

FRAGMENTS OF MEMORY: THE IDEAS THAT SHAPED THE “OCTOBER 14TH” MEMORIAL PARK IN KRALJEVO

ABSTRACT

The “October 14th” Memorial Park complex in Kraljevo marks the place of one of the biggest tragedies that occurred on the territory of former Yugoslavia during the Second World War. The paper analyses the unrealised and partially realised conceptual solutions for the Memorial Park complex in Kraljevo and explores how this place of remembrance has changed over the years. The focus of the research will be directed toward the genesis of the idea of a memorial complex and how it evolved from a monumental design with significant spatial interventions to a simpler spatial solution characterised by a smaller number of artificial elements. To achieve this, the conceptual solutions for the Memorial Park will be presented, namely the project of Bogdan Bogdanović from 1963 – as the first conceptual solution that was planned to be implemented, and the project from 1970 by the author team Krunić and Kovačević – as the solution that was finally chosen to be (partially) implemented. The planned spatial compositions of the two solutions will be considered in relation to the contemporary appearance of the complex and one another.

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BOGDAN BOGDANOVIĆ
SPASOJE KRUNIĆ
YUGOSLAV HERITAGE

The "October 14th" Memorial Park complex in Kraljevo, also commonly referred to as the Camp Cemetery (*Lagersko groblje*) or the Cemetery of the Shot (*Groblje streljanih*), is located on the site of the former rolling-stock factory complex where several thousand civilians were shot dead in the fall of 1941. The Cemetery changed its appearance several times in the post-war period, and by the mid-1960s, it had become a place where memorial events were held. (Krejaković & Novčić, 2015) The plan to turn the area into a Memorial Park also emerged at this time, when it was decided to incorporate the area where the civilian shooting occurred with its immediate surroundings, shaping it into an urban memorial complex. (Ristić, 2003) In the years that followed, several conceptual solutions for the complex have been proposed by the architect Bogdan Bogdanović, but none of them have been implemented. In the mid-1970s, a competition was announced for the conceptual design of the Memorial Park with a monument dedicated to the victims of the events that occurred in October 1941 (Ristić, 2003). The existing memorial complex represents a partial realisation of this award-winning solution.

The focus of this paper is directed towards the analysis of the spatial genesis of the Cemetery of the Shot memorial site, from the initial designs to the national competition and, finally its contemporary appearance. The main part of the research is therefore directed towards the analysis of the unrealised designs for the memorial complex, where the focus was directed towards the conceptual solution from 1963 and the original appearance of the award-winning project from 1970, designed by architects Spasoje Krunić and Dragutin Kovačević. Through the paper, the current state and spatial characteristics of the existing complex will also be analysed to find the relationship between the planned, executed and spontaneously created spatial fragments. We will also re-examine whether some of the newly incorporated spatial components of the Memorial Park represent a way to subsequently complete the conceptual design that was never executed to its full intent.

The paper is mainly based on the review of preserved archival material, where primary source analysis was the main method applied, and observation done through field research of the existing complex.

To create a better understanding and reconstruct the spatial composition of the design from 1963, the simulation method used for the purpose of conducting this research was done by the author of this paper through the data found from preserved historical sources. The paper also presents data collected during an interview with architect Spasoje Krunić, one of the authors of the 1970 conceptual design.



FIGURE 1: Cemetery of the shot before 1950 (left) and after 1950 (right). (Source: Ristić, 2003)

1. THE HISTORICAL CONTEXT AND OVERVIEW OF THE SPATIAL GENESIS OF THE CEMETERY OF THE SHOT

The Cemetery of the Shot is the former rolling-stock factory complex site located on Gradička kosa in Kraljevo. During the Second World War, the factory was turned into a prison camp by the German army, where several thousand civilians were shot dead in October 1941. Although the exact number of victims has been debated, initial records attest that around 6,000 people were buried within the complex of the current memorial park (Ristić, 2003), while more contemporary research on this topic approximates that at least 2,190 victims perished within the factory complex (Dražković & Krejaković, 2011). The executed were buried in four square-shaped trenches, alongside a number of rebels and other citizens who lost their lives in the fight against the occupying forces. In this way, the two burial mounds on the site were formed, and their position has remained unchanged. After the end of the war, another burial mound was formed next to the existing mounds – the Partisan Cemetery (*Partizansko groblje*), where the bodies of fallen soldiers were laid. (Ristić, 2003)

Until the beginning of the 1950s, the space represented a cemetery of an informal spatial character (Figure 1). The area of the burial mounds was later partially formalised and spatially organised, as shown in Figure 1, with the inclusion of stone pillars, chain fencing and a memorial plaque marking the vicinity of the tombs. (Ristić, 2003) At the end of the 1950s, the initiative to turn the site of the October 1941 tragedy into an urban memorial site

became more potent and prevalent. (Ristić, 2003) The job of conceiving the first design propositions for the complex was entrusted to the architect Bogdan Bogdanović in the 1960s. After these design propositions did not come to fruition, a competition was held in 1970 to find a more suitable solution for the spatial composition of the site. The execution of the project of the Memorial Park began in 1971 based on the winning design. Through the years, additional spatial elements were incorporated into the memorial site, shaping its contemporary appearance.

2. RECONSTRUCTION OF THE FRAGMENTS OF SPATIAL MEMORY THROUGH RELATED RESEARCH

The Memorial Park in Kraljevo is a memorial site of the national liberation struggle (*Narodnooslobodilačka borba* or NOB) with specific cultural and historical significance, as it carries with it the memory of one of the greatest tragedies that occurred on the territory of former Yugoslavia. The executions that took place in Kraljevo, locally referred to as “Kraljevo October”, are a very current topic that is still being researched by the local research community. However, the Memorial Park complex itself wasn’t a significant research topic within the field of architecture and urban design, with a small number of published works focused on understanding the spatial relations of the executed project and an even smaller number of works that strive to “revive” the unrealised conceptual solutions for the memorial park. The existing research on the topic primarily focuses on analysing and recording the historical events and consequences of “Kraljevo October”. It is important to note that while the historical “genesis” of the space to its present appearance was recorded thanks to the research conducted within the historical discourse, when it comes to the first propositions for the conceptual design of the space by the architect Bogdan Bogdanović there is a noticeable lack of relevant primary and secondary sources that record the character and evolution of the design. One of the more significant research works concerning the 1970 competition design was conducted through the doctoral dissertation of Dijana Adžemović-Andelković at the Architectural faculty at the University of Belgrade published in 2017. The author of this work focuses on the symbolic motifs of the conceptual design of the executed project of the Memorial Park as part of a multiple case study (Adžemović-Andjelković, 2017). Our research aims to build upon this analysis through a systematic presentation of the existing and planned aspects of the constructed complex. The symbolic qualities of the environment are used to understand the spatial design of the place, whereas the spatial and functional elements of the environment represent the main focus.

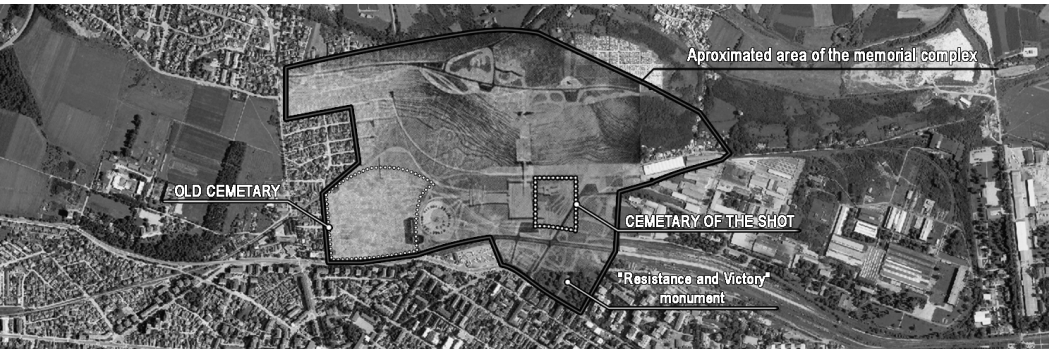


FIGURE 2: The approximated vicinity of the memorial park designed in 1963 in relation to the current urban fabric of the city of Kraljevo (Source: Author)

3. BOGDAN BOGDANOVIC'S VISION FOR THE MEMORIAL PARK COMPLEX

Bogdan Bogdanović gave the initial conceptual solutions in the form of two design proposals for a Cemetery of the Shot Memorial Park complex. Based on one of the solutions, as recorded in *"Ibarske novosti"* in 1963, it was planned to place monolithic monumental elements, i.e. "boulders with certain symbolism", at the very top of Gradička kosa (*"Monumentalni park i oktobarske svečanosti"*, 1963), while the position of the existing graves was to be maintained. More detailed information and graphic documentation that gives a clearer understanding of the character of this first design proposal have not been preserved according to the knowledge of the author of this paper. The other design solution by Bogdan Bogdanović, created in collaboration with architects Borko Novanović and Ranko Radović (*"Bogdanovićev projekat spomen-groblja"*, 1966), was to be implemented in 1963 based on the decision made at official local municipal and commemorative meetings (Krejaković & Novčić, 2015). This solution proposed to connect the space of the Cemetery of the Shot with the Old Cemetery in Kraljevo while also forming a connection with the park complex where the already built monument to "Resistance and Victory" was located (Krejaković & Novčić, 2015; Ristić, 2003). In this way, a unique spatial and functional unit would be created on an area of approx. 70 ha, making the park area almost the same size as the urban centre of the city of Kraljevo (Figure 2).

The conducted analysis deals with the character and spatial composition of this second conceptual solution, focusing mainly on the area that corresponds to the space of the Cemetery of the Shot and its immediate surroundings.

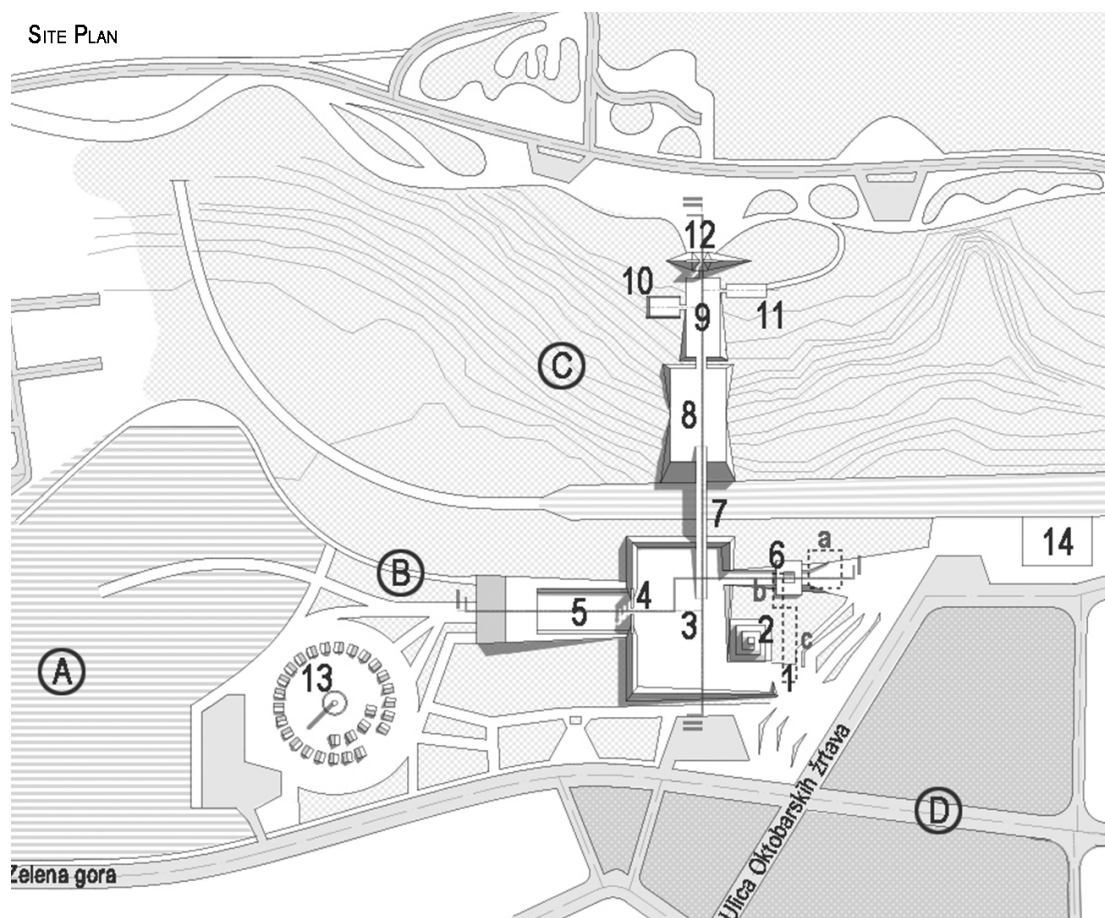
The spatial composition of the memorial park project from 1963 is based on the preserved material that records its appearance. The level of detail is consistent with that shown through the available archival documents.

3.1 Analysis of the Spatial Composition of the Memorial Park

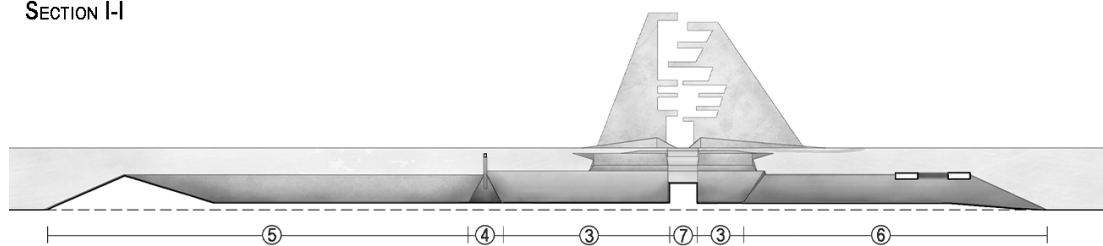
The 1963 design for the memorial park was a multi-layered spatial intervention that included, among other things, the shaping, spatial marking and redefinition of the burial mounds, the creation of a pedestrian footbridge, the formation of a gathering plateau, a complex network of pedestrian pathways, and construction of a massive monument at the top of Gradička kosa. The spatial composition of the memorial park can be divided into four main spatial units: the Old Cemetery area kept in its entirety with minor spatial changes would make up the western part of the complex (Unit **A**), the Cemetery of the Shot on the south side of the old railway route where the memorial space and the grave mounds are located (Unit **B**), the Gate of Freedom on the northernmost side of the old railway route located on the top of Gradička kosa (Unit **C**), and the park area with the “Resistance and Victory” monument on the southeast side of the complex (Unit **D**). The spatial disposition of the four spatial units is indicated in Figure 3. The use of concrete and steel was planned for the formation of the artificial segments of the Cemetery of the Shot and the Gate of Freedom spatial units (*“Bogdanovičev projekat spomen-groblja”*, 1966).

The main access to the spatial unit of the Cemetery of the Shot was planned on its eastern side, where a new road that is an extension of today’s Oktobarskih žrtava Street would form a direct connection between the central city square and this part of the memorial complex (Unit **B**). The park within which the “Resistance and Victory” monument is located would be expanded to neighbouring blocks, where a network of geometrically defined pedestrian paths would be created (Unit **D**), connecting to the area of the Cemetery of the Shot (Unit **B**). On the site where the modern-day Ložionica building is located (intended for the storage of wagons and locomotives), we can see that a smaller group of monuments (**13**) was planned to be arranged in a circular form with an obelisk in the middle. From the access area to the Cemetery of the Shot (the eastern side of Unit **B**), a visual relationship is noticeable between this vertical memorial element and the other most prominent memorial element – the Gate of Freedom. One gets the impression that the role of the obelisk was to interconnect the paths of the different spatial segments and direct the visitors to follow the route that leads to the Old Cemetery (Unit **A**).

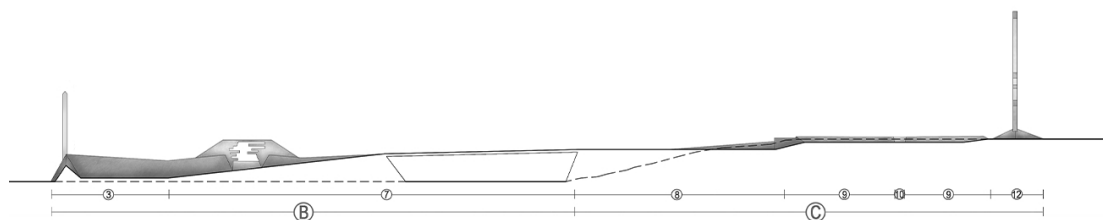
SITE PLAN



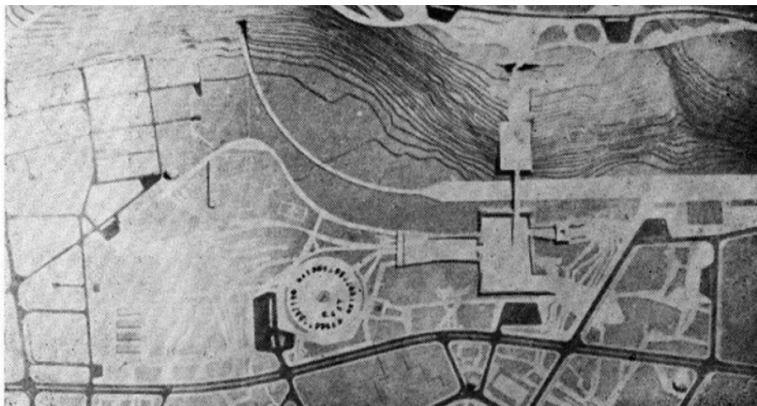
SECTION I-I



SECTION II-II



PRESERVED PHOTOS OF THE MODEL



LEFT FIGURE

FIGURE 3: The reconstructed spatial composition of the 1963 conceptual design is shown through the site plan and sections, as well as the preserved photographs of the original model. (site plan and sections source: Author; lower left photo source: "Monumentalni park i oktobarske svečanosti", 1963; lower right photo source: "Bogdanovičev projekat spomen-groblja", 1966)

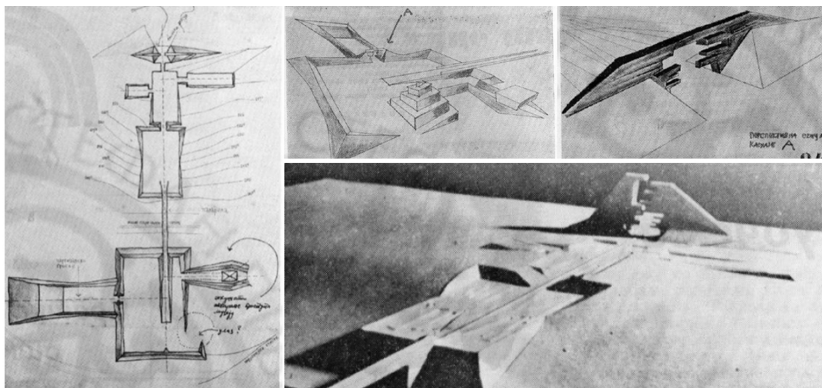


FIGURE 4: Preserved working sketches of the memorial complex design from 1963 and preserved photographs of the original model showing the upper plateau area with the Gate of Freedom monument. (Source for all: „Bogdanovičev projekat spomen-groblja”, 1966)

The tombs' area was to be made from concrete and shaped into a rectangular plateau enclosed by concrete embankments, with a visually clearly marked entrance (1) next to which a small concrete pyramidal monolithic element would be placed (2). The plateau was planned to be made up of three segments surrounded by embankments (3, 5, 6). This area is spatially displaced in relation to the position of the existing burial mounds (positions indicated on the site plan in Figure 3 by dashed lines - a, b, c). However, it visually corresponds with their form and spatial disposition to a certain extent. Based on the preserved pictures of the working sketches of the project (Figure 4), this entrance area was to incorporate the Partisan Cemetery (5) as well as the entrance to a museum (6), the position of which was most likely planned on the eastern side of the complex (14). The entrance to the Partisan Cemetery is visually marked by a small gate (4) (Figure 3 and Figure 4). To the knowledge of the author, the spatial characteristics and design of the museum itself were not worked out in detail through the conceptual design.

The central element of the rectangular plateau is the pedestrian footbridge (3) that spans over the railway and connects the Cemetery of the Shot (Unit B) with the northern part of the complex and the slope of Gradička kosa on the top of which the Gate of Freedom would be located (Unit C).

The central axis of the footbridge path aligns with the central axis of the main monument, directing visitor movement and gaze directly towards the spatial culmination of the memorial complex. This area of the memorial park is made up of four smaller spatial segments (8, 9, 10, 11) that are “cut into” the slope of the terrain and are partially enclosed by concrete embankments. Based on the preserved documentation (Figure 3 and Figure 4), it is possible to remark that the entrance area of the concrete plateau is characterised by shallow cuts (8) that had a specific symbolic character. The areas connected to this access plateau (9, 10, 11) proportionally correspond to the spatial elements of the main entrance area, with one central and two smaller plateaus.

The culmination of the entire memorial complex was supposed to be a grand monument – the Gate of Freedom, planned to reach a height of 25 metres (“*Bogdanovićev projekat spomen-groblja*”, 1966). Details of the construction of the monument itself have not been preserved according to the knowledge of the author of this research paper. The appearance and characteristics of the monument can be evidenced by several photographs of the model of the memorial complex from the 1960s (Figure 3 and Figure 4), on the basis of which it is possible to determine its deconstructed trapezoidal form. A fluid network of pedestrian paths branches out from the monument on its northern side. The free form of these paths is in direct contrast with the sharp and rectangular character of the pedestrian paths located at the foot of Gradička kosa.

3.2. Concluding Considerations

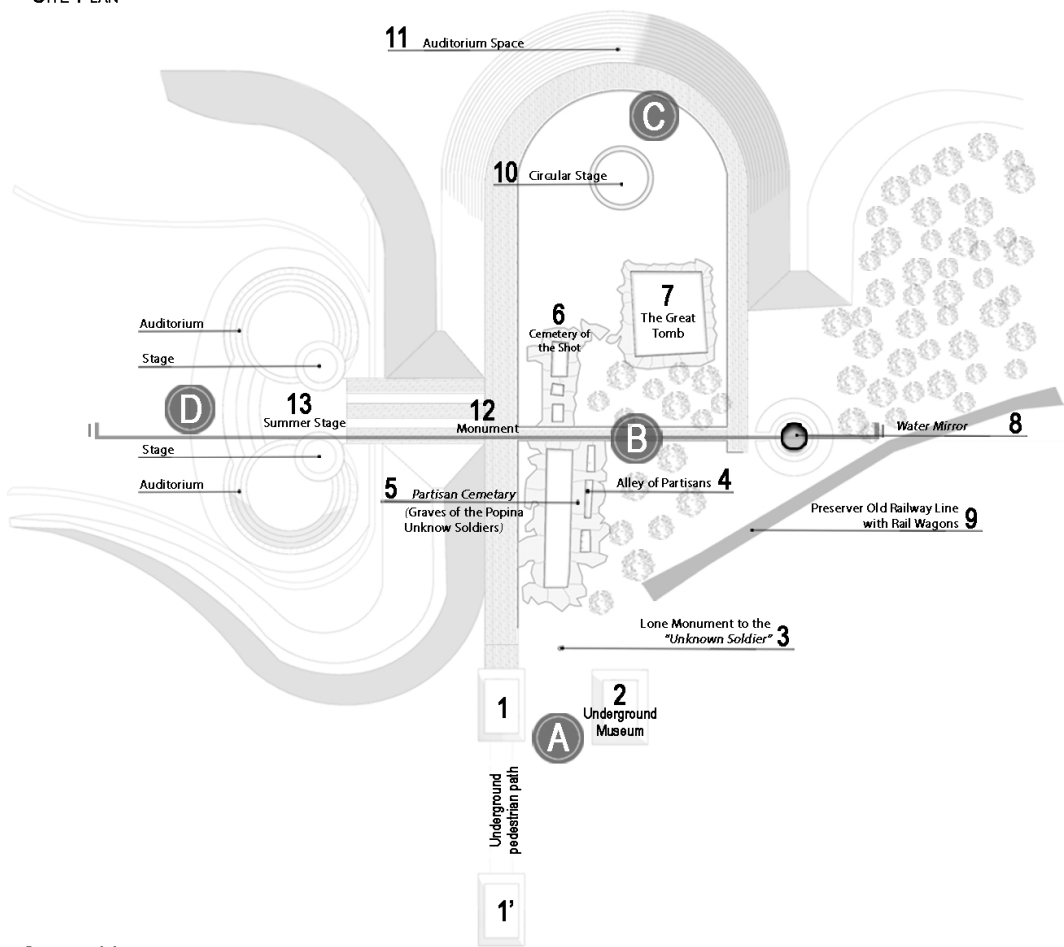
Bogdanović’s project from 1963 represented a grandiose spatial intervention whose construction would have permanently changed the character of the city’s urban fabric. The space of the Cemetery of the Shot itself would lose the formal character of a cemetery, the memory of which would be evoked through the symbolic spatial elements of the complex. The author’s specific design intentions can be read clearly through the project. The assumption is that the goal was to make the Gate of Freedom monument distinctly visible from different parts of the complex with its prominent spatial disposition on the very top of Gradička kosa. In contrast, the visitors would have limited views of their immediate outer surroundings at the Cemetery of the Shot area due to the concrete embankments of the entrance plateau. The primary and secondary pedestrian paths are clearly emphasised, where the smaller monuments at the entrance to the sub-unit of the Partisan Cemetery and the planned Gate of Freedom can be clearly seen from the main entrance area of the re-envisioned burial mounds.

The pedestrian paths are equiangular and rigid in the lower area enclosed by the concrete embankments and in the upper plateau area located beneath the monumental gate. This order dissipates into a fluid network of irregularly formed structures after passing the Gate of Freedom. Furthermore, we can conclude that the goal was to emphasise and direct pedestrian movement upon entering the spatial unit of the Cemetery of the Shot towards the main monument structure in a way that spontaneously directs visitors to approach it from the south side, where the central gap of the Gate of Freedom could clearly be seen even from a distance. Due to the disposition of the pedestrian routes, the main monument's planned character and the terrain's very morphology, the gate structure could be viewed from a different angle from a few secondary paths of the lower areas of the complex. The absence of planned high vegetation is noticeable in the immediate surroundings of the concrete plateaus, concrete embankments, and pedestrian footbridge. This would result in creating an overall view that would have no focal obstructions created by non-artificial elements whose position was not carefully determined throughout the project's design. Due to the absence of documentation that directly testifies to the author's intentions behind the symbolic meaning of individual elements and the memorial space as a whole, we can only speculate on the symbolic messages that the memorial park was to convey.

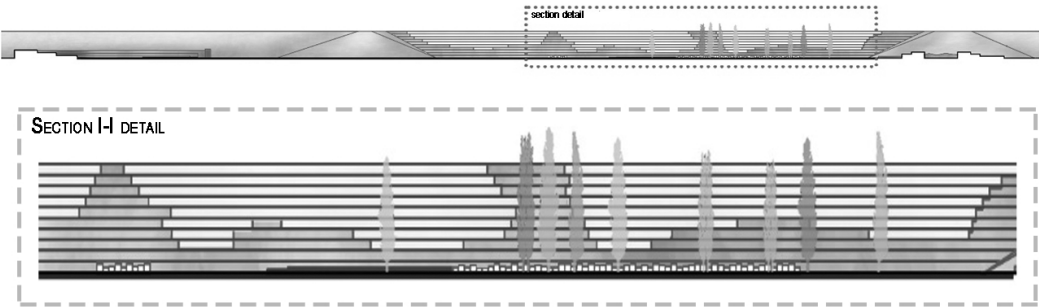
4. THE COMPETITION OUTCOME AND THE EXECUTION OF THE WINNING PROJECT DESIGN

The 1963 solution for the memorial park was never carried out due to the lack of financial resources for its full implementation. Due to this, the Municipal Assembly of Kraljevo and the Association of Architects announced a competition for the Memorial Park that would encompass a memorial cemetery. A general Yugoslav competition for the project of the Memorial Park complex in Kraljevo was announced in 1970 with Bogdan Bogdanović at the head of the jury (Jelisavac-Katić, Lojanica, & Mako, 2017). The competition defined the necessary spatial elements and the functional program of the new memorial park, such as the spatial structure of the burial mounds and the Partisan Cemetery, a monument, a memorial museum, a memorial plateau, and the entrance area to the complex. (Ristić, 2003) The first prize was awarded to the author team Spasoje Krunic and Dragutin Kovačević (Figure 5), while the second place remained vacant, as a result of which two third prizes were awarded. (*Žiri doneo odluku*, 1970) The two designs awarded with third place can be seen in Figure 6. Construction of the first prize-winning solution began in 1971 (Ristić, 2003). However, the design has not been fully implemented to this day.

SITE PLAN



SECTION I-I



PRESERVED PHOTO OF THE MODEL



LEFT FIGURE

FIGURE 5: The reconstructed spatial composition of the winning conceptual design from 1970, shown through the site plan and sections and the preserved photographs of the original model. (site plan and sections source: Author; bottom photo source: Adžemović-Andjelković, 2017)

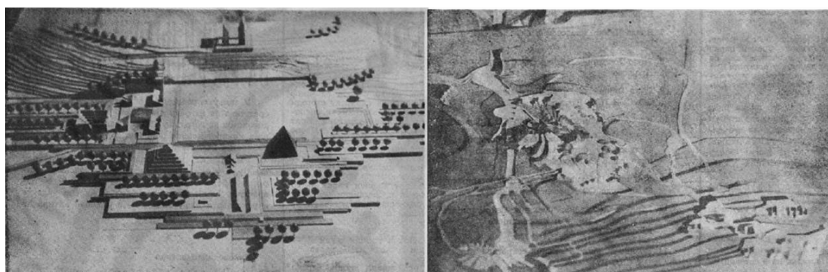


FIGURE 6: Preserved photographs of the two third-placed designs for the Memorial Park competition of 1970, the works of author Voltera Ravnikara (left) and author team Miše Davida, Aleksandra Drndarskog i Miroslava Simeunovića (right) (Source: “Žiri doneo odluku”, 1970)

4.1 Analysis of the Spatial Composition of the Prize-Winning Design

The memorial park complex occupies an area of around 12 ha. It is made up of four smaller spatial and functional units: the access area of the underground pedestrian path with an underground museum complex (Unit A), the area of the Cemetery of the Shot (Unit B), the amphitheatre area with a circular stage (Unit C), and the Summer Stage area (Unit D). A monument made of reinforced concrete and polished aluminium (12) was also initially planned and designed for the competitive solution by the same team of authors. The disposition of these spatial units can be seen in Figure 5.

Through the planned underground pedestrian path (1' - 1), which was to pass under the railway line, access to an underground museum (2) was planned. Based on the words of the author Spasoje Krunić, the conceptual solution had only determined the position of the museum space. The architectural character of the underground building was never defined. The primary pedestrian path made of granite and slate stone slabs emerges from the entrance area. The main access path extends straight to the amphitheatre, following a semicircular arched route in the amphitheatre area, then continuing along a parallel route. This path delimitates the stage area (10) and the burial mounds. This main path is perpendicularly cut by a secondary path that cuts the whole complex in half. This other path connects the area of the Summer Stage (13) – a small theatre space with two smaller stages and auditorium spaces and the “Water Mirror” (8) – a circular water surface that is positioned next to the old railroad tracks where a row of railway wagons was supposed to be placed (9). The paving

of the primary and secondary paths was to be executed in the same fashion, made from slabs with rectangular bases of different dimensions arranged in an uneven rhythm. The intersection of the two routes is accentuated by the arrangement of stone slabs that penetrate at a straight angle into one another. The stone slabs were planned to emerge from the grassy terrain, merging into the environment's natural elements. Both pedestrian routes lead to the burial mounds, whose immediate surrounding is paved differently.

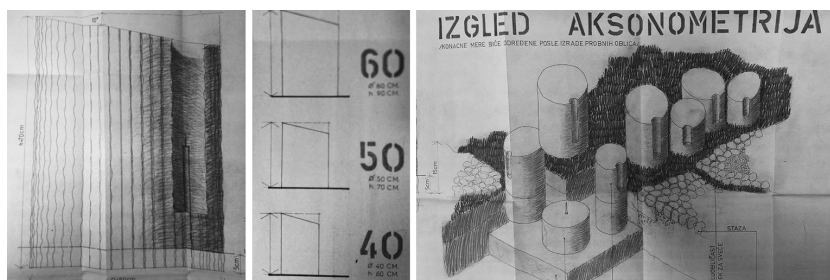


FIGURE 7: Final design sketches of the marble monoliths from the graphical documentation of the execution project for the memorial park complex. (Source: Archival fond of the Municipality of Kraljevo)

The paving around them is arranged in a “Turkish cobblestone” fashion and made of red stone and ground stone in cement mortar. A clear contrast between the regular forms of the central footpaths and the more fluidly formed paving around the burial mounds was intentionally emphasised. In this way, the authors wanted to create an area of “careful movement” around the Cemetery.

The burial mounds kept their original positions, and their vicinity is marked by rows of cylindrical marble monoliths (Figure 7) that separate them from the space intended for pedestrian movement. These monoliths are up to 90cm high, have an uneven structure with shallow, evenly spaced horizontal incisions, and their design was to carry a particular symbolic message. They represent the trunks of trees cut in their prime and are the leitmotif of the conceptual solution (Krunić, 2019). There are three distinct types of differently sized marble structures with the same over-arching character, all positioned in an uneven rhythm around the burial mounds. The elements are not only intended to separate and emphasise the space of the burial mounds but they were also planned to have a specific interactive role. On each of the individual elements, there are cavities intended for candles to be placed by visitors of the Cemetery. This type of subtle intervention sets this memorial park complex apart from other memorial complexes from this period, which were generally characterised by the absence of any sacral motifs at the time of their construction.

At the entrance to the complex, there is a solitary monument that marks the more isolated “Tomb of the Unknown” (3), surrounded by the same type of marble monoliths. Walking further along the main path, the visitors come across the Partisan Cemetery space, where the graves of the unknown soldiers of Popina are located. This unit is characterised by a long rectangular tomb (5) and individual monolithic structures in the Alley of Partisans. The monoliths lined up in the row of the Alley of Partisans are of a different shape and height than the other marble monoliths in the complex (as shown in Figure 8), and they are marked with the names of fallen soldiers and distinguished citizens of Kraljevo (4). Further along the path at the other side of the horizontal pedestrian axis one encounters the area where three smaller tombs and one separate marble monument (6) would be located. The Summer Stage area was to be bordered by earthen embankments that separated it from the central region of the Cemetery of the Shot (Unit B) and the railway. This area is made up of two smaller auditoriums with a circular stage (13), and has a symmetrical spatial disposition.

The largest burial mound within the Memorial Park is the Great Tomb (7), located right next to the amphitheatre (Unit C). The amphitheatre area comprises of a stage (10) and an auditorium (11) formed on the slope of Gradička kosa. The natural slope of the terrain was used for its design.

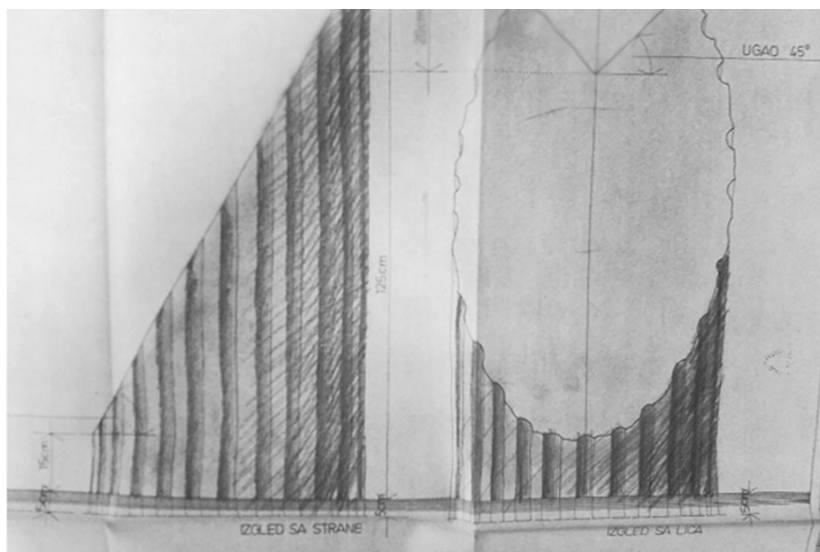


FIGURE 8: Final design sketches of the marble monoliths for the Alley of Partisans of the execution project for the memorial park complex. (Source: Archival fond of the Municipality of Kraljevo)

The auditorium is made of blocks of white marble and grey slate stone with earth packed over it. From a distance, a rhythm of these elements of different colours visually emerges, corresponding to the uneven character and the rhythm of the monoliths around the burial mounds.

4.2 The Current State of the Memorial Park – Relationship Between the Executed and Planned Design

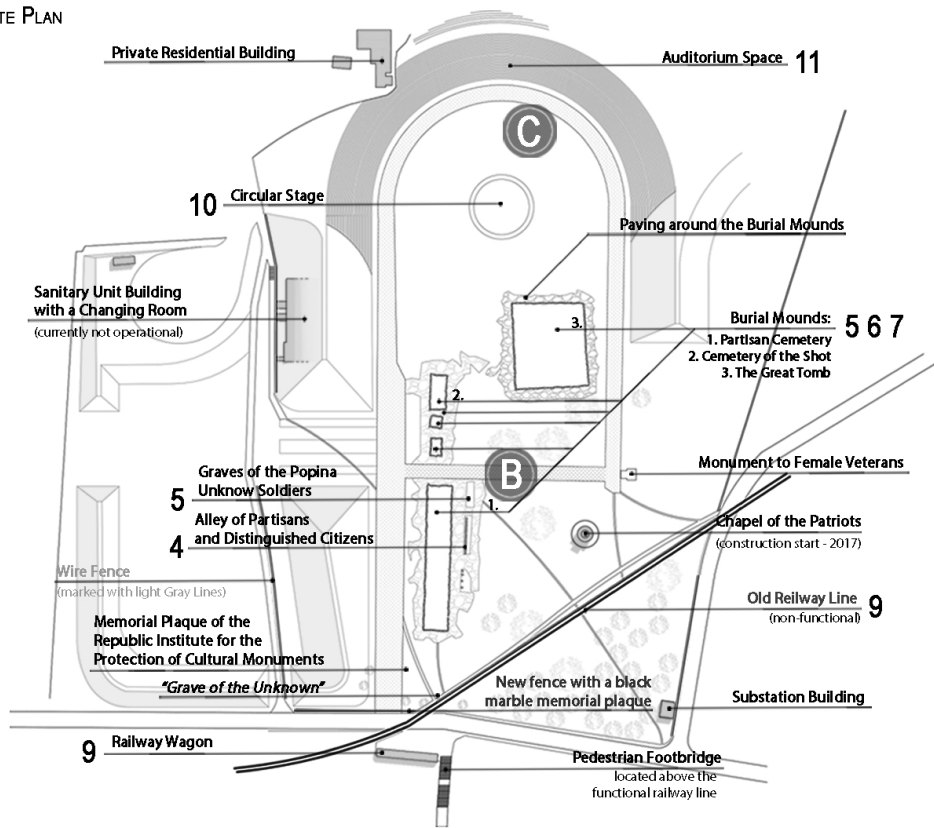
The existing Memorial Park is located on Gradička kosa, encompassed by Industrijska Street on the south side, a football field on the west side, Blažičeva Street on the northwest side, and Stadionska Street on the east side. Residential buildings and forest and agricultural land can be found on the northern side of the complex. The main spatial elements of the executed design can be seen in Figure 9.

The area of the amphitheatre and the burial mounds were the focus of the execution project. The paving of the memorial park was the topic of a separate execution project. Through the project, a sanitary unit building with a changing room was added in the final design and built into the earth embankment on the western side of the complex. The space of the amphitheatre was not fully realised as per initial plans due to a residential building that protrudes into the space designated for it, which already existed at the time when the execution of the project began and could not be moved (Krunić, 2019). As a result, the auditorium's form could not be fully executed at its very top area. Access to the complex is possible from Industrijska Street, with the path being separated from the central urban areas of the city by a railway line. The space has direct pedestrian access thanks to a footbridge that was built before the construction of the memorial park began. The space around the burial mounds, the paving, and the marble monoliths' positions were implemented according to the initial project design in every way. The planned monument located at the intersection of the primary and secondary pedestrian routes at the entrance to the Summer Stage area was not implemented. Based on the words of the author Spasoje Krunić, the idea of incorporating a monument was abandoned shortly after the decision to implement the conceptual solution was made, and there is no documentation that records it in more detail.

RIGHT FIGURE

FIGURE 9: Depiction of the contemporary site plan and modern day photographs of the “October 14th” memorial complex (Source: Author, 2019)

SITE PLAN



CONTEMPORARY PHOTOS OF THE SITE



The underground path with the museum, the Summer Stage, and the Water Mirror represent the important conceptual design elements that were never realised. Based on the author's words, there were also several poplar trees on the site before the construction of the complex, and it was decided that they should be incorporated into its spatial composition.

Unfortunately, the trees were cut down by mistake just before the start of the construction work. At the request of the author of the conceptual design, Spasoje Krunić, the remains of the trees were burned, and the resulting charred sawdust was then incorporated into the space around the marble monoliths as an additional element of the spatial scenography. (Krunic, 2019) The charred sawdust has been dispersed over time, and none remains at the current site. Based on the field research, it was established that the primary and secondary pedestrian routes, and most of the paving around the burial mounds have almost disappeared over time due to lack of maintenance, thus having lost their original form. As a result, the separation between the area of the primary walkway and the space of "careful movement" has been lost, along with the distinct spatial articulation of the clearly defined and coordinated pathways for pedestrian movement. New poplar trees were later planted on the site in the area between the graves, however, based on the field research, it was determined that there are none left within the complex. Currently, the presence of high vegetation is mainly limited to the southern sections of the complex along Industrijska Street. The row of wagons that were planned to be placed on the former railway line were also left out from the executed design, but one wagon can be found on the south side of Industrijska Street in the area next to the footbridge.

A chapel with a circular base built in 2017 (also the work of architect Spasoje Krunić) was the latest addition to the complex. The chapel was initially supposed to be placed where the Water Mirror from the original concept design was located. The chapel was meant to represent a symbolic fragment of the unrealised water surface, intended to invoke the original spatial composition of the memorial park design (Krunic, 2019). As the Monument to Female Veterans was already incorporated in this exact position in the years before the construction of the chapel began, the position of the chapel was moved to a different location. The interior of the chapel has not been completed and the building is currently not in operation.

4.3 Concluding Considerations

The executed project's structural elements and landscape design were shaped by the relationship between the unplanned fragmentation of the wider spatial composition and the planned rhythmic character preserved from the conceptual design. The constructed components of the award-winning solution are characterised by the absence of strong artificial vertical elements, which were planned to be replaced by the presence of tall vegetation. The monument structures in the form of marble monoliths are positioned in an uneven rhythm, forming a unique spatial composition with the paving, which also lacks a regular rhythm due to its materialisation and composition. A contrast was created between the harmonious and fluid form of the planned design and other elements of the landscape that were incorporated after the construction of the complex. However, the desired and planned disharmony is still evoked, forming the unique spatial harmony visually achieved through the materialisation of each element. The unusual spatial disposition of each marble monument helps to create the perception of a continuous physical border around the burial mounds when viewed from a distance. Moving along the main pedestrian route gradually breaks the illusion of the uninterrupted border, fully dispersing when approaching the graves, emphasising the scattered character of the individual forms and their monolithic nature. A similar impression is obtained when entering the space of the amphitheatre, where one can gradually make out the individual stone blocks that make up the auditorium when approaching it. The Alley of Partisans is an exception, as the elements are seen as individual spatial structures, even from a distance, due to their different shape and larger dimensions.

The "October 14th" Memorial Park represents a project that was formed through the incorporation of spatial symbolism through all its planned elements. Through the earthen embankments, the aim was not only to emphasise the boundaries of the vicinity of the complex but also to separate it from its surrounding environment by creating visual and sound barriers. The space was envisioned to be a place of peace and contemplation, which corresponds to and is befitting of a space of memory (Krunić, 2019). The area of the Summer Stage, which was never built, was supposed to be separated from the area of the burial mounds by the embankments not only to create a secluded space to host smaller cultural manifestations but also to form a separate space of peace and rest (Krunić, 2019). The marble monoliths of different dimensions are shaped like cut trees; symbolising lives cut short before their time, whereas the slender poplar trees were meant to form a contrast in relation to them that would emphasise this message. The dark red stone paving around the burial

mounds was placed there to evoke the spilled blood of the innocent victims (Jelisavac-Katić, Lojanica, & Mako, 2017; Krunić, 2019). The Water Mirror that was supposed to be built was meant to carry with it the message of the fluidity of life and its various flows. The symbolic function of this element was supposed to be echoed through the incorporation of a new chapel building in its place (Krunić, 2019). The memorial park project was designed with a clear spatial message that was meant to capture the feeling of the cycles of life, death and rebirth. This was achieved directly through the positions of the pedestrian pathways within the memorial complex, and the character of the functional units to which they lead. The primary path of pedestrian movement and its circular route direct visitors to keep returning to the area of the burial mounds. This effect was also supposed to be emphasised through the secondary pedestrian route. The Water Mirror was planned as the culmination of the symbolic message of the environment, as it is located at the final intersection of the two pathways. Motifs of life's impermanence, its different flows, and ultimately, rebirth that can be achieved through the memories that remain with those who outlive us, are aimed to be simulated within the memorial site. This is highlighted through the created parallel between the space of change, celebration and visitor interaction (Unit **C**), and the space of eternal peace and rest (Unit **B**). The marble elements are the main leitmotif of this spatial connection between the living and the dead, which is achieved through the interaction of the visitors with the space itself.

5. DISCUSSION AND CONCLUSION

The complex of the Memorial Park, built on the site where the tragedy of October 1941 occurred, represents a national monument of exceptional cultural importance. The complex changed its appearance several times after the end of the Second World War, as did the very idea of the possibilities of its spatial design. The conceptual solutions analysed through this research differ fundamentally in their spatial design, demonstrating two approaches to shaping memorial spaces. An overview of specific design aspects that showcase some of the differences and similarities between the two proposed conceptual designs is shown in Table 1.

Bogdan Bogdanović's solution represented a more monumental approach that involved a significant spatial intervention, the construction of which would have permanently changed the city's entire urban area by creating a unique memorial park unit. With its grand design and unique elements, a partial view of the complex would be ensured from even a great distance throughout the city. Through this spatial contrast, the place where one of the most significant

historical events in the settlement's recent history has occurred would be strikingly emphasised. The design is characterised by a large number of artificial and strict forms, the absence of high and low vegetation in certain parts of the complex, a smaller number of accentuated vertical elements, and a clearly directed visual focus towards the central motif of the space in the form of the Gate of Freedom. The space can be considered in multiple layers through the inter-spatial relations of the planned elements of the landscape design, where the perception of its entirety is possible only from the highest points of the memorial park. Implementing this design would have made it possible to permanently evoke fragments of memory through both compact and dispersed elements of the urban fabric of Kraljevo.

Aspect	Conceptual Solution	
	Conceptual design from 1963	Winning design from 1970
Scope	The memorial park would have connected the areas of the Cemetery of the Shot with its wider surroundings – the Old Cemetery in Kraljevo, the park complex around the "Resistance and Victory" monument, and the slope of Gradička kosa	The winning design encompasses the area of the Cemetery of the Shot and its immediate surroundings
Scale	Approximated area at least 78 ha	Around 12 ha
	The maximal height of monument: 25 m	The maximal height of monument: 1.25 m
Movement and Circulation	The pedestrian route to the main monument is distinct and linear, with small branching paths that return back to it. The secondary paths are complex, divergent, intertwined, and without a singular destination. There is no clear circular path spanning the entire complex.	The primary and secondary pedestrian paths are interconnected and circular, with the burial mounds area being their point of convergence. The paved area around the mass graves can be seen as a third path designed for "careful movement".
	Contrast created through path geometry	Contrast created through paving materialisation
Spatial Subdivision	Achieved primarily through the use of concrete structures	Achieved primarily through the use of natural elements (earth mounds, trees, natural stone paving)
Spatial Composition	Dispersed composition made out of compact elements (with a substantial area left completely untouched)	Compact composition made out of individual dispersed elements
	Use of natural terrain slope as a significant design element	Use of natural terrain slope as a significant design element
Main Functional Subdivisions	Park Area, Main Memorial Site Area (with Partisan Cemetery, Gate of Freedom, and smaller monuments), Museum, Old Cemetery	Cemetery of the Shot (mass grave area with marble monoliths), Partisan Cemetery with smaller monuments, Auditorium with Stage Area, Summer Stage Area, Underground Museum
Memorial Elements	Memory is invoked through the symbolism of the built environment and the impactful scope of the proposed design	Memory is invoked through the symbolic elements of the built environment and through the relationship between the living and the dead that the space aims to facilitate through their "direct" interaction
	Grand overarching monument and dispersed smaller monumental structures	Subtle monumental structures
	Complete spatial revision of the mass burial site	Full preservation of the existing mass burial site
Symbolic Motifs	Due to the absence of documentation that directly testifies to the author's intentions, we can only speculate on the symbolic messages that the memorial park was to convey	The spatial composition was meant to capture the feeling of life's impermanence and its different flows. It is meant to echo the cycles of life and death, that lead us to rebirth
		Distinct incorporation of traditional spiritual beliefs into the memorial space as part of the design
		Singular spatial elements carry specific symbolic meanings on their own and as a whole

TABLE 1: Overview of specific design aspects

The design of the architects Spasoje Krunić and Dragutin Kovačević is shaped by a different approach, where the aim was to preserve and emphasise the more intimate character of the space. There is no legible desire to see the memorial space from the more distant areas of the city. The memorial park complex is purposefully separated from the wider urban fabric through the installation of earthen embankments. The aim was to create a subtle visual and spatial rhythm, which tends to direct the movement of the users themselves, whose perception of the environment (based on the initial design) was to be gradually formed through the exit from the underground footbridge, and the movement through the complex itself. In this way, the perception of the space can be deconstructed and shaped anew through the observation of individual elements of the memorial area. The project is coloured with clearly legible spatial and visual signals, such as the very design of the marble structures, the relationship between natural and artificial elements of the space, the paving of pedestrian paths that emphasise the care of movement in certain areas, etc. All of these elements serve to introduce the visitors to the memorial character of the environment they have entered. The conceptual solution from 1970 is characterised by more classical formal elements, a compact spatial arrangement broken up partially through the formation of the area around the preserved location of the Cemetery. In contrast, the design from 1963 was characterised by individual fragmented structures with a unique spatial narrative and a more striking design. It is clear that a different approach was used to evoke the memory of a space, most noticeably through the spatial scope of the complex in which we can make out the authors' relationships towards the memorial nature and meaning of these types of spaces.

Finally, it is necessary to briefly review the current state of the “October 14th” Memorial Park. Through unplanned spatial interventions, inappropriate maintenance and unplanned physical separation of the memorial space from its surroundings, a distance was created from its intended design narrative that was meant to transcend a purely commemorative function. The purpose of the memorial park as a place of gathering has remained limited to specific dates over time, transforming this place of remembrance into a place of forgotten aspirations, with its clear spatial messages reduced to conceptual fragments.

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NOTES

- i The “Resistance and Victory” (“*Otpor i Borba*”) monument by Lojza Dolinar was unveiled on November 29, 1959 (on Republic Day, which also represented the 40th anniversary of the founding of the KPJ and the 15th anniversary of the liberation of Kraljevo) in the park in front of the railway station in Kraljevo and is dedicated to fallen warriors, fighters and victims of fascist terror (Krejaković & Novčić, 2015). A little more than a year after the installation of the monument, an official decision was made at the level of the Kraljevo Municipality to launch the initiative for the construction of the Memorial Park. As the referenced document does not testify to the scope of the planned interventions, we can only speculate at what moment the idea of spatially connecting the Lojza Dorian’s monument and the memorial park with the Cemetery of the Shot was actually developed. From its erection until today, the location of the “Resistance and Victory” monument has remained unchanged within the park near the railway station in Kraljevo, representing an independent entity in relation to the executed project of the “October 14th” Memorial Park.
- ii The character of these design elements and their composition could be determined in future research on this topic in case of additional archival material findings, which were unavailable and considered to have been lost over time at the time this research was conducted.