

'THE PLACE WHERE I BECOME WE' A REVIEW, COMPARATIVE ANALYSIS, AND CONTEMPORARY CONTEXT OF THE MEMORIAL COMPLEX TO THE FALLEN FIGHTERS OF LJEŠANSKA NAHIJA

ABSTRACT

This paper provides a review of the memorial complex dedicated to the fallen fighters of Lješanska Nahija in Podgorica, designed by architect Svetlana Radević. It examines the technical and design aspects of the complex, with attention to key elements such as the approach plateau, enclosing wall, threshing floor, Amphitheater, and Torch. The analysis includes the dimensions and materials used in the construction of the memorial. The design evaluation is based on the author's construction drawings, observations, and impressions, as well as an interpretation of competition drawings. Additionally, the paper explores the aesthetic experience and interpretation of the sculptural and architectural components within the memorial. The study incorporates the author's photographs of the monument, alongside archival documentation related to the competition, including the proposed design, jury minutes, and correspondence. The paper also offers a comparative analysis of the Lješanska Nahija memorial complex with monuments, including the Jasikovac memorial by architect Bogdan Bogdanović, and works by Svetlana Radević, such as the memorials in Farmaci, Zlatica, and 'Duvanski kombinat'. In conclusion, the paper discusses the state of the memorial complex, its underutilisation, and proposals for revitalisation through initiatives for restoration, inclusion in a regional cultural route, and realisation of the original greening concept.

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KEY WORDS

SVETLANA KANA RADEVIĆ
MEMORIAL COMPLEX
LJEŠANSKA NAHIJA
BARUTANA
MONTENEGRO
NATIONAL LIBERATION WARS
CVJETOVI/FLOWERS

1. HISTORICAL CONTEXT OF MEMORIAL ARCHITECTURE AND COLLECTIVE MEMORY

Collective memory, as a social phenomenon, architecture and art create an unbreakable bond that aims to preserve cultural and national identity. Architecture and art generate complex social and historical narratives through monumental design. Through shaping — form, essential values and messages make them readable for the observer over time. Because of this, memorials are an integral part not only of the national identity and perception of the value of a place but also of the collective memory, spirit of the people, tradition, and history of each community.

The seventies of the twentieth century in the territory of the then Socialist Federal Republic of Yugoslavia were suitable grounds for announcing a large number of competitions to create memorial complexes and objects, as well as cultural facilities such as memorial homes and revolutionary homes. At competitions, the best solutions were chosen among numerous participants, and the citizens themselves most often participated in the realisation of these facilities. In addition to citizens' contributions, certain socio-political groups and institutions also participated in the construction of ambitious projects, such as the memorial complex dedicated to the fallen fighters of Lješanska nahija. The culmination of the construction of monuments and buildings of monumental character in Montenegro took place in the seventies, with the realisation of the first prize-winning solution at the general Yugoslav architectural and urban planning competitions, as a product of the socio-economic development of the country (Socialist Federal Republic of Yugoslavia).

The monument to the fallen fighters of Lješanska nahija was built in the area of the local community of Barutana, on the Podgorica-Cetinje Road. This monument is dedicated to all those who lost their lives in the liberation wars that were fought from the First Balkan War to the Second World War. The monument, in addition to the modest buildings of the House of Culture, the infirmary, the store and the school in the immediate vicinity of which it is located, was supposed to represent not only a symbol of the national liberation struggle but also a centre for a dozen villages in the surrounding area. Furthermore, what is most important is the symbol of 'modern urbanity' of the space where it is located (Stamatović Vučković, 2014).

Today, this and other monuments created during the period of the Socialist Federal Republic of Yugoslavia are decontextualised from the social and economic circumstances in which they were built. Their symbolic meanings, the messages they convey, and the legacy of the people's liberation struggle and

anti-fascism. They are increasingly seen out of context as ‘grandiose futuristic’ forms. The modernist idea of a universal language of form was completely pushed aside. Forms through which a specific event is materialised fit into the landscape of a specific location without a dominant cult of personality.

Monuments must be used, they were created with that idea in mind — development of local communities, development of tourism in underdeveloped areas, preservation of culture and memories. Now, according to Professor Dubrakva Sekulić, they must be used even more intensively due to connection with the recent past, in which space was not seen as a commodity.

2. BIOGRAPHICAL OVERVIEW AND ARCHITECTURAL WORK OF SVETLANA KANA RADEVIC

Svetlana Kana Radević (1937, Danilovgrad – 2000, Podgorica) studied architecture at the University of Belgrade from 1955 to 1963. At the time of earning her degree in architecture, she concurrently completed studies in art history, attending both faculties simultaneously. She furthered her expertise in Paris and later in the United States. She obtained her master’s degree at the University of Pennsylvania in the studio of Louis Kahn (1972-1973) and spent six months in Japan in Kisho Kurokawa’s studio (1987). She also stayed in Moscow, engaging in design projects (1995-1997). In Yugoslavia, she worked in a design office in Podgorica (1963-1974) and later declared herself an independent artist (1974-1983). She was employed at Invest-Inženjering in Podgorica (1983-1990) and operated her architectural studio, ‘ARS21’ (1990-1994). Afterwards, she returned to being an independent artist until her passing (1994-2000).

She became a member of the Russian Academy of Architecture and Construction Sciences on April 22, 1994. In 1967, she was awarded the federal ‘Borba’ prize for architecture for her work on the ‘Podgorica’ hotel in Podgorica, which made her the sole awardee of this prize in Montenegro. She received ‘Trinaestojulska nagrada’ in 1968 and the ‘Oslobođenje Podgorice’ award (1991-1992) for the ‘Kruševac’ business centre in Podgorica (1992), which she co-authored with her sister Ljiljana Radević.

...Svetlana’s works are characterised by the “competition experience” – a high level of freedom in form, contemporary materials, or older ones strategically placed to seem newer than new through the ever-renewed experience of space, without insisting that it must please everyone (Markuš, 2008, author’s translation)

Kana Radević was a frequent participant and winner of invitational and general Yugoslav competitions. Her most notable works are the Hotel 'Podgorica', the Hotel 'Zlatibor', the building of the Lexicographical Institute, the business centre 'Kruševac', the memorial complex at Barutana, and others.

Professor Dr. Slavica Stamatović Vučković, in her essay 'Kosmološki zapisi: spomenici u Jasikovcu i Barutani', believes that Svetlana Kana Radević's architecture is characterised by the influence of both modern and Japanese architecture, but also pronounced sensibility for the regional context, as well as the successful transposition of traditional architectural elements into a contemporary architectural expression, which is noticeable in most of its buildings (Podgorica hotel, 1967; Mojkovac hotel, 1974, etc.).

Three notes Svetlana Kana Radević left on her works are presented, relating to the 'Podgorica' hotel, a residential-business building in Petrovac, and the Bus Station in Titograd, an indication of her personal approach to form, material, and ambience.

Hotel 'Podgorica': The project decisively rejects domestic schemes based on the tradition of the international style and opts for a functionally and perceptively new concept. The high degree of merging with the landscape is not decisive, achieved by inclining volumes that follow the contour of the terrain, or by using river pebbles as the actual material in the treatment of both exterior and interior. Crucial, it seems, is the use of the wall as a traditional motif in shaping space in visual expressiveness. The concept of the wall and the incorporation of the building into the terrain create the authenticity of the imagination of a sculpturally resolved interior space (Mladenović, 1986, author's translation)...

Residential-business building in Petrovac on the sea: This is the first building in Montenegro, and I am convinced also in Yugoslavia, that affirms the specific expressiveness of reinforced concrete. The building possesses the cubicity of local construction and transposes artistic interest in interventions at corners and around openings. However, the way of transposing the local artistic language, interpreting elements, and the aesthetics of concrete make this building a typical representative of the style later defined by Banham as the new brutalism (Ibid., author's translation)...

The bus station in Titograd: Plasticity and expressive concrete have given aesthetic content to pronounced structural elements. The curved

concrete roof follows a sequence of refined proportions and details in the final chord (Ibid., author's translation).

Significant works of Svetlana Kana Radević: Hotel 'Podgorica', Podgorica (1967); Residential-business building, Mojkovac (1969), Bus station, Podgorica (1968); Residential-business building, Petrovac (1968); Memorial monument in Duvanvski kombinat, Podgorica (1972); Hotel 'Mojkovac', Mojkovac (1968-74); Park 'Zlatica', Podgorica (1974); Memorial complex in Barutana, Podgorica (1980); Hotel 'Zlatibor', Užice (1981); Kindergarten, Cetinje (1988); Interior of the 'Studio 5' café, Podgorica (1989); Lexicographical Institute, Podgorica (1984-89); Business center 'Kruševac', Podgorica (1991, S. Radević, L.J. Radević); Architectural-urban solution for the eastern part of the 'Kruševac II' block, Podgorica (2000); Conceptual project for several buildings in the Jaz settlement center, Budva, as part of the 'Southern Adriatic' project, UN development program; Buildings in Moscow.

3. THE COMPETITION AND SELECTION PROCESS FOR THE MONUMENT TO THE FALLEN FIGHTERS OF LJEŠANSKA NAHIJA

The monument to the fallen fighters of Lješanska nahija in Barutana is the materialisation of the winning design from the public republic competition in 1975. The competition jury, appointed by the Committee for the Construction of Monuments to those killed in liberation wars, consisted of the following members: architect Tupa Vukotić from Titograd, architect Vasko Đurović from Titograd, graduate engineer Spomenka Mijović from Titograd, and academic painter Mijo Vujošević from Titograd. Three sessions were held before the final decision on the competition winner of the competition was made.

The jury discussed their decision-making process and working method during the first session on February 29, 1976. A review of all the submitted competition works was carried out by all the present members, which at that time consisted of seventeen people. It was concluded that a total of four submissions were submitted to the competition, of which two were invited, and two were submitted voluntarily. The entries were coded as 'Zavičaj', 'Cvjetovi', '1975', and '12-45'. During this session, the entries were examined, and all of them were determined to meet the required quality standards.

The second session was held on March 14, 1976. Nineteen members were present, and a discussion was held on the submitted competition works. It

was determined that the entries did not meet the required criteria and that the competition should be repeated. At the end of the session, it was concluded that the final decision on repeating the competition would be made at the third session.

The third session was held on March 21, 1976, and had twenty members representatives of the City of Titograd Fighters' Association. The idea of repeating the competition was rejected. However, a decision was made that if the jury has suggestions regarding the change or improvement of the selected competition work, it must be accepted in order to achieve a better final solution for the memorial complex. The jury singled out two competition works as the best — the work 'Cvjetovi' and the work '1975'. A specific priority was given to the work '1975', but after voting the priority went to the work 'Cvjetovi' by Svetlana Kana Radević. The selected work required certain changes that the jury suggested: that the figure of the 'torch' be more prominent and more dominant in the overall composition of the monument and that the possibility of enriching the ground floor parts in the form of symbolic figures of fighters be re-examined.

Cash prizes were awarded to the participants of the competition. To the uninvited, two thousand five hundred dinars for work under the code 'Zavičaj' - M.Sc. professor Dragoljub Bata Vukčević, Sutomore and the work '12-45' by architect tech. Bogić Vukčević, Titograd. Prizes of five thousand dinars were awarded to the invited participants of the competition for the participation of Arch. Slobodan Slovinić, Titograd and M.Sc. to architects Svetlana Kana Radević, Titograd. Svetlana Radević was awarded another five thousand dinars for the first prize for the work under the code 'Cvjetovi'.

It is important to add that thanks to newly discovered documents from the State Archive in Podgorica, it is possible to determine that Svetlana Kana Radević submitted her competition entry as early as October 1975. The entry included a monument project with a maquette, which was lost and later found. At the time of preparing the competition, Svetlana Radević was in New York, and the entry was submitted to the consulate, to a certain Mr. Vuković. (Figure 1, Figure 2) Kana informed the Committee for the Construction of Monuments to the Fallen in the Liberation Wars telegram about the situation in which she found herself as one of the invited members of the competition. Colonel of the Yugoslav People's Army, Mitar Djurišić, was in charge of finding the lost conceptual design with the maquette on the New York-Titograd route because otherwise, there would be a re-announcement of the competition due to its irregularity.

FIGURE 1: Documents/Letters; Source - State Archives of Montenegro, Podgorica, CG DA 2 POD - AO Podgorica

LIST 5
SPOMENIK
OSNOVA

2
bakija
amfiteatar

II av. rat

I av. rat

„prethodni ratovi“

osnova
1:100

Molimo Vas da preduzmete sve potrebne mjere da se zagubljeni projekat sponenika sa maketom, koji je poslala Svjetalana - Kana Radević pronađjete.

Kako projekat ni do danas nije stigao to smo telefonskim putem urgirali preko Sevnog sekretarijata za inostrane poslove, ali nijesmo uspjeli da mu udjemo u trag.

Radi iznjetog molimo vas da preduzmete sve mjere kod nadležnih u Sekretarijtu za inoć rane poslove da se ta pošiljka pronađje.

Drugaraki vas pozdravljamo.

ODBOR ZA IZGRADNJU
SPOMENIKA

ОДБОР ЗА ИЗГРАДЊУ СПОМЕНИКА
ПОГИБЕЛИМА ВОЈНИЦИМА
У ОБЕД РОДНОМ РАЈОНУ

Број 12
11-0 1076 год.

БАРУТАНА - ТИТОГРАД

Ovlašćuje se MITAR ĐURJIČIĆ, pukovnik JNA, da može u ime i za račun ovog Odbora stupiti u kontakt sa Bezevnim sekretarijatom za inostrane poslove u cilju pronalaženja projekta sa naketom koji je poslat diplomatskom poštom.

Projektant Svjetlana Kana - Ređević svoj idejni projekat sa nacrtom spomenika koji treba da se podigne na Barutani predala je drugu Vukoviću u naš konzulat u Njujorku još oktobra mjeseca 1975. godine.

Drugi Vuković je obavjestio naknadno, a Radevićka nas telegramom da je predmetna pošiljka otpremljena sa diplomatskom poštom za Jugoslaviju.

Kako predmetna pošiljka ni do danas nije stigla ovom Odboru
te molimo Savezni sekretarijat za inostrane poslove da izadje
u susret drugu MITEU DJURISICU, da se ova pošiljka pronadje.

Ukoliko je potrebno molimo da o trošku ovog odbora uspostavite telefonsku vezu sa konzulatom u Njujorku i to sa drugom Vukovićem u pružanju podataka za pronalaženje pošiljke.

ODBOR ZA IZGRADNJU
SPOMENIKA

FIGURE 2: Photograph of the drawing “Sheet number 5” floor plan of the monument; Source: Faculty of Architecture, University of Montenegro, Legacy of Kane Radević

Explanation: For 'Sheet number 5' and 'Sheet number 6' (not included but are part of the research and show cross-sections and views of the memorial complex) found in the legacy of Svetlana Kana Radević during this research and collection of materials, it is believed that they are part of the submitted competition work 'Cvjetovi'. However, this cannot be asserted with certainty.

4. CONSTRUCTION OF THE MEMORIAL COMPLEX

The Barutana Monument is the most significant monument complex in architect Svetlana Kana Radević's work. She applies modern materials (reinforced concrete) and stone cladding with very simple textures that alternate and follow the basic design forms. Although the complex is separated from the landscape itself, the choice of materials allows the author to connect to the existing ambience and atmosphere of the place. The following is a technical description of the monument's main elements on the construction drawings.

Access Plateau (Figure 3)

According to the competition solution, the approach to the access plateau was conceived as a space accessed from the parking lot, which contained about thirty-three parking spaces (the parking lot was never constructed). The access plateau is circular and consists of two steps made of hewn stone slabs 60 centimetres wide and a central part 2 meters wide made of crushed stone. The area of the plateau was built according to the competition plan, with the central part foreseen by the design as a crushed stone filling, which was not constructed, but the entire plateau is covered with stone slabs.

Wall (Figure 3)

A continuous undulating wall frames the entire complex. The wall is lined with irregular broken stone in cement mortar and, in certain lower parts, with inclined anchored stone slabs 3 centimetres thick. The joints of the stone cladding are noticeably emphasised. The cross-section of the continuous wall contains compacted soil, a 15 centimeter cobblestone pavement, grout, and crushed stone in cement mortar. The height of the sloping wall within the complex varies on average from 1 meter to 3 meters.

Plateaus – Threshing floors (Figure 3)

Within the Barutana memorial complex, there are three 'threshing floors' (the First World War, the Second World War and the Balkan Wars) treated in the same way in the material. All 'threshing floors' are circular and accessed by two steps. The stairs are covered with 30 centimetre stone slabs and grouted with crushed stone. In the section, the stairs contain rammed earth, 15 centimetres of cobblestone, 70 centimetres of rammed concrete, 20 centimetres of cement mortar and 30 centimetres of stone slabs. The central part of the plateau is filled with crushed stone 15 centimetres below which the earth is compacted. Within the 'threshing floor', there is also a stone 'kolo', 45 centimetres high,

with a concrete foundation and provided lighting. In the central part of the ‘threshing floor’ (but not the central one) is a stone ‘flower’ made of seventeen vertical stone shapes of different heights (the tallest is 1.35 meters on average).

FIGURE 3: Photographs; Source: Personal archive
Explanation: The first photograph above shows the Access plateau; The second shows the continuous wall and the Historical path; The third shows a detail of the paving of the access plateau of the memorial complex; The fourth depicts the Threshing floor of the Balkan Wars.





FIGURE 4: Photographs; Source: Personal archive

Explanation: The first photograph above shows a view of the Amphitheater; the second depicts the view from the Threshing floor of the Second World War towards the Torch; and the third shows a view of the Torch.

Amphitheater (Figure 4)

The Amphitheater shares the primary position with the ‘torch’ in this memorial complex by surface area and form. It extends in ten rows, arched one above the other. Seats, i.e. the pillows, have a dimension of 50 centimetres and are located at a centre distance of 65 centimetres.

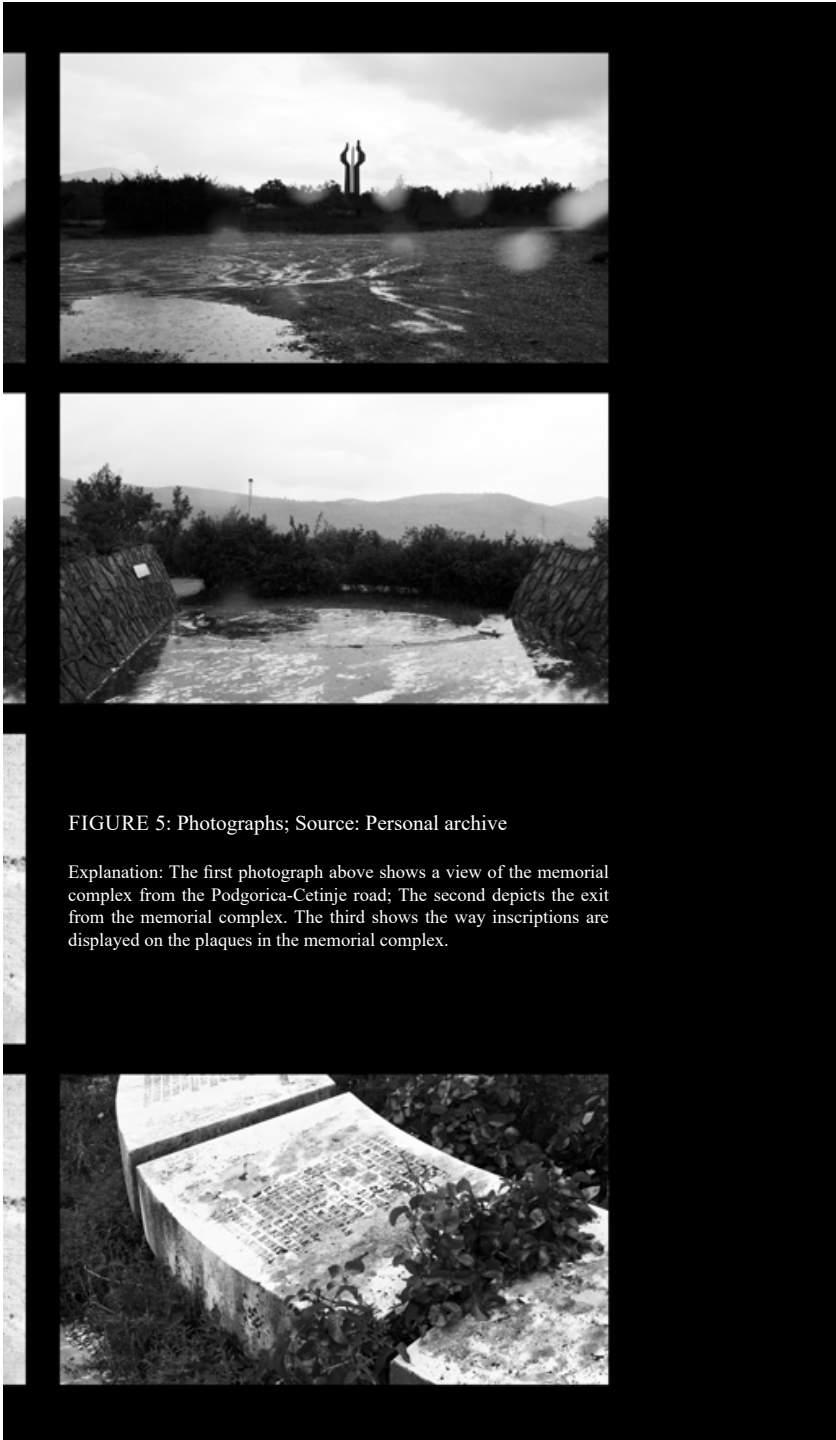


FIGURE 5: Photographs; Source: Personal archive

Explanation: The first photograph above shows a view of the memorial complex from the Podgorica-Cetinje road; The second depicts the exit from the memorial complex. The third shows the way inscriptions are displayed on the plaques in the memorial complex.

All cushions are treated the same way — concrete painted with white cement, and concrete foundations. The seat joint is a thin, arched concrete beam on the ground. The surface under the seat is treated with crushed stone under which the earth is poured. The total number of seats is two hundred and eight.

Torch (Figure 4)

Eight concrete elements arranged in a circle form the 'torch'. The height of these elements varies from 11.20 meters to 12.35 meters. The elements were cast in wooden formwork, and traces of wood are still visible on the monument today. All eight elements have a common concrete foundation. The 'torch' is positioned in a circle covered with crushed stone above a layer of compacted soil. The shape of the circle is not complete, but the intention of the author is discernible at the base (in the drawing). Within the area of the 'torch', there is also a plateau — a circular proscenium. It is elevated one step from the 'torch' and two steps from the stage. The stage is covered with radially placed stone slabs. An exact description of the materials of this space does not exist in the drawings.

5. DESIGN AND EXPERIENCE OF THE LJEŠANSKA NAHIJA MEMORIAL COMPLEX

The Lješanska nahija monument is accessed by a macadam road, which takes only a few minutes after turning off the main road Podgorica - Cetinje. The monument, more precisely the 'torch', as the highest element of the memorial complex, can be seen already from the main highway because its height manages to dominate the wild vegetation that surrounds it. It is possible to access the memorial complex only from one side, the entrance, because the whole area is surrounded by a stone wall — the border.

At the very entrance to the memorial complex, we encounter two pyramidal walls (in their frontal appearance) and an entrance staircase with a plateau. The design of the entrance staircase differs from the others in the complex. It is called the access staircase and seems more stable than the others. The treads are very wide, designed at a right angle to the front of the staircase, and comfortable to walk on. The other staircases are referred to as staircases of the historical path and, with their steeper shape, metaphorically tell the story of the difficulties the victims faced. Today, on the side walls of the entrance plateau are boards with inscriptions about the project author (black board) and those for whom the memorial complex was built (white board). The project does not foresee the subsequently added boards present on the monument today. The inscriptions specified in the project are located on the frontal parts of the walls

and are made of a different material. (Figure 5)

Moving further from the entrance plateau, one steps onto a stone path bordered by walls and elevated by three steps in relation to the entrance plateau. On this part of the path, which is also the main line of movement, as well as every moment of being at the memorial complex, the 'torch' element is always visible. The lateral spaces — spaces of wars — are partially perceived while moving through the complex. Three memorial spatial units (Balkan Wars, First, and Second World Wars), which the author refers to as 'threshing floors', are treated in a similar manner in terms of design.

The first 'threshing floor' dedicated to the Balkan Wars is approached from the right side, in relation to the main line of movement, while the other two, dedicated to the First and Second World Wars, are on the left side in relation to the main line of movement. The 'threshing floors' are made of stone, surrounded by circular stone walls, and are very intimate, aesthetically refined, and highly atmospheric. Each 'threshing floor' contains a 'kolo' with its 'sun' within itself. The 'threshing floors' are at different elevations, and the 'torch' is visible from each one. The lowest 'threshing floor' is dedicated to the Balkan Wars, while the highest one is dedicated to the victims of the Second World War. The 'kolo' in each 'threshing floor' consists of low stone slabs inscribed with the names of the fallen, symbolically representing the circle, a traditional dance that here alludes to the dance of the dead. Entering the 'kolo' — is impossible since it is a closed circle. Inside the 'kolo', there are scattered groupings of shaped vertical elements of various sizes, which Professor Slavica S. Vučković symbolically interprets as 'high life and ideological aspirations and the premature ("cut off") death of freedom fighters'. These 'flowers', as the author names them, always have one highest element in them, rectangularly hollowed out, which is a real frame in itself. Through each 'threshing floor', the movement is circular as if the author is guiding the visitor around the 'kolo' or introducing them to it, from which all the names of the fallen must be read. (Figure 6)

After passing through all the 'threshing floors' along the historical road and stairs, you reach a crucial point that encapsulates three elements distinct in form, function, and atmosphere. From the main line of movement, on the right is the 'torch', about 12 meters high; centrally is the stage, and to the left is the Amphitheater. This space is the highest within the memorial complex and is shaped by three circles. The central spatial vertical — the 'torch' always visible in the space — is composed of eight elements treated almost identically in shape. Symbolically, these elements can be interpreted in various ways, from raised arms to the sky to a group of fighters. Nevertheless, the author labels

them as the ‘torch’, metaphorically celebrating life. The Amphitheater, located on the opposite side of the complex — and directed towards the stage and Torch distinguishes this memorial from others and highlights Svetlana Kana Radević as the architect. This space is not only carefully designed but also sculpturally shaped. The ‘cushions’, as the author calls them, are meticulously



FIGURE 6: Photographs; Source: Personal archive
Explanation: The first photograph above shows a view from the historical road of the Threshing floors — Balkan Wars, First and Second World War; the second depicts the historical road; the third depicts the Threshing floor of the First World War; and the fourth photograph, bottom right, shows one of the 17 stone obelisks in the ‘flower’ — the tallest one that frames the Torch.



designed and convey a universal message that seems to have been crucial to Svetlana Radević. This is the 'Place where I become WE.'¹

Svetlana Radević understood the atmosphere as a crucial and intricate element of the environment — space. She skillfully integrated the natural surroundings into the memorial complex in such a way as to create a seamless connection between the existing landscape and the structure itself and vice versa. (Figure 7)

The author of the Barutana memorial project resolutely includes the immediate environment in shaping the memorial complex. She projects the function, form, and nature in the project of the monument on Barutana with equal attention. Along the wall, which frames the entire complex, it is planned to plant cypress trees at a distance of about 3 meters. However, this field treatment was never carried out. With such a clear pattern and shaping of the existing landscape, one gets the impression that the author is sending a certain metaphorical message.

One can only imagine what impression the tall, elegant cypress trees would make — their fragrance, shadows, and sound. Strong sensory and emotional connections would also be established between the user and the space. By planting cypress trees, the role of metaphorical and symbolic aspects of the memorial complex, and not only the form built according to the project, would be further strengthened. The ambience would be complete — fully immersed in the existing landscape, making the atmosphere even more vibrant. In this sense, the designed landscape's characteristics can have an extremely stimulating effect on the relationship that the viewer's internal experience establishes with the monument as a whole.

6. ARCHITECTURAL PARALLELS: CONNECTIONS BETWEEN BARUTANA AND EARLIER WORKS BY SVETLANA KANA RADEVIĆ

The creation of Barutana's memorial complex was preceded by two works, similar in form, which Svetlana Kana Radević built in the years before. The first is a memorial monument located in the 'Duvanski kombinat' in Podgorica, built in 1971, and the second monument in Zagorič Park, also in Podgorica, built in 1972. (Figure 8, Figure 9)

The common and crucial motif for all three monuments is the wall or border. In each complex, it surrounds, encapsulates, and gathers what is inside. At the Barutana monument, the wall is high (up to 3 meters), while in the 'Duvanski kombinat' and Zagorič Park, it is low, almost level with the ground. However,



FIGURE 7: Photographs; Source: Personal archive

Explanation: The first and second photographs above show views from the bottom of the Torch; the third depicts a view from the Amphitheater towards the Torch and the fourth shows traces of the formwork on the Torch.



UPPER LEFT FIGURE SET

FIGURE 8: The first and second photographs above are from the Legacy of Kana Radević at the Faculty of Architecture, University of Montenegro. The third photograph is from the Internet - @lanasato

Explanation: The first photograph above shows the project – Duvanski kombinat, Podgorica; The second shows the project in Zagorič Park, Podgorica; The third shows the Barutana memorial complex from the air.



DOWN RIGHT FIGURE SET

FIGURE 9: Photographs; Source: Architectural Faculty, University of Montenegro, Legacy of Kana Radević

Explanation: The first photograph above shows the project – Duvanski kombinat, Podgorica; the second shows the memorial complex at Barutana; the third shows an unnamed monument designed by the author.

this element is fundamentally interpreted the same way in all three objects — an undulating line in the landscape. The material used by the author in the design is the stone.

The floral pattern, which Professor Slavica Stamatović Vučković interprets as part of the Montenegrin national costume, is an evident stamp that the architect left with every design of the monument. Circles of large diameters that intersect and touch carefully are often visible only from the base. In motion, they create the feeling that you are guided to a certain place.

The stone horizontal cylindrical elements cut at the top in the Lješanska nahija monument and rectangular elements of varying heights in the 'Duvanski kombinat' monument are a common design element that occupies a crucial place in both structures. Kana Radević symbolically refers to these elements as 'flowers' in the Lješanska nahija project.

The memorial complex to the shot patriots in Farmaci (Podgorica), built in 1982, has an amphitheatre designed very similar to the one in Barutana. Its similarity is reflected in the way the auditorium is designed. The seating areas are stone and very carefully designed. At the Barutana monument, they are symbolically and anatomically adapted to the user. At the same time, in Farmaci, they are very similar to the flowers that have become Kana Radević's signature. The most significant difference between these two amphitheatres is in the atmosphere and the tactility that the user has with the base while sitting. A visitor sitting in the Amphitheater on Barutana keeps his feet on crushed stone, while in Farmaci he walks on concrete. These subtle differences — tactile and sound — are crucial to experiencing the atmosphere of these two memorial complexes. (Figure 10)

The additional uniqueness observed in the architecture of Kane Radević, according to Slavica Stamatović Vučković, is the theme of ornamentation — patterns. It serves as a connection between the memorial complex in Lješanska nahija and the Jasikovac monument by architect Bogdan Bogdanović. The pattern of these two monuments is always perceived as two-dimensional. In Barutana, it is visible only from the air, while at the Jasikovac monument, it appears as inscriptions on the sarcophagus. The pattern is not a mere decoration; it refers to the culture and tradition of the Montenegrin people (part of the Montenegrin national costume) and is an 'innate internal record that needs to come out, primarily narratively, sometimes directly...' (Stamatović Vučković, 2014).

7. CONCLUDING REFLECTIONS

The monument to the fallen fighters of Lješanska Nahija is currently located in a rural part of the Podgorica region, in a rather isolated area. Access to the monument is difficult, as the roads for both vehicles and pedestrians are unpaved, and the surrounding area remains poorly maintained. The entire complex is inaccessible and neglected, with no proper signage to guide visitors. The monument is not adequately illuminated despite the presence of damaged streetlights installed in previous periods. The stone coverings, which are the predominant material of the monument, have deteriorated, making the space highly vulnerable to further damage and decay.

Despite these shortcomings, the monument's social significance is recognised, particularly through its dominant function as an amphitheatre. Today, the space hosts events, mostly of a musical nature, highlighting its potential for social engagement and cultural revitalisation, even though it is underutilised and neglected.

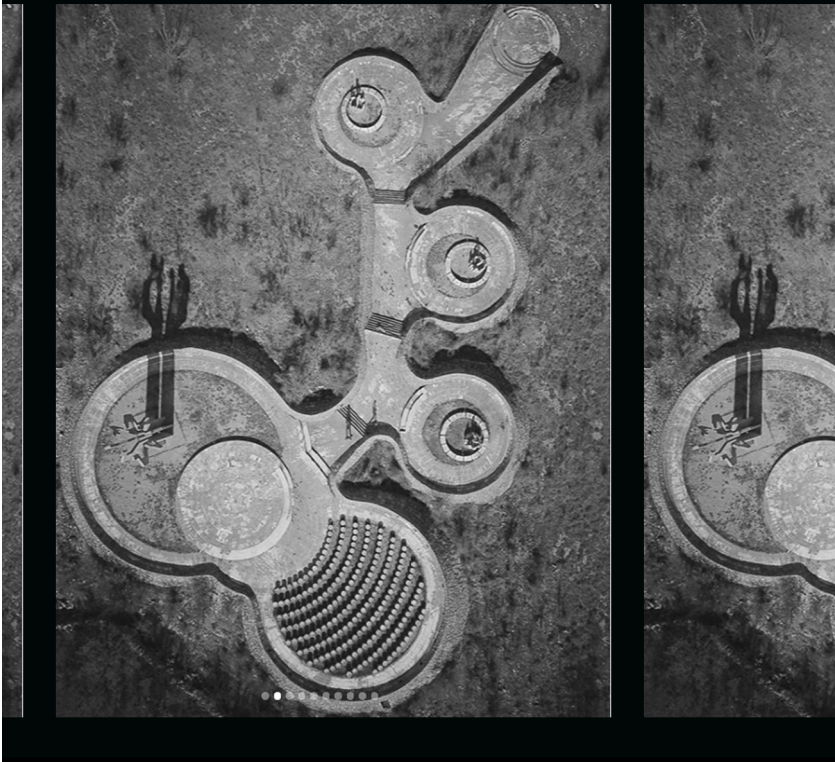
An important proposal for the future of the monument is its inclusion in the cultural route of Southeastern Europe. This initiative aims to mark, assess, and restore monuments and memorials dedicated to World War II. 'The project is designed to contribute to the growth and competitiveness of the six Western Balkan economies (Albania, Bosnia and Herzegovina, Kosovo, Montenegro, Serbia, and North Macedonia), as well as to promote a shared regional cultural and adventure tourism offer.' (Stamatović, 2019)

Another initiative concerns the greening of the monument itself. Although significant attention was given to landscape design in the competition project and during implementation, with areas marked for planting cypress trees, this idea has yet to be realised. Instead of the planned vegetation, the complex is overrun with wild plants. The implementation of this original concept would significantly enhance the monument's visual and functional value, contributing to its revitalisation and social activation.



FIGURE 10: Photographs; Source: Explanation: The first photograph above is from Vladimir Mako's book – 'Spomen obilježja na teritoriji grada Podgorice'; the second photograph is from the Internet - @lanasato

Explanation: The first photograph above shows the project of the memorial complex for the shot patriots in Farmaci, Podgorica; the second photograph shows the Barutana memorial complex from the air.



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In a video interview with RT CG1, TV archive the author states 'Public space, a space of encounters, communication, and atmosphere, are the most important pillars of this memorial complex. An ethical and aesthetic act of authorship that evokes a sense of collective and belonging.'

