. In addition to these, public spaces played a key role in the informal education of the population, gradually evolving from merely contributing to the aestheticization and humanization of everyday life to becoming spaces materializing the idea of a complete synthesis of political, ideological, artistic, and techno-scientific relations within Yugoslav socialist society (Bogdanović & Pašajlić, 2021). Among these public spaces, memorial parks stand out for their multiple functions. Beyond their primary memorial purpose, their didactic and ideological roles were significant—they had a pronounced cultural and educational character (Bogdanović, 2016). After the Second World War, memorial parks were planned and built to mark places of partisan struggle and civilian suffering, usually on the outskirts of cities throughout Yugoslavia or situated in natural landscapes significantly far from urban areas.

This paper focuses on the analysis of Bogdan Bogdanović's memorials and their reading in a pedagogical key - *public pedagogy in informal educational settings*. Although formal educational institutions such as primary and secondary schools largely carried out cultural and educational activities and participated in the events held in memorial complexes, it is unequivocal that a specific type of pedagogy was also implemented within the memorial complexes themselves. This pedagogy emerged through the interplay of institutionalized culture and the politics of memory with informal education—that is, education in public space—where the architectural articulation and design of the memorial played a key role.

Parallelly relying on three pedagogical theories:

1. Kranz's (Tomasz Kranz) *pedagogy of memorial spaces,* according to which, in the narrower sense, memorial sites are spaces within which the pedagogy of memorial spaces develops, while in the broader sense, memorial sites are understood as the topic or subject of educational activities in the field of memorial pedagogy;

2. Greenwald's (David A. Gruenwald) *critical pedagogy of space,* based on a multidisciplinary analysis of *five dimensions of space* - perceptual, sociological, ideological, political and ecological - each of which has pedagogical potential (Gruenwald, 2003).

Considering a concrete context through these five dimensions contributes to the development of critical thinking and a deeper understanding of the site, grounded in experience and multiple layers of analysis;

3. Elizabeth Ellsworth's theoretical analysis of learning in specific public spaces, presented in the book *Places of Learning: Media, Architecture, Pedagogy*. Ellsworth highlights the *conscious or unconscious pedagogical intention* embedded in the *author's discourse*, emphasizing that pedagogy occurs indirectly through design - that is, through the orchestration of space, time, duration, movement, sensation, sound, text, image, and their interactions and juxtapositions—engaging users in ways that go beyond psychological mechanisms such as memory, recognition, and cognition (Ellsworth, 2005);

a Draft of a possible pedagogy of Bogdan Bogdanović's memorial emerges, shedding light on his role as an architect and creator of places of remembrance. Within the specific connection among the considered pedagogical theories, the paper traces the analysis of design discourse through the five aforementioned dimensions of place. This approach makes it possible to understand the role pedagogy plays in Bogdanović's work—namely, that it appears as an integral part of the design process and is subsequently realized through the overlapping of spatial and programmatic elements of memorial spaces. The analysis is based on a selection of characteristic texts—essays and interviews such as those published in *Little Urbanism* (*Mali urbanizam*) in 1958: "On Placing Monuments," "Introduction to a Discussion on Architecture and Landscape," and "Architecture in the Landscape"—as well as excerpts from project documentation and archival material on realized landscapes, structures, spaces, and events within the memorials. These sources provide tangible evidence of Bogdanović's pedagogical intention, which is both deeply contextual and embedded in the institutionalized memorial culture and politics of memory in Yugoslavia. Special emphasis is placed on the analysis of the Slobodište memorial in Kruševac, originally the most fully realized and particularly suited to elucidating the pedagogical potential of a memorial site in terms of its sociological, ideological, and political dimensions. This is especially evident given that, parallel to the idea and construction of the monument, the concept of the "Ceremony of Freedom" (Svečanosti Slobode) was developed—the primary program conceived specifically for the memorial and inseparable from it.

Key words
cultural landscapes, pedagogical discourse, ьњmemorial site pedagogy, Bogdan Bogdanović

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Slika 1. Simbolička nekropola sa pozornicom pod vedrim nebom, Slobodište – Kruševac, Bogdan Bogdanović, (autor fotografija: N. Bogdanović)

Figure 1. Symbolic necropolis with a stage under the clear sky, Slobodiste - Kruševac, Bogdan Bogdanović (photo: N. Bogdanović)

MATERIJALIZACIJA PROSTORA ZABORAVA: *SCENSKO* U MEMORIJI PROSTORA U SPOMEN-PARKU „KRAGUJEVAČKI OKTOBAR“ U KRAGUJEVCU

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Memorija prostora Spomen-parka „Kragujevački oktobar“

U periodu nakon Drugog svetskog rata prostor sećanja u Jugoslaviji bio je snažno oblikovan kroz monumentalne spomenike i memorijalne komplekse koji su slavili velike istorijske događaje i pobede, ali i masovna stradanja tokom rata. Ova pojava je naročito bila primetna nakon 1945. godine kada je podignuto i izgrađeno preko 1000 spomenika revolucije i narodnooslobodilačke borbe, zajedno sa memorijalnim kompleksima. Većina spomenika posvećenih Narodnooslobodilačkoj borbi u bivšoj Jugoslaviji podignuta je na mestima od istorijskog značaja, često izvan urbanih sredina, u prirodnim okruženjima gde su se odigravale ključne bitke ili stradanja stanovništva. Ova praksa imala je za cilj da poveže autentičnost lokacije sa sećanjem na tragične događaje, čime su spomenici postali integralni deo pejzaža i kolektivnog pamćenja. Možemo reći da je na taj način formirana mreža simboličkih mesta koja i danas oblikuju jugoslovenski prostor sećanja.

Karakteristična odlika izgradnje memorijalnih objekata i spomenika u bivšoj Jugoslaviji jeste njihova hibridna priroda, izražena kroz sinergiju arhitekture, skulpture i pejzaža. Ovaj pristup nije samo estetski, već i simbolički, jer su umetnici i arhitekte zajedničkim radom stvarali prostore koji su integrisani u prirodno okruženje, čime su naglašavali značaj mesta. Takav princip rada najbolje pokazuje primer Spomen-parka „Kragujevački oktobar“.

Spomen park “Kragujevački oktobar” nalazi se u Šumaricama u Kragujevcu i prostire se na 352 hektara – teritoriji memorijalnog prostora baziranoj i definisanoj na osnovu pozicija humki streljanih. Uobičajena praksa tokom gradnje memorijalnih parkova bila je i izgradnja memorijalnih objekata u vidu spomen muzeja, pa tako Spomen-muzej “21.

oktobar" autora arhitekata Ivana Antića i Ivanke Raspopović, zajedno sa spomen-parkom "Kragujevački oktobar" predstavlja autentičan primer memorije prostora u bivšoj Jugoslaviji sastavljen iz „nekoliko umetničkih dela vrhunskog kvaliteta, izgrađenih kroz sintezu različitih umetničkih disciplina." (Martinović, 2013, 306).

Materijalizacija prostora zaborava i *scensko* u Spomen-parku „Kragujevački oktobar"

Spomenici u memorijalnom parku „Kragujevački oktobar", zajedno sa spomen-muzejom, danas se nalaze u poprilično zapuštenom, ali možemo reći i zaboravljenom stanju. Naime, aktiviranje parka za rekreativne aktivnosti i postepeno zanemarivanje diskursa ovih pejzaža sećanja, „izmenili su odnos prema kolektivnom pamćenju i zbivanjima iz prošlosti" i doveli do naizgled zaboravljene memorijalne funkcije ovog prostora (Pešterac, 2017, 85). Ako pejzaž defnišemo kao „prirodnu scenu posredovanu kulturom (…) *medij razmene između ljudskih bića i prirode, sebe i drugoga*", možemo reći da gde god postoji odnos onoga što posmatramo i onoga ko posmatra, scenski karakter memorijalnog je manifestovan, a u slučaju spomen-parka i muzeja ne samo sredstvima upotrebljenim u stalnoj postavci, već i u dramaturgiji prostora unutar objekta i u čitavom spomen parku (Selinkić, 2013, 403). [Slika 1]

Scensko u memoriji prostora u Spomen-parku najistaknutije je tokom tradicionalnog održavanja „Velikog školskog časa" svakog 21. oktobra kod spomenika kolokvijalno nazvanog „V-3", odnosno spomenika stradalim đacima i profesorima, kome se i danas posvećuje pažnja. „Veliki školski čas" kao komemorativna manifestacija ustanovljena je kao praksa još od osnivanja spomen-parka, kada se okuplja veliki broj posetilaca da odaju počast stradalima. Sa druge strane, inicijativa za popularizaciju memorije spomen-parka, realizovana 2012. godine kroz manifestaciju „Arhitektonski čas", imala za cilj da posetiocima približi proces izgradnje i istorijski značaj ovog memorijalnog kompleksa koristeći se scenskim sredstvima u vidu slajd projekcije na jednom od spomenika. Projekcijom sećanja na fizičkom obliku prostora, u ovom slučaju spomenika, uspostavljen je mehanizam preklapanja slojeva narativa iz prošlosti i sadašnjosti.

Iz svih prethodno pomenutih razloga, spomen-park „Kragujevački oktobar" možemo svrstati u one memorijalne prostore koji sinergijom pejzaža, arhitekture, skulpture i umetničkih sredstava poseduju snažan narativ i zasigurno uspostavljaju dejstvo kod posetilaca. Postavlja se pitanje da li je moguće da prostori koji su trajno označeni tragičnim događajima, a čija je utilitarna funkcija usled promena društvenih okolnosti vremenom umanjena ili izgubila na značaju, budu transformisana u pejzaže sećanja ili shvaćena kao pejzaži zaborava?

Ključne reči
memorijalna arhitektura, prostor zaborava, scensko, spomen park „Kragujevački oktobar"

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MATERIALIZING OBLIVION: THE SCENIC ASPECT OF THE MEMORIAL PARK “KRAGUJEVAC OCTOBER” IN KRAGUJEVAC

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Memory of the Space of the Memorial Park “Kragujevac October”

In the period following the Second World War, the space of remembrance in Yugoslavia was strongly shaped by monumental memorials and memorial complexes that celebrated national history, significant historical events and victories, as well as mass suffering during the war. This phenomenon was particularly evident after 1945, when over 1,000 monuments to the revolution and the People’s Liberation Struggle were erected and built, along with memorial complexes. Most of the monuments dedicated to the People’s Liberation Struggle in former Yugoslavia were built in historically significant locations, often outside urban areas, in natural settings where key battles or suffering occurred. This practice aimed to connect the authenticity of the location with the memory of tragic events, thus making the monuments an integral part of the landscape and collective memory. In this way, a mesh of symbolic places was formed, which still shapes the Yugoslav memory space today.

A characteristic feature of the construction of memorial objects and monuments in former Yugoslavia is their hybrid nature, expressed through the synergy of architecture, sculpture, and landscape. This approach is not only aesthetic but also symbolic, as artists and architects collaborated to create spaces integrated into the natural environment, further emphasizing the significance of sites of memory. Later, they also constructed other important buildings, thereby practically shaping the space in which we live today. This working principle is best exemplified by the Memorial Park “Kragujevac October”.

The Memorial Park “Kragujevac October” is located in Šumarice in Kragujevac and covers 352 hectares, a memorial territory defined and based on the positons of execution mounds. A common practice during

the construction of memorial parks was also the building of memorial structures such as commemorative museums. Thus, the Memorial Museum "21 October," designed by architects Ivan Antić and Ivanka Raspopović, along with the Memorial Park "Kragujevac October," represents an authentic example of spatial memory in former Yugoslavia, composed of "several works of art of the highest quality, created through the synthesis of different artistic disciplines" (Martinović, 2013, 306).

Materialization of Oblivion and the *Scenic* Aspect of the "Kragujevac October" Memorial Park

The monuments in the "Kragujevac October" Memorial Park, together with the memorial museum, today exist in a rather neglected and, one might say, forgotten state. The activation of the park for recreational purposes and the gradual neglect of the original discourse of these landscapes of memory "have altered the relationship toward collective memory and past events", leading to the seemingly forgotten memorial function of this space. (Pešterac, 2017, 85) If we define landscape as a "natural scene mediated by culture… a medium of exchange between human beings and nature, the self and the other", we can say that wherever there is a relationship between what is observed and the observer, the scene aspect of memorials is manifested. In the case of the memorial park and museum, this is not only through the means used in the permanent exhibition but also in the dramaturgy of the space within the building and throughout the memorial park (Selinkić, 2013, 403). [Figure1]

The scenic aspect of the memory space in the Memorial Park is most prominently expressed during the traditional observance of the "The Great School Lesson" held every October 21st at the monument colloquially known as "V-3," dedicated to the fallen students and teachers, which continues to receive attention today. This event still draws attention — an established practice since the park's founding, gathering many visitors to honor the victims. On the other hand, an initiative to popularize the memory of the memorial park was carried out in 2012 through the event "Architectural Lesson," aimed to bring visitors closer to the process of construction and the historical significance of this memorial complex by using performative means in the form of slide projections on one of the monuments. By projecting memories onto the physical form of the space—in this case, the monument—a mechanism was created for overlapping layers of narrative from the past and the present.

For all the aforementioned reasons, the "Kragujevac October" Memorial Park can be classified among those memorial spaces which, through the synergy of landscape, architecture, sculpture, and artistic means, possess a powerful narrative and undoubtedly evoke a strong impact on visitors. This raises the question of whether spaces that are permanently marked by tragic events—whose utilitarian function has, over time, diminished or lost significance due to changing social circumstances—can be transformed into landscapes of memory or understood as landscapes of forgetting.

Key words
memorial architecture, space of oblivion, scenic, memorial park „Kragujevac October"

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Slika 1. Scensko dejstvo Spomen-muzeja „21. oktobar“

Figure 1. The Scenic aspect of the Memorial-museum “21. October”

NARATIVNI TOKOVI: KOMPLEKS MEMORIJALNOG CENTRA ŽRTAVA POGROMA U BAČKOJ

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Nartivni tok kao metodološki alat

Narativni tok predstavlja način kako se elementi određene priče organizuju i povezuju u celovitu i koherentnu liniju, koja omogućava čitaocu, gledaocu, slušaocu da prati priču logički, emotivno i vremenski. Iako kao pojam, narativni tok dolazi primarno iz drugih disciplina, kao što su književnost ili filmska umetnosti,detaljnija analiza primene narativnog toka u arhitektonskom diskursu ima za cilj da identifikuje njegov širi potencijal kao alata u procesu arhitektonskog projektovanja.

Metodologije arhitektonskog projektovanja mogu biti različite, uglavnom nisu egzaktne i nemaju stalni jezik za rešavanje određenih problema kao što je slučaj sa drugim naučnim disciplinama, tako da u cilju efikasnije veze između promišljanja i stvaranja koje će dovesti do krajnjeg rezultata – arhitektonskog dela, arhitektura slobodno prilagođava specifične metodologije koje pripadaju drugim disciplinama (Imperiale, 2000, 38). Oslanjajući se na ova zapažanja, moguće je analizirati i pokazati na koji način se principi naracije mogu koristiti prilikom formiranja prostornih doživljaja različitih razmera, od arhitektonskih prostornih sekvenci do koncipiranja većih urbanih poteza.

Dodatno uporište u arhitektonskim teorijama ima generalniji stav o narativnom pristupu, u kojem se čovek definiše kao lingvističko biće koje sebe konstituiše kroz jezik, birajući, generišući i utvrđujući određena značenja, a ne neka druga. Odnosno, ukoliko ljudska stvarnost ne predstavlja činjeničnu datost, već događaj koji je konstituisan i prožet značenjima, dobro struktuiranom naracijom je moguće stvoriti prostorne priče i prostornim okvirima dati različita značenja. S tim u vezi, narativni tok postaje značajan metodološki aparat projektantskog procesa, odnosno okosnica postupka koji podrazumeva multiplikaciju statičnih,

gotovo filmskih sekvenci prema zadatom toku, tako da se pomoću prikazanog niza kadrova stvara određena memorija o formi, koja je prostorno i vremenski simulirana (Izveštaj žirija, 2022). Odnosno, proizvodi se ideja o arhitekturi koja temporalnu komponentu gradi kroz memoriju o vremenu, događaju i mestu.

Memorijalni centar žrtava Pogroma u Bačkoj

Metodologija korišćenja narativnih tokova kao alata pri koncipiranju prostora se može analizirati na slučaju pobedničkog rešenja na javnom urbanističko-arhitektonskom konkursu za Memorijalni centar žrtava Pogroma u Bačkoj, koji je organizovao grad Novi Sad u saradnji sa Eparhijom bačkom i Fondacijom „Novi Sad – Evropska prestonica kulture“ 2022. godine, a u sklopu obeležavanja osamdesetogodišnjice Pogroma u Južnoj Bačkoj (Lynn, 1999, 11).

U kontekstu arhitekture kompleksa Memorijalnog centra, evidentno je da se narativni tok može koristiti kao sredstvo za usmeravanje posetilaca kroz prostor, pri čemu se istovremeno uz pomoć određenih aritektonskih elemenata prenosi i interpretira centralna tema čina stradanja. Takav pristup omogućava da se prevaziđe pasivno uključivanje posetilaca i pokrene dublje emotivno iskustvo korišćenja prostora, odnosno da se posetilac sprovede jasnom prostornom putanjom kroz celokupno iskustvo.

Na posmatranom primeru proces projektovanja počinje razgradnjom čina stradanja u šest izdvojenih scena, koje se smenjuju iređaju u linearnom toku sagledavanja prostora:

Scena 1 – NEVIDLJIVOST; početna scena polazi od centralne horizontalne površine, platoa ispred glavnog ulaza koji predstavlja kontaktnu zonu okupljnja i početak tematske linije. Svedenim oblikovanjem, prostorni okvir ostaje neutralan i jasno čitljiv. Bez dodatnih elemenata prostornog uređenja, horizontalna ravan stavlja posetioca u neutralnu poziciju koja ne ukazuje niti nagoveštava naredne dramatične tokove

Scena 2 – PROCESIJA; prostorno rešenje se gradi na stavu da se simbolička predstava potonuća, procepa, tame i mraka može prikazati snažnim poniranjem sa nivoa terena, kroz dugačku procesiju ulazne rampe koja se spušta na nivo ispod zemlje na kojem je organizovan centralni sadržaj Memorijalnog centra. Teskoba je dodatno naglašena trajanjem, dužinom putanje koja u krajnjoj prostornosti predstavlja razgradnju klasičnog odnosa objekat/tlo, te se rešenje ulaza može čitati i kao pukotina ili rascep u mirnoj površini trga.

Scena 3 – IMERZIJA; pod snažnim uticajem čina stradanja tokom Pogroma, prostorni koncept dramatične scene kraja života u ledenom Dunavu bazira se na usmerenom, zenitalnom osvetljenju koje predstavlja centralnu temu ulaznog hola. Predstava o užasima ratnih dešavanja potpomognuta je upotrebom materijala od grubo obrađenog betona koji sugerišu teskobu i ponor. Nad “mestom stradanja” koje se čita u unutrašnjosti centralnog hola, u spoljašnjem prostoru parka se nadvija centralno spomen obeležje kao dominantan i prepoznatljiv vizuelni reper.

Scena 4 – VEČNOST; nakon prethodno objašnjenog intenzivnog prostornog iskustva, narativni tok uvlači posetioca u izložbeni prostor i postaje informativniji kroz muzejsku liniju privremene i stalne izložbe. Prostorna dispozicija izložbenih prostora se razvija oko centralnog prostora atrijuma, čime se u trenutku kraja izložbenog toka nagoveštava moguće razrešenje kroz oslobađanje.

Scena 5 – REFLEKSIJA; naredna scena je prostorno statična, razvija se u direktnom kontaktu sa atrijumom i vodom koja čini i najveći deo njegove površine. Prostor je projektovan kao miran, meditativan i emocionalno snažan, tako da posetiocu pruži mesto za razmišljanje, kao još jednu scenu kroz koju je neophodno proći pre kraja narativne linije.

Scena 6 – RAZREŠENJE; krajnja scena razrešenja, dugačko stepenište koje vodi iz atrijuma u parkovski prostor otkriva i druge dimenzije života. Scena razrešenja bi trebalo da ukaže na mogućnost da kroz povezivanje sa istinom svako može da prepozna individualnu nadu i jača kolektivnu rešenost da se sačuvaju sloboda i mir.

Ključne reči
narativni tok, naracija, memorijalni centar, muzejski prostor, process projektovanja

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NARRATIVE STRUCTURES: THE MEMORIAL CENTER FOR VICTIMS OF THE POGROM IN BAČKA

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Narrative Flow as a Methodological Tool

Narrative flow refers to the manner in which the elements of a story are structured and connected into a coherent, unified sequence, allowing the reader, viewer, or listener to follow the story logically, emotionally, and temporally. While the concept of narrative structure primarily originates from disciplines such as literature or film, a more in-depth analysis of its application within architectural discourse aims to identify its broader potential as a design tool in the architectural design process.

Architectural design methodologies can vary greatly; they are generally not exact and lack a standardized precedures for solving specific problems, unlike other scientific disciplines. As a result, in order to strengthen the connection between conceptual thinking and the creation of the final outcome — the architectural work itself — architecture often freely adopts and adapts methodologies from other disciplines (Imperiale, 2000, 38). Based on these observations, it becomes possible to analyze how the principles of narration can be used to construct spatial experiences at various scales, from architectural spatial sequences to large-scale urban concepts.

Architectural theory also provides broader support for narrative approaches, particularly in the view that humans are linguistic beings who define themselves through language, by selecting, generating, and confirming certain meanings over others. In other words, if human reality is not a given set of facts, but rather an event constituted by meanings, then a well-structured narrative can be used to create spatial stories and assign various meanings to spaces. In this sense, narrative structure becomes a significant methodological tool within the design process — a backbone of an approach that involves the multiplication of static, nearly cinematic sequences, arranged along a defined path. This sequence of frames generates a certain of memory of form, simulated in space and time (Izveštaj žirija, 2022). In effect, this generates an architectural concept where the temporal component is constructed through memory of time, events, and place.

Memorial Center for the Victims of the Pogrom in Bačka

The use of narrative flow as a design methodology can be analyzed through the case of the winning entry for the public architectural competition for the *Memorial Center for the Victims of the Pogrom in Bačka*, organized in 2022 by the City of Novi Sad, in collaboration with the Diocese of Bačka and the “Novi Sad – European Capital of Culture” Foundation, to mark the 80th anniversary of the 1942 Pogrom in Southern Bačka (Lynn, 1999, 11).

Within the architectural concept of the Memorial Center, it becomes evident that narrative flow can serve as a guiding framework for guiding visitors through the space, while simultaneously conveying and interpreting the central theme of human suffering through specific architectural elements. This approach goes beyond passive visitor engagement, encouraging a deeper emotional experience of the space — leading the visitor along a clear spatial path through the entire narrative.

In this particular case, the design process begins with the decomposition of the act of suffering into six distinct scenes, which unfold linearly as the visitor progresses through the space:

Scene 1 – INVISIBILITY; The opening scene begins at a central horizontal surface — a plaza in front of the main entrance that serves as a gathering zone and the starting point of the thematic journey. Through minimal intervention, the space remains neutral and legible. With no added spatial elements, the horizontal surface places the visitor in a neutral position that neither reveals nor suggests the dramaticprogression that follows.

Scene 2 – PROCESSION; The design concept is based on the idea that the symbolic representation of sinking, rupture, darkness, and

shadow can be expressed through a deep descent from ground level via a long procession-like entrance ramp that leads to the underground level where the main program of the Memorial Center is located. The sense of discomfort is further emphasized by the duration and length of the path, which deconstructs the conventional object/ground relationship. The entry itself can be read as a crack or rupture in the otherwise calm surface of the square.

Scene 3 – IMMERSION; Strongly influenced by the tragic events of the Pogrom, the spatial concept represents the dramatic end of life in the icy waters of the Danube. The spatial composition relies on focused, zenithal lighting — the central theme of the entrance hall — to evoke the horror of wartime events. The use of rough, unfinished concrete further amplifies the atmosphere of anxiety and depth. Above the symbolic “site of suffering,” located within the central hall, a dominant and recognizable memorial structure memorial structure rises in the outhr park area.

Scene 4 – ETERNITY; Following the previous intense spatial experience, the narrative flow draws the visitor into the exhibition areas, shifting toward a more informative tone through the museum’s permanent and temporary exhibits. These spaces are arranged around a central atrium, subtly suggesting a potential resolution or release at the end of the exhibition sequence.

Scene 5 – REFLECTION; This scene offers a moment of spatial stillness, developed in direct connection with the atrium and the water feature that forms the largest part of its surface. It is designed as a calm, meditative, and emotionally powerful space — providing visitors with a place for contemplation, another passage before the conclusion of the narrative line.

Scene 6 – RESOLUTION; The concluding scene — a long staircase leading from the atrium into the surrounding park — reveals other dimensions of life. This scene is meant to suggest that through connecting with the truth, each person can recognize individual hope and strengthen collective determination to preserve freedom and peace.

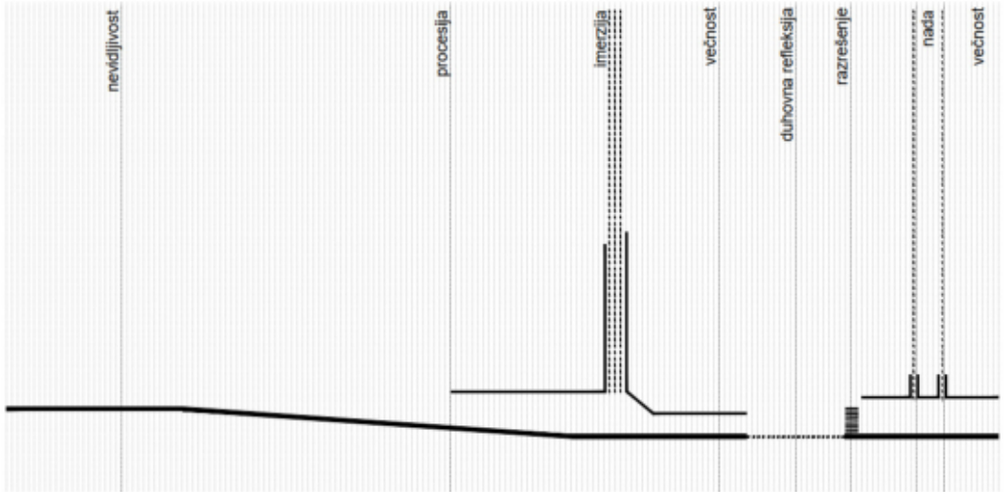
Key words
narrative structure, narrative flow, Memorial Center, museum, design process

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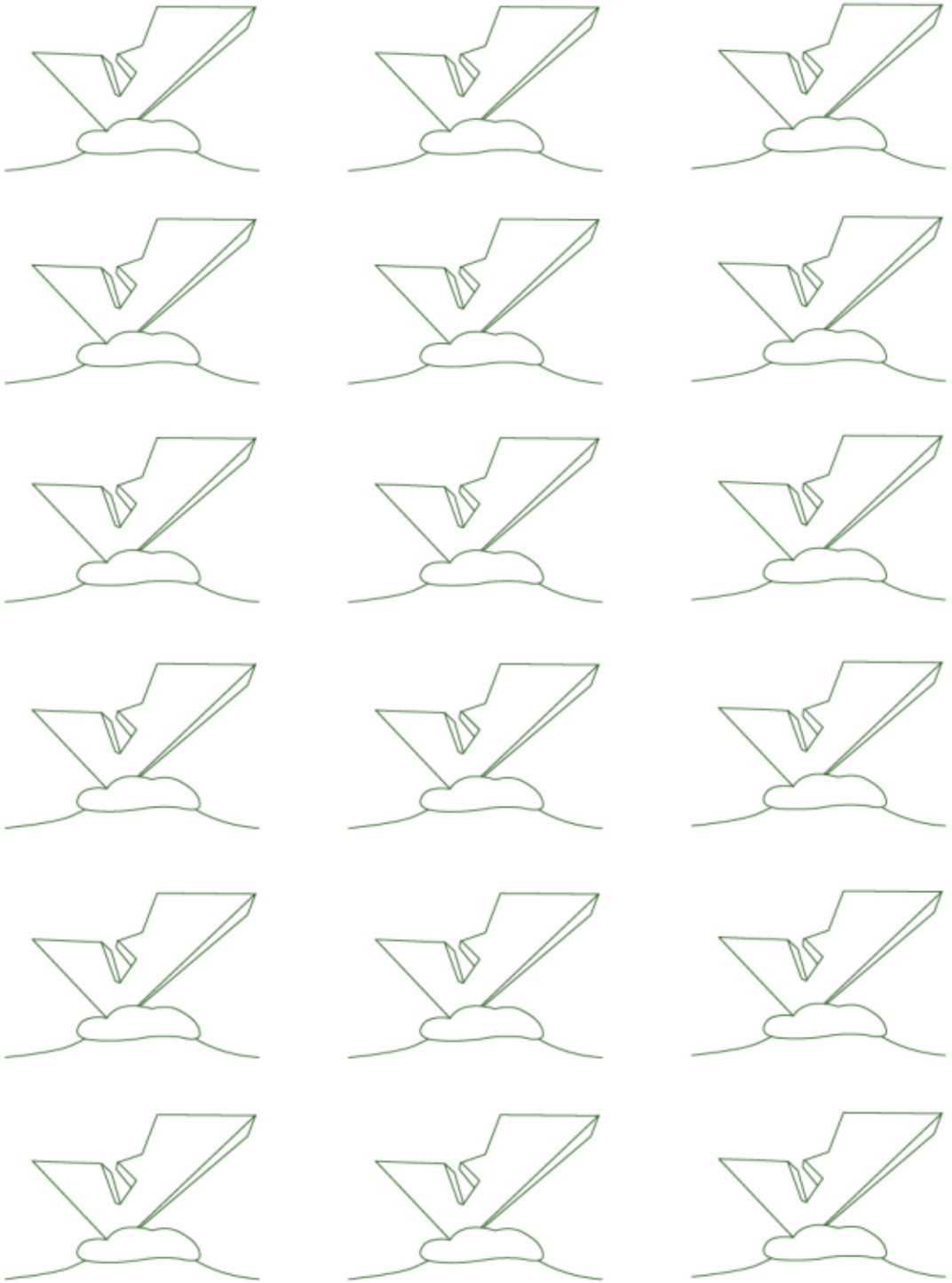
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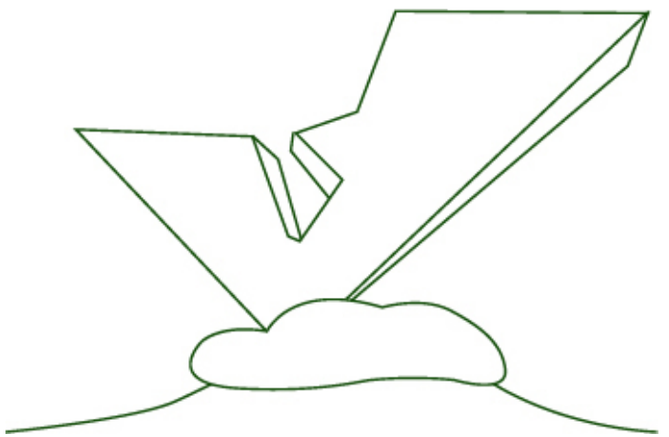
Slika 1. Prikaz unutrašnjeg narativnog toka na primeru Memorijalnog centra žrtava Pogroma u Bačkoj

Figure 1. Diagram of inner narrative structure of Memorial Center for the Victims of the Pogrom in Bačka



05

DEO /
SECTION



UTILITARNA I ISKUSTVENA VREDNOST SIMBIOTIČKIH URBANIH PEJZAŽA – STUDIJA SLUČAJA SPOMEN-PARKA „KRAGUJEVAČKI OKTOBAR“

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Uvod

Predmet istraživanja predstavlja analiza odnosa simbioze utilitarnih i iskustvenih prostornih celina u okviru spomen-parka „Kragujevački oktobar“. Najdominantnije prostorne kulturno-istorijske pozicije u okviru lokacije predstaljaju spomen obeležja kao mikro celine odnosno prostorno-pejzažne kompozicije, jezero Šumarice sa svojom okolinom kao i spomen-muzej „21. oktobar“. Ove celine ne samo da vizuelno definišu prostor spomen-parka koji je vremenom postao simbol grada već svojim umetničkim i arhitektonskim kvalitetom dodeljuju spomen-parku atribut kulturnog dobra-znamenitog mesta (kao kulturno dobro od izuzetnog značaja od 1979. godine). O važnosti odabira spomen-parka „Kragujevački oktobar“ kao studije slučaja govori i izvod iz Istraživačkog projekta spomen-parka „Kragujevački oktobar“ izrađenog od strane Direkcije za urbanizam i izgradnju u Kragujevcu 1982. godine u kome se u delu koji govori o nepokretnim kulturnim dobrima navodi sledeće:

„U nacrtu prostornog plana SR Srbije (1982) u poglavlju „Graditeljska baština“ str. 288. navodi se i sledeće:

> „Na teritoriji Srbije dosadašnjim istraživanjima je evidentirano 12 606 dobara koja imaju svojstva nepokretnog kulturnog dobra, odnosno graditeljske baštine, a od ovog broja je samo 835 objekata i proglašeno za kulturna dobra. Postupkom kategorizacije i utvrđivanja nepokretnih kulturnih dobara od velikog značaja i izuzetnog značaja obuhvaćeno je 201 dobro graditeljske baštine, a u toku je razmatranje još 130 predloga. Od posebnog značaja dobra upisana u listu svetske prirodne i kulturne baštine: područja manastira Sopoćani i grad Ras. Predloženi za

> upis u Listu su nacionali parkovi Tara i Kopaonik, a od dobara graditeljske baštine: Smederevski grad, manastir Manasija, manastri Ravanica, Golubački grad, Gamzigrad, Caričin grad, Spomen-park Šumarice, manastir Mileševa, Lepenski vir i Manastir Studenica "" (Trifunović et al.,1982).

Uzimajući u obzir kulturnu vrednost navedene graditeljske baštine možemo da zaključimo o vrlo visokoj valorizaciji spomen-parka u Kragujevcu. Takođe treba zapaziti da je on jedini spomen-park naveden u okviru ove liste (Slika 1).

Memorijali predstavljaju prostore od velikog značaja koji govore kako o događajima iz prošlosti tako i o akterima uključenim u proces kulture sećanja. Oni su često javni simboli mnogih pejzaža koji reflektuju različite društvene norme i poretke. Pored konteksta i poruke koju memorijali šalju bitno je istaći i utilitarnu ulogu prostora memorijala ili memorijalne celine koja treba da podstakne i utiče na očuvanje kulture sećanja. Aleksandra Pavićević u radu „Spomenici i/ili grobovi sećanje na smrt ili dekoracija" navodi sledeće:

> "Mnogostrukost njihovih značenja i funkcija čini da se oni odlikuju i određenom vrstom svetosti koja izvire iz veličine, važnosti, uzvišenosti i posebnosti epohe, događaja ili ličnosti o kojoj svedoče, ali i iz pozicije koju spomenik zauzima – između prošlosti i sadašnjeg trenutka; prošlosti koja već po svojoj prirodi i objektivnoj nesaznatljivosti ima karakter mističnog, delimično poznatog i metafizičkog i sadašnjosti koja je kroz svoju prizmu tumači" (Павићевић, 2009).

Ovaj koncept možemo interpretirati kao početnu iskustvenu vrednost memorijalnih prostora, odnosno povezati ih sa primarnim razlogom zbog koga nastaju. Ono što na početku možemo da naznačimo kao ambivalentnost prostora spomen-parka u Kragujevcu je da prostor odiše dvojakim iskustvom odnosno emocijom koja se i obeležava 21. oktobra, a to je dan tuge zbog pomena žrtvama terora ali i radosti proslavljanja oslobođenja grada.

,,Spomen - park Kragujevački oktobar" zauzima veliku površinu pa su shodno tome i memorijali pozicionirani na različitim lokacijama koje u većini slučajeva nisu u neposrednoj blizini. Svi prostori na kojima se nalaze memorijali su arhitektonski jedinstvene celine koje uključuju sređene pešačke i/ili zelene površine ali mnogi od spmenika poseduju upravo i pozicije odnosno funkcije koje pozivaju na delovanje odnosno angažovanje korisnika prostora. Ako analiziramo spomenike memorijalnog parka prema njihovoj poziciji odnosno lokaciji u sklopu Spomen - parka možemo da ih podelimo u tri celine. Prvu celinu bi sačinjavalo pet spomenika koji se nalaze u pravcu pešačke linije počevši sa ,,Spomenikom bola i prkosa" i završavajući sa spomenikom ,,Sto za jednog". Druga pešačka celina bi obuhvatala četiri spomenika koji se nalaze u pravcu Sušičkog potoka počevši sa ,,Spomenikom prijateljstva", a završavala bi se kod Spomenika ,,Kameni spavač". Poslednja odrednica bi predstavljala jedan spomenik koji je dislociran iz kompleksa memorijalnog parka ali i centra grada. Ovoj celini bi pripadao ,,Spomenik streljanim Srbima i Jevrejima" koji bi najbolje bilo posetiti organizovanim prevozom s obzirom na njegovu lokaciju (Slika 2).

Utilitarna i iskustvena vrednost simbiotičkih urbanih pejzaža

Memorijali kao umetnička dela u estetskom i simboličkom smislu imaju svoje istaknuto mesto u istoriji gde se zapaža njihov kulturni i umetnički značaj. Mnogi od spomenka kroz određeni vremenski period postaju simboli grada ili mesta u kome se nalaze, zahvaljujući svojem položaju odnosno pozicioniranju na mapi grada, umetničkoj vrednosti i naravno nameni kojoj su posvećeni. Spomeničke celine u neraskidivoj prostornoj kompoziciji sa prirodnim vrednostima i pejzažima koji ga okružuju formiraju jedinstveno obeležje koje se kao takvo urezuje u mentalnu mapu i percepciju svakog pojedinca kao mesto sećanja, susreta, edukacije, preobražaja odnosno mesta jedinstvenog ličnog iskustva. Ovakvo sagledavanje definiše spomenike i memorijalna mesta kao materijalne celine koje poseduju veliki značaj u pogledu suočavanja sa prošlošću na ličnom ili kolektivnom nivou. Ovaj koncept analize i definisanja prostora memorijala nam predočava neraskidivost simbiotičkog delovanja utilitarne i iskustvene vrednosti prostora. Odnosno dvojakog konstantnog prožimanja funkcionalnosti svih korisnih aspekata i umetničke interpretacije prostora kako za pojedince koji svakodnevno posećuju prostor parka ali i turiste. Možemo da sagledamo da ne postoji jasna

vremenska odrednica kada nastupa jedno, a kada drugo već da se oni konstantno prožimaju (Slike 3 i 4).

,,Arhitektura nije samo objektivna realnost, nego i intimna interpretacija" (Đorojević, 2024). Ovu su reči autora knjige ,,Oči kože: arhitektura i čula'' Juhani Palasma (Juhani Pallasmaa) koji naglašava značaj emotivnog i taktilnog iskustva u arhitekturi i pokazuje da arhitektura nije samo vizuelni doživljaj, već kompleksno tkivo koje se ogleda u našem emotivnom odgovoru na okolinu. Arhitektonski prostor promišljamo kroz prostor kao spoj estetike, filozofije, poezije itd... Tako arhitekturu možemo da definišemo i kao sredstvo izražavanja i oblikovanja naših osećanja i raspoloženja. U svetlu ovoga kao još jednu karakteristiku koja će biti predsmet istraživanja rada treba istaći materijalnost, teksturu odnosno taktilni doživljaj spomeničkih celina i njihovu usklađenost sa simbolikom i idejama pojedinačkih memorijala.

Spomenici memorijalnog parka ,,Kragujevački oktobar'' predstavljaju umetnička dela od značajne vrednosti ali i arhitektonske celine koje služe kao podsetnici na stradale i tragičan događaj koji je zadesio Kragujevac. Istoričarka Olga Pintar u knjizi ,,Arheologija sećanja", u odeljku „Spomenik mesto sećanja" prepoznaje da spomenici u javnom prostoru posvećeni učesnicima i žrtvama ratova pored komunikacije između zvaničnih državnih institucija i građana predstavljaju i mesta spontane horizontalne komunikacije različitih članova društva (Manojlović Pintar, 201, 58). Uloga memorijala kao mesta sećanja gubi na svom značaju ukoliko se on ne posećuje jer upravo uključivanjem pojedinca u tu akciju memorijal dobija svoju potpunu ulogu. Spomenici sami po sebi nisu promenljive strukture međutim poruke koje memorijali nose sa sobom mogu da dobijaju nova ,,čitanja''. Opisujući spomeničku arhitekturu Bogdana Bogdanovića, istoričarka umetnosti Mare Janakova Grujić kaže da ona traga za kolektivnom memorijom i trajnom formulom života, verujući u trajnost egzistencije i čoveka. Ova spomenička arhitektura zaustavlja vreme jer ne proizilazi iz ukusa vremena niti se atribuiraju bilo kojoj dimenziji, njihova konstanta je *joie de vivre* kojom zrače – ova arhitektura je srećna bez obzira što je naručena da ilustruje tragične događaje (Јанакова Грујић, 2022) (Slika 5).

Zaključak

Funkcija i značaj spomen-parkova u savremenom odnosno urbanom životu stanovništva ogleda se paralelno na kolektivnom i individualnom nivou. Ovi prostori postali su svojevrsna mesta rekreacije, hodočašća, umetničkog delovanja i promišaljanja. Kompletan sadržaj programskog rešenja spomen-parka konstantno pruža nove istraživačke aspekte i kao takav postaje svojevsan multikarakteran prostor sinteze utilitarnog odnosno korisnog i onog sazjajnog koje se kao proizvod rađa iz prvog.

Vremenom, spomen-park „Kragujevački oktobar" je postao glavna rekreativna zona Kragujevčana gde se najviše eksploatiše prostor pešačkih staza odnosno zona u okviru kojih je restriktivan saobraćaj. Prostor spomen parka predstavlja i zonu u kojoj se odvijaju različite kultuno-umetničke kao i sportsko-rekreativne manifestacije. Navedene karakteristike daju osnov za dalju analizu spomen-parka kao jedinstvenog kulturno-pejzažnog nasleđa na teritoriji Republike Srbije. Ovo kratko istraživanje uobličava citat arhitekte Nikole Dobrovića koji nas poziva i podstiče na dalje proučavanje i spoznaju znanja o kulturnom nasleđu rečima:

"Savremeni ljudi su dužni da istražuju prošlost, naročito u ispoljenim oblicima prostorne umetnosti" (skica.ns, 2025).

Ključne reči
Spomen-park „Kragujevački oktobar", prostori interakcije, memorijalna arhitektura, iskustvenost mesta i urbani pejzaži.

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UTILITARIAN AND EXPERIENTIAL VALUE OF SYMBIOTIC URBAN LANDSCAPES – A CASE STUDY OF THE MEMORIAL PARK "KRAGUJEVAC OCTOBER"

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Introduction

The subject of the research is the analysis of the symbiosis of utilitarian and experiential spatial zones within the Memorial Park “Kragujevac October”. The most dominant spatial cultural-historical positions within the site are represented by memorials as micro-units, that is, spatial-landscape compositions, the Šumarice lake with its surroundings, as well as the Museum “21 October”. These zones not only visually define the space of the memorial park, which has become a symbol of the city over time, but with their artistic and architectural quality, they give the memorial park the attribute of a cultural asset - famous place (as a cultural asset of exceptional importance since 1979). The importance of choosing the Memorial Park “Kragujevac October” as a case study is also discussed in the extract from the Research Project the Memorial Park “Kragujevac October” prepared by the Directorate for Urban Planning and Construction in Kragujevac in 1982, in which the following is stated in the section on immovable cultural assets:

“In the draft spatial plan of the SR of Serbia (1982) in the chapter “Building heritage” page 288, the following is also stated:

> “On the territory of Serbia, research so far has recorded 12,606 properties that have the properties of immovable cultural property, that is, architectural heritage, and of this number, only 835 objects have been declared cultural properties. The process of categorization and determination of immovable cultural property of great importance and exceptional importance included 201 properties of architectural heritage, and another 130 proposals are under consideration. Of particular importance are properties inscribed on the list of world natural and cultural heritage: monastery areas Sopoćani and the city of Ras. National parks Tara and Kopaonik have been proposed for inclusion in the List, and from the architectural heritage: Smederevo fortress, Manasija monastery, Ravanica monastery, Golubac fortress, Felix Romuliana (Gamzigrad), Justiniana Prima, Šumarice Memorial Park, Mileševa Monastery, Lepenski Vir archaeological site and Studenica Monastery”” (Trifunović et al., 1982).

Taking into account the cultural value of the mentioned architectural heritage, we can conclude about the very high valorization of the memorial park in Kragujevac. It should also be noted that it is the only memorial park listed in this list (Figure 1).

Memorials represent spaces of great importance that speak both about the events of the past and about the actors involved in the process of the culture of memory. They are often public symbols of many landscapes that reflect different social norms and orders. In addition to the context and the message that memorials send, it is important to highlight the utilitarian role of the memorial space or the memorial unit, which should encourage and influence the preservation of the culture of memory. Aleksandra Pavićević in the work “Monuments and/or graves, memory of death or decoration” states the following:

> “The multiplicity of their meanings and functions makes them distinguished by a certain type of sanctity that springs from the size, importance, sublimity and uniqueness of the epoch, event or person they bear witness to, but also from the position that the monument occupies - between the past and the present moment; he interprets the prism” (Павићевић, 2009).

We can interpret this concept as the initial experiential value of memorial spaces, that is, connect them with the primary reason for which they are created. What we can indicate at the beginning as the ambivalence of the space of the memorial park in Kragujevac is that the space exudes a dual experience, that is, an emotion that is commemorated on

October 21, which is a day of sadness due to the commemoration of the victims of terror, but also the joy of celebrating the liberation of the city.

The Memorial Park “Kragujevac October” occupies a large area, so the memorials are accordingly positioned in different locations, which in most cases are not in the immediate vicinity. All spaces where memorials are located are architecturally unique units that include organized pedestrian and/or green areas, but many of the memorials have precisely positions or functions that call for the action or engagement of the users of the space. If we analyze the monuments of the memorial park according to their position or location within the memorial park, we can divide them into three units. The first unit would consist of five monuments located in the direction of the pedestrian line, starting with the “Pain and Defiance Monument” and ending with the “One Hundred for One” Monument. The second pedestrian section would include four monuments located in the direction of the Sušica Stream, starting with the “Friendship Monument”, and ending at the “Stone Sleeper” Monument. The last destination would represent a monument that is dislocated from the memorial park complex as well as the city center. This whole would include the “Monument to the Shot Serbs and Jews”, which would be best visited by organized transport considering its location (Figure 2).

Utilitarian and experiential value of symbiotic urban landscapes

Memorials as works of art in an aesthetic and symbolic sense have their prominent place in history where their cultural and artistic significance is noted. Many of the monuments over a certain period of time become symbols of the city or place in which they are located, thanks to their position or positioning on the city map, their artistic value and of course the purpose to which they are dedicated. Monumental units in an unbreakable spatial composition with natural values and landscapes that surround it form a unique feature that is engraved as such in the mental map and perception of each individual as a place of memory, meeting, education, transformation, i.e. a place of unique personal experience. This kind of perception defines monuments and memorial sites as material entities that have great significance in terms of dealing with the past on a personal or collective level. This concept of analyzing and defining the memorial space shows us the inseparability of the symbiotic action of the utilitarian and experiential value of the space. That is, the double constant permeation of the functionality of all useful aspects and the artistic interpretation of the space, both for individuals who visit the park area every day and also for tourists. We can see that there is no clear time when one occurs and when the other occurs, but that they constantly interpenetrate (Figures 3 and 4).

“Architecture is not only an objective reality, but also an intimate interpretation” (*Đorojević*, 2024). These are the words of the author of the book “The Eyes of the Skin: Architecture and the Senses”, Juhani Pallasmaa, who emphasizes the importance of emotional and tactile experience in architecture and shows that architecture is not only a visual experience, but a complex tissue that is reflected in our emotional response to the environment. We think about architectural space through space as a combination of aesthetics, philosophy, poetry, etc. Thus, we can define architecture as a means of expressing and shaping our feelings and moods. In the light of this, as another characteristic that will be the subject of the work’s research, we should highlight the materiality, texture, or tactile experience of the memorial units and their compatibility with the symbolism and ideas of the individual memorials.

The monuments of the Memorial Park “Kragujevac October” represent works of art of significant value, but also architectural units that serve as reminders of the victims and the tragic event that befell Kragujevac. Historian Olga Pintar in the book “Archeology of Remembrance”, section “Monument a Place of Remembrance” recognizes that in addition to communication between official state institutions and citizens, monuments in public space dedicated to participants and victims of wars are also places of spontaneous horizontal communication of different members of society (Manojlović Pintar, 201, 58). The role of the memorial as a place of remembrance loses its importance if it is not visited, because it is precisely by including the individual in that action that the memorial acquires its full role. Monuments in themselves are not variable structures, however, the messages that memorials carry with them can receive new “readings”. Describing the monumental architecture of Bogdan Bogdanović, art historian Mara Janakova Grujić says that she is looking for a collective memory and a permanent formula of life,

believing in the permanence of existence and man. This monumental architecture stops time because it does not derive from the taste of time or attribute to any dimension, their constant is the *joie de vivre* they radiate - this architecture is happy regardless of the fact that it was commissioned to illustrate tragic events (Јанакова Грујић, 2022) (Figure 5).

Conclusion

The function and importance of memorial parks in the contemporary or urban life of the population is reflected intensively on a collective and individual level. These spaces became places of recreation, pilgrimage, artistic activity, reflection, etc. The complete content of the program solution of the memorial park constantly provides new research aspects and as such becomes a unique multi-character space of synthesis of the utilitarian, i.e. useful and the beautiful, which is born as a product from the first.

Over time, the Memorial Park "Kragujevac October" became the main recreational zone of the people of Kragujevac, where pedestrian paths, i.e. zones with restricted traffic, appeared. The area of the memorial park is also a zone where various cultural-artistic as well as sports-recreational events take place. The aforementioned characteristics provide the basis for further analysis of the memorial park as a unique cultural and landscape heritage on the territory of the Republic of Serbia. This short research is shaped by a quote from architect Nikola Dobrović who invites and encourages us to further study and gain knowledge about cultural heritage with the words: "Modern people are obliged to explore the past, especially in the manifested forms of spatial art" (skica.ns, 2025).

Key words
"Kragujevac October" memorial park, Kragujevac, spaces of interaction, memorial architecture, experiential places and urban landscapes.

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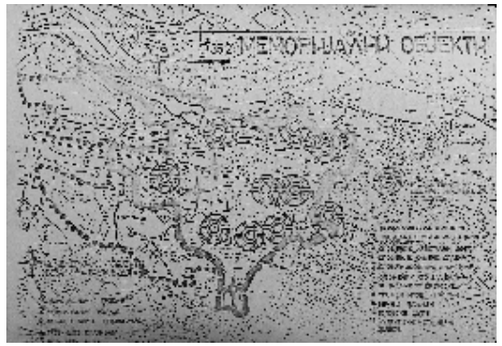
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Slika 1. Istraživački projekat spomen-parka "Kragujevački oktobar" izrađen od strane Direkcije za urbanizam i izgradnju u Kragujevcu 1982. godine str. 4-5; Izvor: Spomen-muzej „21. oktobar".
Slika 2. Istraživački projekat spomen-parka "Kragujevački oktobar" izrađen od strane Direkcije za urbanizam i izgradnju u Kragujevcu 1982. godine; Izvor: Spomen-muzej „21. oktobar".

Figure 1. The research project of the Memorial Park "Kragujevac October" prepared by the Directorate for Urban Planning and Construction in Kragujevac in 1982, p. 4-5; Source: "October 21" Memorial Museum
Figure 2. The research project of the Memorial Park "Kragujevac October" prepared by the Directorate for Urban Planning and Construction in Kragujevac in 1982, p. 4-5;1 Source: "October 21" Memorial Museum







Slike 3 i 4. „Spomenik streljanim đacima i profesorima" / Spomenik „Prekinut let", autor Miodrag Živković 1963. godine i desno - „Spomen-obeležje naroda Hrvatske", autor Vojin Bakić, 1981. godine
Slika 5. Studenti Filološko-umetničkog fakulteta na prostoru memorijala Spomen-obeležje naroda Hrvatske, izvođenje instalacije "Niti"u javnom prostoru – maj 2024. godine

Figures 3 and 4. "Memorial to students and teachers shot" / "Interrupted flight" monument, author Miodrag Živković, 1963. Right - "Memorial to the people of Croatia", author Vojin Bakić, 1981.
Figure 5. Students of the Faculty of Philology and Arts in the area of the Memorial of the People of Croatia, performing the installation "Threads" in a public space - May 2024

PROJEKTANTSKE STRATEGIJE U MEMORIJALNOJ ARHITEKTURI NA PRIMERU KOMPLEKSA BUBANJ U NIŠU

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Sažetak

Memorijalni kompleks “Bubanj” predstavlja obeležje jednog od najmasovnijih stradanja koja su se dogodila na ovim prostorima tokom Drugog svetskog rata. U godinama neposredno nakon završetka rata mesta stradanja su masovno “označavana” obeležjima koja su bila tipska i ekonomski nezahtevna (zarubljene piramide, spomen-ploče sa uklesanim natpisima...). U skladu sa tim pristupom, prvo obeležje na prostoru koji se istražuje jeste zarubljena piramida sa petokrakom na vrhu i natpisom, postavljena 1950. godine nedaleko od “konačnog” obeležja.

Usled nezadovoljstva koje je izazivao ovakav “razvoj” memorijalne arhitekture, uvedena je konkursna praksa u ovoj oblasti, u cilju realizacije kompleksnijih i, moguće, u većoj meri “ličnih” spomeničkih rešenja.

Spomen-park “Bubanj” predstavlja pobedničko rešenje raspisanog konkursa (više konkursnih rešenja) na kojem je pobedio vajar Ivan Sabolić. Specifičnost Sabolićevog rešenja jeste i činjenica da je pored primarne, memorijalne funkcije, kompleks projektovan i kao prostor rekreacije, čime bi memorijalni aspekt bio integrisan u savremeni život grada.

Ovakav pristup otvara još jedno od opštih pitanja u projektovanju memorijalne arhitekture: da li memorijalna funkcija treba da bude jedina i etički opravdana namena ovakvih kompleksa, ili je neophodno predvideti i sekundarne sadržaje koji bi omogućili njihovu dugoročnu održivost i integraciju kroz vreme?

Potencijalno primenjene projektantske strategije razmatrane su kroz prostornu skicu plana kompleksa, u okviru koje su analizirani njegovi el-

ementi i njihova dispozicija, dok su ostvarene relacije među samim elementima, kao i doživljaj i opažanja posmatrača, prikazani skicama nastalim tokom obilaska spomen-parka. Memorijalni kompleks se sastoji iz tri celine koje simbolišu događaje koji su se dogodili na ovom prostoru: šuma koja okružuje čitav spomen-park predstavlja mesto borbe partizana, memorijalna (pijetetna) staza (470m) simboliše put do slobode i vodi do samog spomenika. Spomenik se sastoji iz popločanog platoa (u čijem se obliku jasno sagledava “četvrta pesnica”), memorijalnog mermernog zida i tri betonske skulpture “pesnica”.

Osnovni element koji upućuje na sekundarnu funkciju kao projektantsku nameru jeste amfiteatar sa pozornicom orijentisan ka spomeniku.

Ključne reči
projektantske strategije, memorijalna arhitektura, utilitarna funkcija

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DESIGN STRATEGIES OF MEMORIAL ARCHITECTURE: CASE STUDY BUBANJ IN NIŠ

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Abstract

The “Bubanj” Memorial Complex stands as a significant commemorative site marking one of the most extensive massacres that occurred in this region during the Second World War. In the immediate postwar period, sites of mass suffering were typically marked with standardized and economically modest memorial forms—such as truncated pyramids or commemorative plaques bearing inscribed texts. In line with this approach, the earliest monument at the site currently under investigation was a truncated pyramid topped with a five-pointed star and an inscription, erected in 1950 in the vicinity of what would later become the definitive memorial structure.

Dissatisfaction with the limitations of such memorial architectural practices led to the introduction of architectural competitions in this domain, aimed at generating more complex and potentially more individualized commemorative solutions.

The “Bubanj” Memorial Park emerged as the winning proposal of such a competition (which included several entries), authored by sculptor Ivan Sabolić. A notable characteristic of Sabolić’s design lies in its dual-purpose conceptualization: beyond its primary memorial function, the complex was conceived as a space for recreation, thereby integrating its commemorative dimension into the fabric of contemporary urban life.

This approach raises a broader, ongoing question in the field of memorial architecture: is it ethically appropriate and functionally sufficient for such complexes to serve solely commemorative purposes, or is it necessary to incorporate secondary functions that contribute to their sustainability and temporal integration?

Various design strategies that might support such an approach were examined through a spatial sketch plan of the complex, which provided a basis for analyzing the arrangement and interrelation of its constituent elements. These spatial relationships, along with the experiential and perceptual responses of visitors, were further explored through field sketches produced during an on-site visit to the memorial park.

The complex itself is composed of three integral parts, each symbolizing a specific aspect of the historical events that transpired at this location. The surrounding forest signifies the site of partisan resistance and combat; the memorial (reverential) pathway, stretching 470 meters, symbolizes the journey toward liberation and leads to the central monument. The monument consists of a paved plateau (whose configuration implicitly reveals a “fourth fist”), a marble memorial wall, and three monumental concrete sculptures in the form of clenched fists.

The principal architectural element suggesting a deliberate secondary function is the amphitheater, complete with a stage oriented toward the monument—an intervention that underscores the intention to foster sustained civic engagement and reinterpretation of the memorial space through time.

Key words
design strategies, memorial architecture, utilitarian use

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Slika 1. Skultpure "Pesnice" memorijalnog kompleksa "Bubanj" u Nišu (izvor:autori)

Figure 1. The "Fists" sculptures of the "Bubanj" Memorial Complex in Niš (source: authors)

OSVETLJENJE RIMSKIH ARHEOLOŠKIH NALAZIŠTA KAO ZNAČAJNIH KULTURNIH PEJZAŽA U SRBIJI

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Uvod

Niz arheoloških nalazišta sa ostacima antičkih rimskih gradova nalazi se duž reke Dunav u Srbiji. Ova arheološka nalazišta, koja se postepeno otkrivaju tokom tekućih iskopavanja, svakodnevno privlače veliki broj posetilaca, iako je njihovo istraživanje i očuvanje vremenski veoma zahtevno. U cilju produžavanja termina za posetu i unapređenja celokupnog utiska ovih značajnih kulturnih pejzaža, kvalitetno osvetljenje ima važnu ulogu. Kroz ovu studiju razmatra se postizanje ravnoteže između tehničkih zahteva i uslova zaštite, da bi se pružile odgovarajuće preporuke za osvetljenje.

Duž reke Dunav u Srbiji, rimska kulturna ruta obuhvata antička rimska naselja, među kojima su: Feliks Romulijana (uvršćena na Uneskovu Listu svetske baštine), Sirmijum, Singidunum, Viminacijum, Dijana, Pontes, Trajanova tabla, Naisus, Medijana i Justinijana Prima.

Preporuke za osvetljenje arheoloških nalazišta

Osvetljavanje arheoloških nalazišta tokom noći doprinosi isticanju njihovog kulturnog značaja, ali je ograničeno strogim konzervatorskim propisima. Ova ograničenja utiču na izbor i postavljanje svetiljki, što često zahteva primenu svetiljki ugrađenih u teren. Na manjim površinama odgovarajući efekti postižu se primenom uskosnopnih reflektora (Sl. 1), dok su za osvetljavanje većih površina pogodniji reflektori širokog snopa.

Detaljna analiza prostornih karakteristika od suštinskog je značaja za razvoj koncepta osvetljenja koji efikasno ističe vrednosti lokaliteta.

Sledeće preporuke mogu pomoći projektantu osvetljenja pri radu na arheološkom kompleksu:

- Pri izradi idejnog rešenja osvetljenja potrebno je uzeti u obzir i bliske i udaljene vizure: osvetljenje iz blizine treba da istakne detalje, dok osvetljenje iz daljine treba da naglasi formu objekata.
- Ako se objekat ne može izdvojiti u odnosu na okruženje razlikom u sjajnosti, može se primeniti monohromatsko osvetljenje.
- idovi u okviru arheološkog lokaliteta mogu se efikasno osvetliti obezbeđivanjem adekvatne sjajnosti i odgovarajućih razlika u sjajnosti između zidova na različitim udaljenostima od posmatrača, kako bi se jasno definisao njihov položaj.
- Uniformno ili ritmično osvetljenje može se primeniti na dugim, monotonim površinama, poput zidova utvrđenja. Svetiljke sa asimetričnom raspodelom svetlosti mogu smanjiti razlike u sjajnosti između gornjih i donjih delova iste površine. Alternativno, moguće je primeniti kombinovani pristup: uskosnopne svetiljke za gornje, a širokosnopne za donje delove zida.
- Za objekte koji se nalaze van urbanih sredina, niska sjajnost može biti vizuelno efikasna usled odsustva konkurencije drugih izvora svetlosti i zbog okolne tame.
- Objekti u okviru arheoloških nalazišta često sadrže ornamente koji zahtevaju isticanje u skladu sa njihovom umetničkom vrednošću. Preporučuje se primena izvora svetlosti toplo do neutralno bele boje sa visokim indeksom reprodukcije boja radi naglašavanja ovih elemenata. Intenzitet svetlosti treba da bude usklađen sa značajem površine koja se osvetljava, sjajnošću okruženja i udaljenošću sa koje se posmatra. Ukoliko postoje unutrašnji prostori otvoreni za posetioce, ključni elementi, poput zidnih slika i mozaika, svakako bi trebalo da budu osvetljeni kako bi se istakao njihov značaj.

Efikasno i vizuelno privlačno osvetljenje arheološkog kompleksa zahteva projektantski pristup koji odražava i poštuje hijerarhiju istorijskih, arhitektonskih i stilskih vrednosti. Smernice koje se odnose na karakteristike odgovarajućih izvora svetlosti i preporučene tehnike osvetljavanja treba prilagoditi jedinstvenim karakteristikama i kontekstu svakog lokaliteta. Ove preporuke predstavljaju usmerenje ka pristupu koji zadovoljava tehničke potrebe, a istovremeno doprinosi očuvanju i isticanju kulturnih vrednosti lokaliteta.

Ključne reči
osvetljenje, rimska arheološka nalazišta, kulturni pejzaži, preporuke, Srbija

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ILLUMINATION OF ROMAN ARCHAEOLOGICAL SITES AS IMPORTANT CULTURAL LANDSCAPES IN SERBIA

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Introduction:

A series of archaeological sites containing the remains of ancient Roman cities are situated along the Danube River in Serbia. These sites, continuously emerging through ongoing excavation efforts, attract a significant number of visitors on a daily basis, despite the time-consuming nature of their preservation. To extend visiting hours and enhance the overall experience, appropriate lighting plays a crucial role. This study addresses the complex challenge of developing illumination strategies that reconcile the functional requirements and preservation constraints, offering recommendations for the illumination of such settlements.

Along the Danube River in Serbia, the Roman cultural route reveals ancient Roman settlements, among which are: Felix Romuliana (included on the UNESCO World Heritage List), Sirmium, Singidunum, Viminacium, Diana, Pontes, Trajan's Memorial Plaque, Naissus, Mediana and Iustiniana Prima.

Recommendations for the illumination of archaeological sites

Illuminating archaeological sites highlights their cultural significance at night but is constrained by strict conservation regulations. These limitations restrict luminaire selection and placement, often necessitating the use of ground-mounted fixtures. On small surfaces, appropriate effects can be achieved with narrow-beam spotlights (Fig. 1), while wide-beam reflectors are more suitable for larger areas.

A detailed analysis of the site's spatial characteristics is essential for developing a lighting concept that effectively emphasizes its values.

The following recommendations may assist lighting designers when working on an archaeological complex:

- The lighting concept should consider both near and distant views: close-range lighting should emphasize details, while lighting from a distance should accentuate the overall form.
- If luminance alone does not sufficiently distinguish the structure from its surroundings, monochromatic lighting may be applied.
- Fortification walls can be effectively illuminated by ensuring adequate luminance and appropriate luminance contrasts between planes at different depths, allowing their position to be clearly perceived.
- Uniform or rhythmic illumination may be used on long, monotonous surfaces such as fortification walls. Asymmetric luminaires with adjustable spacing can help reduce luminance differences between upper and lower sections. Alternatively, a dual-luminaire strategy may be applied: narrow-beam luminaires for the upper and wide-beam luminaires for the lower portions of the wall.
- For structures located outside urban environments, low luminance can be visually effective due to the absence of competing light sources and the surrounding darkness.
- Buildings within archaeological sites often feature coloured or ornamental elements that should be highlighted according to their artistic value. Warm to neutral white light sources with high colour-rendering capability are recommended to enhance these features. Light intensity should correspond to the importance of the illuminated surface, surrounding luminance, and viewing distance. If interior spaces are accessible to visitors, key elements such as wall paintings and mosaics should also be illuminated to emphasize their details.

Effective and visually appealing illumination of an archaeological complex requires a lighting concept that reflects and respects the hierarchy of the site's historical, architectural, and stylistic values. Although general guidelines—such as recommendations for appropriate light sources or techniques for illuminating specific structures—provide a useful foundation, they should be adapted to the unique characteristics and context of each site. These recommendations should not be applied rigidly; rather, they should guide a flexible, site-specific approach that meets technical requirements while preserving and highlighting the site's cultural value.

Keywords
illumination, Roman archaeological sites, cultural landscapes, recommendations, Serbia

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Slika 1. Osvetljen rimski objekat na lokalitetu Medijana (fotografija: https://visitnis.org/sta-videti/atrakcije-i-muzeji/medijana/)

Figure 1. Illumination of a Roman building in Mediana (photo: https://visitnis.org/sta-videti/atrakcije-i-muzeji/medijana/)

OSVETLJENJE TVRĐAVA U FUNKCIJI PROMOVISANJA KULTURNIH PEJZAŽA U SRBIJI

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Uvod

Tvrđave predstavljaju specifične strukture velikih razmera, koje su pozicionirane na atraktivnim lokacijama, najčešće na uzvišenjima, što ih čini lako uočljivim iz daljine. Danas, kada je cilj isticanje ovih objekata, kako zbog stvaranja identiteta prostora i njihovog istorijskog i kulturnog značaja, tako i zbog pozitivnog uticaja na turizam, tvrđave se osvetljavaju i time aktiviraju i u noćnim uslovima. Parkovski karakter unutrašnjosti utvrđenja i njegovog okruženja predstavljaju dodatni razlog za njihovo osvetljenje.

S obzirom na odbrambeni, vojni, karakter, često su postojali dvostruki bedemi, kao i veliki broj kula, koje predstavljaju najistaknutije elemente tvrđava. Iako postoje razlike u koncepciji za osvetljenje pojedinačnih tvrđava, moguće je postaviti načelne smernice za njihovo osvetljenje. Posebnu pažnju treba obratiti na isticanje obuhvata i oblika utvrđenja, osvetljenje kula i bedema, kao i naglašavanje ulaza i otvora i ostvarivanje prijatne atmosfere za posetioce.

Smernice za osvetljenje tvrđava

Prostorni obuhvat tvrđave zavisi od položaja, konfiguracije terena, kao i funkcije koju je trebalo da obezbedi u vreme kada je građena. Neka utvrđenja u Srbiji prostiru se na površini većoj od 10ha, kao što je Smederevska tvrđava. Neophodno je osvetliti sve obodne bedeme, kako bi se naglasio obuhvat tvrđave.

Poligonalni oblik utvrđenja uslovljen je konfiguracijom terena i položajem kula, koje su povezane bedemima. Potrebno je osvetliti sve zidove utvrđenja, kako bi se ostvario kontinuitet i tvrđava prikazala kao

jedinstvena celina. Isticanje oblika može da se postigne kontinualnim linijskim osvetljenjem gornje ivice bedema, intenzivnijim osvetljenjem kula koje se nalaze između susednih bedema različitog pravca, kao i promenom sjajnosti susednih bedema.

Zbog svoje visine i masivnosti, najjači utisak ostavljaju bedemi. Kako bi se istakla njihova visina, treba ih osvetliti po celoj visini. Osvetljenje zidova sa spoljašnje strane je najbolje ostvariti iz daljine, što je često i ostvarivo. S obzirom na to da u blizini tvrđave najčešće nema izgrađenih struktura, nije prihvatljivo postavljanje svetiljki na stubovima, jer bi oni narušili izgled okruženja.

Prilikom posmatranja iz određenog pravca, često dolazi do preklapanja bedema i delimičnog sagledavanja bedema koji se nalazi u drugom planu, pa je potrebno vizuelno ih različito predstaviti osvetljenjem, kako bi se istakla dubina prostora. Različitom sjajnošću je moguće razdvojiti bedeme po planovima. Ovo je moguće postići i osvetljenjem jednog plana bedema monohromatskom svetlošću, ali treba biti oprezan sa njenom upotrebom, kako ne bi došlo do stvaranja neadekvatne atmosfere u prostoru.

Zbog različite udaljenosti sa koje se sagledavaju, unutrašnja i spoljašnja strana istog bedema se najčešće osvetljavaju različito. Sa unutrašnje strane, zbog kretanja posetilaca u okviru tvrđave, pozicija svetiljki je u nivou terena u neposrednoj blizini bedema. Zbog toga je neophodno voditi računa o izboru svetiljke, njenoj poziciji i usmerenosti. Treba izabrati širokosnopne svetiljke i postaviti ih na takvom rastojanju da se na zidu ne pojave jaki kontrasti.

Kule su, po pravilu, više od bedema i ističu se visinom i oblikom. S obzirom na to da se često nalaze na poziciji na kojoj bedem menja pravac, ovu promenu pravca je moguće naglasiti intenzivnijim osvetljenjem kule. Svakako je potrebno osvetliti sve kule i bedeme koji su sagledivi iz okruženja, kako bi se ostvario kontinuitet utvrđenja.

Tvrđave najčešće karakteriše veći broj ulaza, prolaza i kapija, zbog čega je njihova pozicija značajna za razumevanje funkcionisanja tvrđave kao celine. Otvori su često različitih oblika, što treba naglasiti osvetljenjem, postavljanjem reflektora u nivou terena, sa obe strane otvora. Uz to, osvetljenje tla u okviru prolaza treba da bude adekvatnog nivoa osvetljenosti, kako bi se obezbedilo bezbedno kretanje prolaznika. Postavljanjem linijskih svetiljki u nivou terena, uz bočne strane prolaza, može dodatno da se naglasi pravac kretanja.

Iako malih dimenzija, otvore u zidovima je potrebno naglasiti u noćnim uslovima, jer se na taj način razbija monotonija velikih površina i stvara dinamika. Moguće je dodatno naglasiti otvore postavljanjem monohromatske svetlosti u okviru kula, čime se ostvaruje kontrast u boji.

Pored otvora, u okviru bedema se često nalaze niše. Njihovim osvetljenjem naglašava se masivnost zida u kome se nalaze. Ukoliko, zbog stepena zaštite kojoj tvrđave podležu, svetiljke ne mogu da budu montirane na zidovima, one se mogu postaviti u nivou terena. Njihovim usmerenjem ka niši, postiže se osvetljenje svoda niše i prodor svetosti u njenu dubinu.

Zbog prisustva ljudi, neohodno je primeniti izvore neutralno bele ili toplo bele boje svetlosti, odlične reprodukcije boja i obezbediti dobro modelovanje ljudskih lica. To je moguće postići adekvatnim pozicioniranjem i usmerenjem svetiljki sa metal halogenim ili LED izvorima svetlosti. S obzirom na parkovski karakter, osvetljenje treba da obezbedi prijatnu atmosferu i osećaj bezbednosti pri kretanju u prostoru unutrašnjosti tvrđave. Na atmosferu u najvećoj meri utiče boja svetlosti. Oživljavanje prošlosti stvaranjem romantične atmosfere postiže se toplo belom bojom svelosti, dok se mističnost postiže neutralnom belom svetlošću.

Zbog dimenzija slobodnog prostora u okviru i oko tvrđava, one predstavljaju idealne prostore za održavanje festivala i audio-vizuelnih spektakala. Bedeme i kule je moguće iskoristiti kao platna za projekcije, koje privlače posetioce i imaju veliki značaj za razvoj turizma.

Ključne reči
osvetljenje, tvrđava, atmosfera

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ILLUMINATION OF FORTRESSES AS A MEANS OF PROMOTING CULTURAL LANDSCAPES IN SERBIA

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Introduction

Fortresses represent specific large-scale structures, which are positioned in attractive locations, most often on elevations, which makes them easily visible from a distance. Today, when the goal is to highlight these structures, both for creating the identity of the space and their historical and cultural significance, and for the positive impact on tourism, the fortresses are illuminated and activated even at night. The park-like character of the fortification and its surroundings are an additional reason for their illumination.

Due to their military function, fortresses often feature double ramparts and numerous towers. While lighting concept varies depending on the fortress, general guidelines can be established to emphasize the fortress's outline, shape, towers and ramparts, as well as accentuate the entrances and openings and create a pleasant atmosphere at night.

Guidelines for Fortress Illumination

The spatial coverage of the fortress depends on its location, terrain configuration, as well as the function it was designed to serve at the time of construction. Some fortifications in Serbia, such as the Smederevo fortress, cover an area of more than 10 hectares. It is necessary to illuminate all the outer ramparts, in order to emphasize the scope of the fortress.

The polygonal shape of the fortification is determined by the configuration of the terrain and the position of the towers, which are connected by ramparts. It is necessary to illuminate all the walls of the fortification, in order to achieve continuity and present the fortress as a single entity.

Highlighting the shape can be accomplished through continuous linear lighting along the upper edge of the walls, more intense lighting of the towers situated between adjacent walls of different directions, as well as varying the luminance of adjacent ramparts.

Due to their height and massiveness, the ramparts create the strongest visual impression. In order to emphasize their height, they should be illuminated along their entire vertical extent. Lighting the outer walls is most effective from a distance and this is often achievable. Since there are usually no built structures nearby, installing lighting poles is not advisable, as they would disrupt the visual integrity of the surroundings.

From certain viewpoints, ramparts may overlap, so it is necessary to represent them differently in terms of lighting to highlight the depth of the space. Varying luminance can separate ramparts into visual planes. This can also be achieved by using monochromatic light on one plane, though care must be taken to avoid creating an inappropriate atmosphere.

As they are viewed from different distances, the inner and outer sides of the same rampart are usually lit differently. On the inner side, due to the movement of visitors within the fortress, the position of light fixture is at ground level near the ramparts, so special attention must be paid to the selection of the luminaire, its placement and direction. Wide-beam luminaires should be placed at such distances that harsh contrasts do not appear on the wall.

Towers are typically taller than the walls and stand out for their height and shape. As they are often located in a position where the rampart changes direction, this shift of direction can be emphasized by more intense lighting of the tower. All towers and visible ramparts should be illuminated to ensure continuity of the fortress silhouette.

Fortresses are usually characterized by a large number of entrances, passages and gates, which is why their position is important for understanding the functioning of the fortress. These openings are often of varied shapes and should be highlighted by installing ground-level spotlights on both sides of each opening. Additionally, the ground within

the passageways should be adequately lit to ensure safe pedestrian movement.

Although small in size, the openings in the walls should be accentuated at night, as they break up the monotony of large surfaces and create visual dynamism. Openings can be further emphasized by installing monochromatic lighting inside towers, creating contrast in color. In addition to the openings, niches are often found within fortress walls. Illuminating them highlights the massiveness of the wall in which they are embedded. If, due to the level of protection that the fortresses are subject to, the light fixtures cannot be mounted on the walls, they can be placed at ground level. By directing the light towards the niche, the vault can be illuminated and light can penetrate into its depth.

For visitor comfort, neutral or warm white light should be used, ensuring good color rendering and good modeling of human faces. This can be achieved through the appropriate positioning and directing of fixtures with metal halide or LED light sources. Considering the park-like character of the space, the lighting should provide a pleasant atmosphere and a sense of safety for movement within the fortress grounds. The color of the light greatly influences the overall atmosphere. A romantic ambiance that evokes the past can be achieved with warm white light, while a sense of mystery is created with neutral white light.

Due to the large space in and around the fortresses, they represent ideal places for hosting festivals and audio-visual spectacles. Ramparts and towers can be used as projection surfaces, attracting visitors and playing a significant role in the development of tourism.

Key words
illumination, fortress, atmosphere

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ODRŽIVO OČUVANJE I UPRAVLJANJE KULTURNIM PEJZAŽEM KROZ PRAKTIČNU PRIMENU PRISTUPA ISTORIJSKOM URBANOM PEJZAŽU I KONCEPTA KULTURNIH RUTA U DOLINI REKE IBRA

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Uvod

Glavni istraživački problem rada odnosi se na ispitivanje mogućnosti praktične primene pristupa istorijskom urbanom pejzažu i koncepta kulturnih ruta, a u cilju uspostavljanja održivog očuvanja i upravljanja kulturnim pejzažem. Dolina reke Ibra – usled svojih kulturno-istorijskih i prirodnih vrednosti koje čine svedočanstvo o saživotu čoveka i prirode kroz vreme, prepoznata je kao odgovarajući predmet istraživanja i poligon za testiranje potencijala praktične primene pristupa istorijskom urbanom pejzažu i koncepta kulturnih ruta. Ciljevi istraživanja obuhvataju: 1) promociju potencijala praktične primene pristupa istorijskom urbanom pejzažu i koncepta kulturnih ruta u održivom očuvanju i upravljanju kulturnim pejzažem; 2) širenje svesti o vredno-stima doline reke Ibra kao kulturnog pejzaža; i 3) promociju mogućnosti upotrebe prepoznatih vrednosti doline reke Ibra u skladu sa principima očuvanja kulturnog pejzaža i održivog razvoja, a sa idejom unapređenja kvaliteta života lokalnog stanovništva.

Pristup istorijskom urbanom pejzažu i koncept kulturnih ruta

Termin „istorijski urbani pejzaž" nastaje iz želje za uspostavljanjem balansa između dve, naizgled, suprotstavljene potrebe – za očuvanjem nasleđa, odnosno, za njegovim razvojem (UNESCO, 2005, str. 2-3). Podrazumeva „urbano područje koje predstavlja rezultat istorijskog naslaganja i preplitanja različitih kulturnih i prirodnih vrednosti i njihovih atributa, koje prevazilazi okvire 'istorijskog jezgra' ili 'ansambla', uključujući širi urbani kontekst i njegove geografske odlike" (UNESCO, 2011, str. 3). Pristup istorijskom urbanom pejzažu razvija se kroz *Preporuku o istorijskim urbanim pejzažima*, u okviru koje su identifikovani njegovi prirodni, materijalni i nematerijalni elementi (UNESCO, 2011, str. 3).

Poseban značaj *Preporuke* odnosi se na definisanje 6 koraka i seta od 4 alata za primenu pristupa u praksi očuvanja i upravljanja istorijskim urbanim pejzažima (UNESCO, 2011, str. 1, 4), na osnovu kojih se uviđa jasna tendencija za integracijom očuvanja i upravljanja nasleđem uz aktivno učešće različitih grupa zainteresovanih strana. Posebna pažnja usmerena je ka participaciji onih pripadnika lokalne zajednice koji su u direktnoj vezi sa nasleđem, neguju njegovu izvornu funkciju i odgovorni odnos prema njemu (Poulios, 2014, str. 21), a čije tumačenje nasleđa doprinosi boljem razume-vanju njegovih vrednosti i mogućnosti za njegovu upotrebu kao ekonomskog resursa.

Poput pristupa istorijskom urbanom pejzažu, koncept kulturnih ruta teži integraciji prirodnog i kulturnog nasleđa u jedinstvenu celinu, čime se ublažavaju jasno određene granice kategorija nasleđa date u *Konvenciji o zaštiti svetske kulturne i prirodne baštine* (UNESCO, 1972, str. 3). Definisan u okviru *Povelje o kulturnim rutama*, ovaj koncept se tumači kao prostorno-programska spona između različitih kulturno-istorijskih, prirodnih i društvenih aspekata koji čine materijalne i nematerijalne vrednosti nekog mesta sa elementima nasleđa (ICOMOS, 2008, str. 3-4; Nikolić et al., 2024, str. 4-5). Takođe, koncept kulturnih ruta u sebi sublimira ideje utkane u konceptima kulturnog pejzaža kao prostora koji predstavlja rezultat interakcije čoveka i prirode kroz vreme (Council of Europe, 2000), odnosno, kulturnog turizma kao posebnog oblika turizma usmerenog na učenje o različitim kulturama, običajima, načinima života lokalnog stanovništva i vrednostima mesta (ICOMOS, 1999). Praktična primena koncepta kulturnih ruta potvrdila je njegove potencijale u povezivanju raznorodnih vrednosti mesta sa elementima nasleđa, kao i benefite u uspostavljanju održivog razvoja kroz promociju i upotrebu sadržaja kulturnih ruta. S tim u vezi, heterogenost i kvalitet sadržaja kulturne rute, kooperacija svih aktera (lokalnog stanovništva, relevantnih stručnjaka, pripadnika privatnog i javnog sektora), te spremnost na učenje, prihvatanje novih znanja i njihovo uklapanje sa tradicionalno stečenim (Lourenco-Gomes et al., 2015; Chiodo et al., 2020; Šćekić, 2023), istakli su se kao preduslovi za uspešnu praktičnu implementaciju koncepta kulturnih ruta u cilju održivog očuvanja i upravljanja kulturnim pejzažem, na osnovu kojih je moguće unaprediti stanje svih gradivnih elemenata kulturnog pejzaža, uključujući i kvalitet života lokalnog stanovništva.

Dolina reke Ibra kao poligon za praktičnu primenu pristupa istorijskom urbanom pejzažu i koncepta kulturnih ruta

Dolina reke Ibra, poznata i kao Ibarska klisura, Dolina srpskih kraljeva, Dolina vekova, te Dolina jorgovana, predstavlja prostor oko toka reke Ibra u jugozapadnom delu Srbije (TOK, 2025). Odlikuje je bogatstvo prirodnih i kulturnih vrednosti, koje ukazuju na kontinuitet interakcije čoveka i prirode kroz različite istorijske periode, na osnovu kojih se dolina reke Ibra može smatrati kulturnim pejzažem. Okružena planinama Golijom, Kopaonikom, Stolovima i Željinom; rekama Ibrom, Raškom i njihovim pritokama; te Mataruškom, Jošaničkom i Novopazarskom banjom; dolina reke Ibra obiluje prirodnim nasleđem. S druge strane, ostaci srednjovekovnih utvrđenja Magliča, Brvenika, Starog Rasa, Novog Pazara i Zvečana čine svedočanstva o razvoju srednjovekovne Srbije (Nikolić & Šćekić, 2024). Takođe, ovaj prostor karakterišu brojni manastiri i crkve koji čine deo sakralnog nasleđa Srbije, a među kojima su najistaknutiji oni na Listi svetske kulturne baštine: Studenica, Đurđevi Stupovi, Sopoćani, Crkva svetih apostola Petra i Pavla (UNESCO WHC, 2025); nakon kojih slede manastiri: Žiča, Gradac, Nova i Stara Pavlica, Končul, Ulije, Crna Reka i drugi. Pored prirodnog i graditeljskog, prostor doline reke Ibra odlikuju legende koje čine integralni deo nematerijalnog nasleđa područja, kao i manifestacije kojima se kulturno-istorijske vrednosti čuvaju od zaborava, a među kojima se posebno ističu Maglič fest, Dani Jelene Anžujske i Dani Jorgovana (TOK, 2025). Istaknuti primeri prirodnog, graditeljskog i nematerijalnog nasleđa ukazuju na veliki potencijal doline reke Ibra kao kulturnog pejzaža i poligona za implementaciju ideja utkanih u koncept kulturnih ruta i pristup istorijskom urbanom pejzažu. Iako je prvi korak ka upotrebi nasleđa doline reke Ibra učinjen kroz koncipiranje rute “Dolina kraljeva u dolini Ibra” (Terzić et al., 2014; TOK, 2025), autori ovog rada daju svoj doprinos kroz predlog 5 kulturnih ruta, vodeći računa o njihovoj heterogenosti i dnevnom kapacitetu obilaska (Slika 1). Ipak, uočena je potreba za formiranjem interdisciplinarnijeg i inkluzivnijeg projekta za održivo očuvanje i upravljanje dolinom reke Ibra kao kulturnim pejzažem. Imajući u vidu strateške smernice za praktičnu primenu pristupa istorijskom urbanom pejzažu, kao i neophodne aspekte za uspešno implementiranje koncepta kulturnih ruta in situ; projekat za održivo očuvanje i upra-vljanje dolinom reke Ibra bi trebalo da obuhvati: 1) očuvanje svih pre-

poznatih prirodnih, materi-jalnih i nematerijalnih vrednosti; 2) promociju prepoznatih vrednosti u cilju unapređenja svesti o značaju njihovog očuvanja; 3) edukaciju lokalnog stanovništva i drugih zainteresovanih strana o značaju prepoznatih vrednosti i njihovim potencijalima kao ekonomskih resursa u usposta-vljanju održivog razvoja kulturnog pejzaža; 4) definisanje načina za upotrebu prepoznatih vrednosti i njihovo međusobno umrežavanje u kulturne rute, a u cilju unapređenja kvaliteta života lokalnog stanovništva; 5) participaciju i saradnju između lokalnog stanovništva, rele-vantnih stručnjaka i drugih zainteresovanih strana u procesima očuvanja i upravljanja vredno-stima doline reke Ibra kao kulturnog pejzaža, uz usmeravanje fokusa na potrebe svih aktera i uspostavljanje balansa između želje za očuvanjem, s jedne strane, i želje za razvojem, s druge.

Ključne reči
vrednosti nasleđa, promocija nasleđa, savremena upotreba nasleđa, društvena participacija i inkluzivnost, principi održivog razvoja

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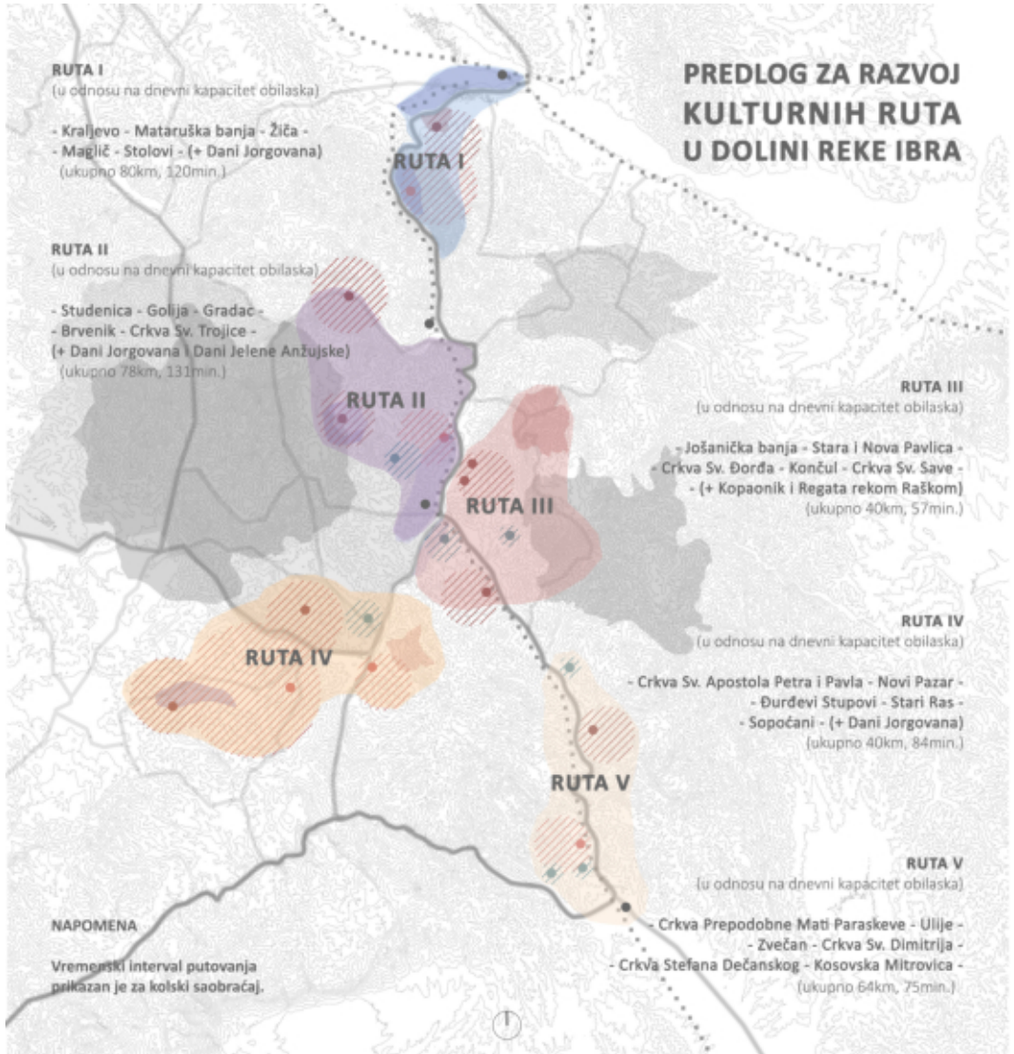
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Slika 1. Predlog za razvoj kulturnih ruta u dolini reke Ibra (izvor: autori)

CULTURAL LANDSCAPE PRESERVATION AND MANAGEMENT THROUGH THE PRACTICAL APPLICATION OF THE HISTORIC URBAN LANDSCAPE APPROACH AND THE CONCEPT OF CULTURAL ROUTES IN THE IBAR RIVER VALLEY

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Introduction

The primary research problem pertains to examining the feasibility of practically applying the historical urban landscape (HUL) approach and the concept of cultural routes to establish sustainable preservation and management of cultural landscapes. Due to its cultural-historical and natural values that testify to the coexistence of humans and nature over time, the Ibar River Valley has been recognised as a suitable research subject and a testing ground for exploring the potential of the practical application of the HUL approach and the concept of cultural routes. The research objectives encompass: 1) promoting the potential of practically applying the HUL approach and the concept of cultural routes in the sustainable preservation and management of cultural landscapes; 2) raising awareness of the values of the Ibar River Valley as a cultural landscape; 3) promoting the possibility for utilising the recognised values of the Ibar River Valley following the principles of cultural landscape preservation and sustainable development, aiming to enhance the quality of life for the locals.

Historic urban landscape (HUL) approach and the concept of cultural routes

The term "historic urban landscape" arises from the desire to balance two seemingly opposing needs – preserving and developing heritage (UNESCO, 2005, pp. 2-3). It refers to "the urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of 'historic centre' or 'ensemble' to include the broader urban context and its geographical setting" (UNESCO, 2011, p. 3). The HUL approach is developed through the *Recommendation on the Historic Urban Landscape*, within which its natural, material, and immaterial elements have been identified (UNESCO, 2011, p. 3). The particular significance of the *Recommendation* lies in defining 6 steps and a set of 4 tools for applying the HUL approach in the practice of preserving and managing historic urban landscapes (UNESCO, 2011, pp. 1, 4), based on which a clear trend toward integrating heritage preservation and management with the active participation of stakeholders is evident. Special attention is directed toward the participation of those members of the local community (core community) who are connected to the heritage, nurture its original function, and maintain a responsible relationship toward it (Poulios, 2014, p. 21), whose interpretation of heritage contributes to a better understanding of its values and possibilities for its use.

Similar to the HUL approach, the concept of cultural routes aims to integrate natural and cultural heritage into a unified whole, thereby mitigating the clearly defined boundaries of heritage categories established in *The Convention Concerning the Protection of the World Cultural and Natural Heritage* (UNESCO, 1972, p. 3). Defined within *The Charter on Cultural Routes,* this concept is interpreted as a spatial-programmatic link between various cultural-historical, natural, and social aspects that constitute the tangible and intangible values of a place with heritage elements (ICOMOS, 2008, pp. 3–4; Nikolić et al., 2024, pp. 4–5). It includes ideas embedded in the concepts of cultural landscape as an area resulting from the interaction between humans and nature over time (Council of Europe, 2000), and cultural tourism focused on learning about different cultures, customs, locals' lifestyles, and the values of a place (ICOMOS, 1999). The practical application of the cultural routes concept has confirmed its potential in connecting diverse values of a place with heritage elements, as well as benefits in establishing sustainable development through the promotion and use of cultural routes' contents. In this regard, the heterogeneity and quality of cultural routes' content, cooperation among all stakeholders (locals, relevant experts, members of the private and public sectors), and willingness to learn, accept new knowledge, and integrate it with the traditionally acquired (Lourenco-Gomes et al., 2015; Chiodo et al., 2020; Šćekić, 2023) have emerged as prerequisites for the successful practical implementation of the cultural routes concept aimed at sustainable preservation and management of cultural landscapes.

The Ibar River Valley as a training ground for practically applying the HUL approach and the concept of cultural routes

The Ibar River Valley, also known as the Ibar Gorge, the Valley of Serbian Kings, the Valley of Centuries, and the Valley of Lilacs, represents the area around the course of the Ibar River in the southwestern part of Serbia (TOK, 2025). It is characterised by natural and cultural values, indicating the continuity of human-nature interaction, based on which it can be considered a cultural landscape. Surrounded by the mountains Golija, Kopaonik, Stolovi, and Željin, the rivers Ibar, Raška, and their tributaries, and the spas Mataruška, Jošanička, and Novi Pazar; the Ibar River Valley abounds in natural heritage. The remains of medieval fortresses Maglič, Brvenik, Stari Ras, Novi Pazar, and Zvečan serve as testimonies to medieval Serbia's development (Nikolić & Šćekić, 2024). Additionally, this area is characterised by numerous monasteries and churches that form part of Serbia's sacral heritage, among which the most prominent are those on the World Heritage List: Studenica, Đurđevi Stupovi, Sopoćani, and the Church of the Holy Apostles Peter and Paul (UNESCO WHC, 2025); followed by: Žiča, Gradac, Nova and Stara Pavlica, Končul, Ulije, Crna Reka. Besides its natural and built heritage, it is distinguished by legends as the area's intangible heritage, as well as events that preserve its values from oblivion, among which the Maglič Fest, Days of Jelena Anžujska, and Days of Lilacs stand out (TOK, 2025). Examples of natural, built, and intangible heritage indicate the significant potential of the Ibar River Valley as a cultural landscape and a testing ground for implementing ideas embedded in the concept of cultural routes and the HUL approach. Although the first step toward utilising its heritage was made through the conceptualisation of the "Valley of Kings in the Ibar Valley" route (Terzić et al., 2014; TOK, 2025), the authors of this research propose five additional cultural routes, considering their heterogeneity and daily visitation capacity (Fig. 1). Also, the need for forming a more interdisciplinary and inclusive project for the sustainable preservation and management of the Ibar River Valley as a cultural landscape has been identified. Considering the guidelines and the needed aspects for applying the HUL approach and the concept of cultural routes in situ, the project for the sustainable preservation and management should encompass: 1) preservation of all recognised natural, tangible, and intan-gible values; 2) promotion of all values to raise awareness about the importance of their preservation; 3) education of the locals and other stakeholders about the significance of recognised values and their potential as economic resources in establishing sustainable deve-lopment; 4) definition of methods for utilising recognised values and connecting them into cultural routes, aiming to enhance the locals' quality of life; 5) participation and cooperation among the locals, relevant experts, and other stakeholders in preserving and managing the values of the Ibar River Valley as a cultural landscape, focusing on the needs of all parties and establishing a balance between the desire for preservation and the desire for development.

Keywords
cultural heritage values, heritage promotion, contemporary use of heritage, social participation and inclusiveness, principles of sustainable development

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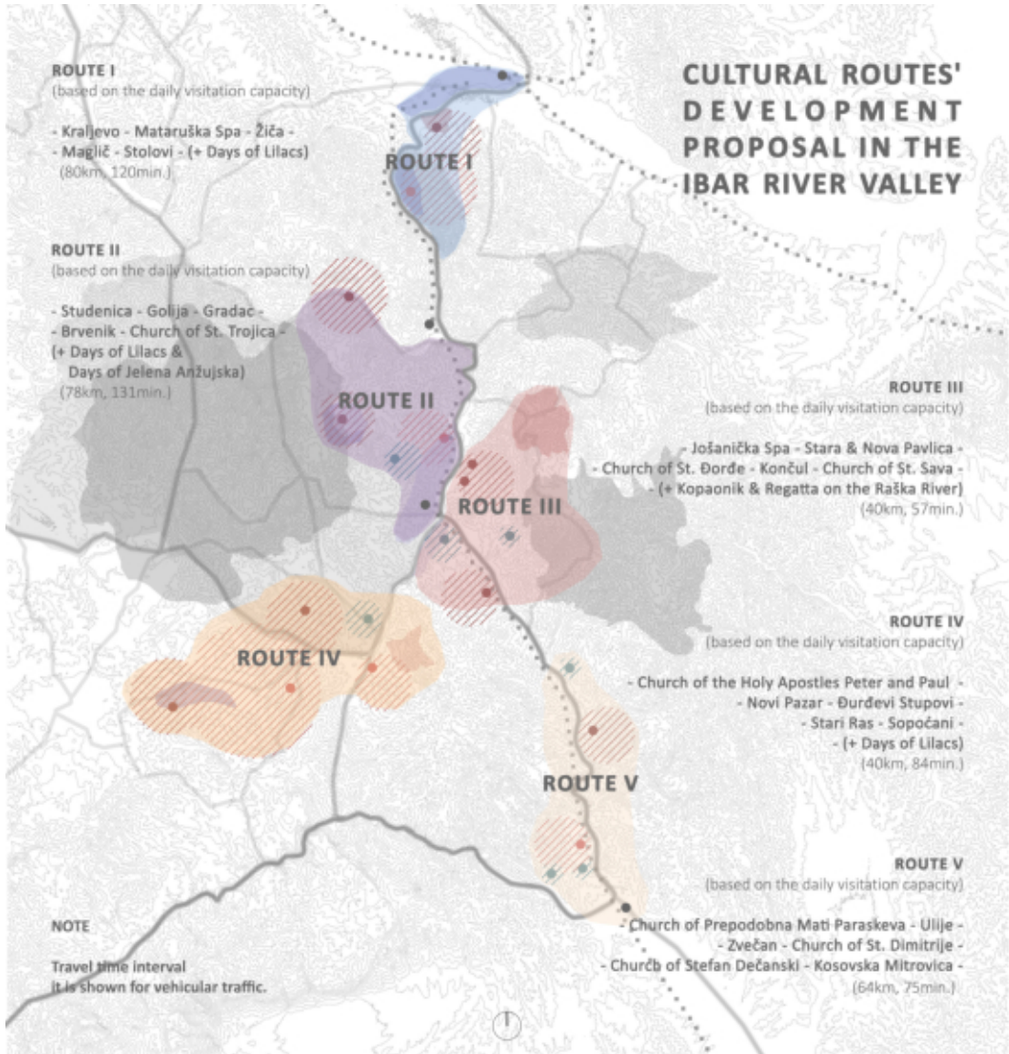


Figure 1. Cultural routes' development proposal in the Ibar River Valley (source: authors)

FASILITI MENADŽMENT: MEMORIJALNI PARK BUBANJ U NIŠU

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Uvod

Na dobar urbani život utiče više faktora. Najznačajniji su održavanje izgrađenog i slobodnog prostora, edukacija korisnika prostora i odgovorno sprovođenje plana i programa održavanja. Uloga održavanja je da se objektima i prostoru koji ih okružuje zadrži projektovani kvalitet, a tokom vremena korišćenja poboljša, odnosno, da se sačuva i eventualno uveća vrednost u funkcionalnom, estetskom i materijalnom smislu. Od prvog dana korišćenja objekta i okolnog prostora otpočinje proces starenja i opadanje kvaliteta, koji se ne može zaustaviti, već samo usporiti i kontrolisati različitim tehnikama održavanja.

Memorijalni zid i tri spomenika u obliku pesnice su osnovni arhitektonski elementi memorijalnog parka Bubanj u Nišu koji simbolizuje otpor i stradanje civila sprovođenjem fašističkog terora u Drugom svetskom ratu. Proglašen je za kulturno dobro od izuzetnog značaja 1979. godine. Kao većina otvorenih prostora ove namene u Srbiji, suočava se s problemima u održavanju i upravljanju, uključujući i vandalsko ponašanje korisnika prostora. Autori rada istražuju aktuelne izazove u održavanju parka (kompleksa), predlažu konkretne mere za unapređenje i analiziraju moguće modele održivog upravljanja.

Metodologija

U radu se koristi kombinacija analize dostupnih dokumenata o zaštiti šireg prostora, terenskog istraživanja i analaze foto-dokumentacije. Korišćeni podaci omogućavaju identifikaciju ključnih problema i formulisanje preporuka za unapređenje održavanja memorijalnog parka Bubanj.

Rezultati

Istraživanje je pokazalo da su glavni izazovi u održavanju parka nedostatak stalnog nadzora, oštećeni elementi spomenika i memorijalnog zida, neadekvatno održavanje zelenila i pristupnih staza, kao i pojava vandalskog ponašanja korisnika prostora. Ovi nedostaci negativno utiču na funkcionalnost parka, bezbednost i vizuelni doživljaj posetilaca. Na osnovu sprovedene analize postojećeg stanja predložene mere uključuju sledeće aktivnosti:

- sanacija oštećenih delova spomenika, pristupnih staza i zelenih površina, kao i unapređenje funkcionalne i dekorativne rasvete i urbanog mobilijara;
- reorganizacija čuvarske službe uz korišćenje video-nadzora;
- redovno sprovođenje ranije usaglašenog i usvojenog programa održavanja i budžeta;
- edukacija korisnika prostora organizovanjem radionica i drugih različitih programa o značaju parka, saradnja sa školama, upotreba naprednih informativnih alata (QR kodovi koje posetioci mogu skenirati i dobiti informacije o memorijalnom parku)
- saradnja i razmena informacija menadžmenta parka sa relevantnim institucijama, lokalnom upravom i građanima u cilju poboljšanja upravljanja i finansiranja.

Ključne reči
urbani fasiliti menadžment, održavanje, spomen park, Niš

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FACILITY MANAGEMENT: MEMORIAL COMPLEX BUBANJ IN NIŠ

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Introduction

The quality of urban life is influenced by a multitude of factors, the most significant being the maintenance of both built and open spaces, the education of space users, and the responsible implementation of maintenance plans and programs. The primary role of maintenance is to preserve the originally designed quality of buildings and the surrounding spaces, and, over time, to enhance or, at the very least, sustain their value in functional, aesthetic, and material terms. From the moment a structure and its environment are put into use, the process of aging and deterioration begins. While this process cannot be halted, it can be slowed down and controlled through various maintenance techniques.

The memorial wall and three fist-shaped monuments are the key architectural elements of the Bubanj memorial complex in Niš, which symbolizes the resistance of civilians who suffered fascist terror during World War II. Declared a cultural monument of exceptional significance in 1979, the complex, like most open spaces of similar nature in Serbia, faces significant challenges in maintenance and management. These challenges include vandalism and improper use of the space. The authors of the study have investigated the current challenges in the maintenance of the said complex, propose concrete measures for improvement, and analyze potential models for sustainable management.

Methodology

The study employs a combination of critical analysis of available documentation on the protection of the complex, field research, and pho-

tographic documentation analysis. The collected data have facilitated the identification of key issues and the formulation of recommendations for the improvement of maintenance practices at the Bubanj memorial complex.

Results

The research has identified the primary challenges in maintaining the complex, which include the absence of continuous oversight, damage to certain elements of the monuments and memorial wall, inadequate maintenance of green spaces and access paths, as well as vandalism by some users of the space. These deficiencies negatively affect the functionality of the complex, visitor safety, and the overall visual experience. Based on the analysis of the existing conditions, the proposed measures include the following activities:

- The restoration of the damaged monument components, access paths, and green areas, alongside the enhancement of functional and decorative lighting and urban furniture.
- The reorganization of the security service, incorporating the use of video surveillance.
- Regular implementation of the previously agreed and approved maintenance program and budget.
- User education through workshops and other programs focused on the significance of the complex, collaboration with schools, and development of advanced informational tools (such as QR codes for visitors).
- The cooperation and information exchange between the complex management, relevant institutions, local authorities, and citizens to enhance management practices and financing of the complex.

Keywords
urban facility management, maintenance, memorial park, Niš

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Slika 1. Spomen kompleks Bubanj (preuzeto sa sajtova navedenih u referencama)

Figure 1. Memorial complex Bubanj (retrieved from the websites cited in the references)

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