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Architectural Terri(s)tories: Jajinci Memorial Park in Belgrade

Abstract: Architecture represents one of the possible ways of how territory can be *marked*, but it is also a *permanent trace* of the process of its development. As a built form it is a *sign* in the ground, while as a*n idea* it represents a trace of various approaches to its development within a theoretical field. This paper examines the *significance* and *meaning* of a single architectural *gesture* within the context of an *architectural narrative* of the city territory by starting from the structural approach to observation of the territory (Gregotti) and the method of post-structuralist analysis.

This study links and analyses: 1) the importance of the architectural gesture in the process of defining and developing the territory of the city, through 2) changing position from the phenomenological (formal, formative) to topographic discourse of observing architecture, which examines 3) the potential of the *interpretative* narrative both of the architecture and the territory. Memorial park Jajinci was selected as a case study whose primary purpose is to relate messages about the significance and *meaning* of the place where it is located. The aim of this kind of analysis of the interpretive potential of this example is to show the importance of the elements of the territory as a witness of the *processes* of development based on *spatial narratives* 'written down' in the city territory.

Keywords: architectural narratives, territory, memorial park, Jajinci, Belgrade

Structurality of the Territory

The city is considered as a whole, its past and present are revealed by its own physical structure.[1]

The territory is a *historical* category. It is *made, changeable* and *inconsistent*.[2] The territory also represents a *geographic* category, not only because it is a way of

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[1] Entoni Vidler, "Treća tipologija," in: Petar Bojanić and Vladan Đokić, ed., *Teorija arhitekture i urbanizma*, (Beograd: Univerzitet u Beogradu, Arhitektonski fakultet, 2009), 325–31.

[2] More about this in: Stuart Elden, *The Birth of Territory* (Chicago: University of Chicago Press, 2013); Stuart Elden, "Thinking territory historically," *Geopolitics* 15, 4 (2010): 757–61; Stuart Elden, "The Significance of Territory," *Geografica Helvetica* 68, 1 (2013): 65–68; Neil Brenner and Stuart Elden, "Henri Lefebvre on State, Space, Territory," *International Political Sociology* 3, 4 (2009): 353–77.

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forming and controlling the environment, but because there are disparities even in its origination and development.[3] The territory is a concept and practice where the relationship between these discourses (historical and geographical) may be viewed only by a generic approach. It is a political issue, but also historical, geographical, strategic, cultural and technical, and must be defined through its historical, geographical and conceptual specificity. Elements that make up its *structure*,[4] whose *configuration* and *composition*[5] create a (dis)harmony between the *natural* and the *social*[6] within the whole entity, are very important. Territory as a social construct is formed through the establishment of relations between the natural and social, where territoriality is an important element of the way the human associations – culture and society – form its physical structure. The way in which a certain culture 'produces' territory is the process of its creation or "re-production"[7], where the elements can be regarded as *communication codes* within the *architectural narratives* about the city (terri(S)tory).[8]

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[3] Stuart Elden, "Land, terrain, territory," *Progress in Human Geography* 34, 6 (2010): 799–817.

[4] The term *structure* as a noun had been used during the mid-fifteenth century to denote "an act or processes obuilding or construction", while at the beginning of the seventeenth century was used for marking of "what has been built, the building or structure". It originates from the Latin *structura*, "to fit together, to adapt; facility or method of construction"; or its figurative (picturesque) meaning "method of classification (arrangement), consistency", from *structus*, the past participle of struere, "pile on, set together, build, assemble, organize and make through combination"; corellated with *strues*, "multiplicity, assemble", from **stere*, that what is "expanded, extended and stretched". The continuation of these ancient roots and ways of thinking can be found in the Greek *stronymi*, "to cover, (to) strew", in Latin *sternere*, „to stretch, (to) extend", in old Slavonic *stira*, *streti*, "spreading", *strama* „district", and in Russian *stroji* "order", in old German *strouwen*, and also in old English *streowian*, "to sprinkle ((to) disperse), (to) scatter". structure (n.). *Online Etymology Dictionary*, accessed November 26, 2016, http://dictionary.reference.com/browse/structure
Conceptually, defining the *structure* points to its manifestation and procedural character. The definition of the term ranges from labeling one element through a description of the process during which the emphasis is relocated from an independent element to the relation, or connections, that are formed between the elements (integration, customization, assembly, organization, combination), until that "complex, assemble" arises out of the operations, such as "spreading" or "expansion" forms a specific "territory" within which there is an "order". As a verb *structure* carries the meaning of "putting the system together", occasionally used by the end of the sixteenth century, and often used from the end of the nineteenth century, emerging from the noun *structure*. In addition to marking the entity that occurs, this shows the importance of the way in which the unity is defined. structure (v.). *Dictionary.com Unabriged*, accessed November 26, 2016, http://dictionary.reference.com/browse/structure

[5] Configuration and composition of the territory for the purposes of this study are seen as two conceptual phenomena, whereby the configuration primarily refers to the physical aspects, or elements that make up the structure, while in the context of composition the focus is on the metaphorical aspects of observing the structure of the territory, which are conditioned by relations between the elements within the continuity.

[6] More in: Jean Gottmann, *The Significance of Territory* (Charlottesville: University of Virginia Press, 2015); Robert David Sack, *Human Territoriality: Its Theory and History* (Cambridge: Cambridge University Press, 1986).

[7] David Delaney, *Territory: a short introduction* (Oxford: Blackwell Publishing Ltd, 2008).

[8] The article titled *Terristories* in the thematic issue of the architectural magazine OASE offers an interdisciplinary approach to the study of the territory, combining architectural and literary techniques (Havik, Veldhuis, 2009). This issue, starting from the premise that the contemporary urban territory constantly transforms, requiring new principles and approaches that take into account the different spatial and temporal scales through the display of critical thinking in the current architectural discourse on the territory, offers valuable new insights and approaches to architectural and urban design. Havik Klaske, Sebastiaan Veldhuisen, "Terristories," *OASE: On Territories* 80 (2009): 70–77.

For the field of architecture, considering the concept of territory is under the strong influence of Vitorio Gregotti, whose affinity for critical theory (especially phenomenological, structuralistic and anthropological models) is evident in the way he develops arguments for deeper engagement in what he calls creating of an *antropo-geografical* environment through architectural intervention.[9] Gregotti emphasizes the *structural aspect of the territory*, more precisely that each element is a part of the whole unity, but also that it can be dismantled into smaller parts. Gregotti, for all those parts, regardless of their size, emphasizes that they are made up of traces of their past, where *architectural gesture* in such a mode of observation of the territory has the task of drawing attention to the substance of the context of the territory by transforming its forms.[10] In order to determine the "form of discourse" of Gregotti's concept of territory, Lucking has concluded that its methodology of critical theory, hermeneutic phenomenology and socio-anthropological structuralism can be used effectively for networking meanings (cultural, historical, etc.) of the individual elements of the territory, which do not make it (territory) as such only in its appearance but also in what it is *structurally*.[11] The set of principles that Vitorio Gregotti proposed to the architectural profession are a tool for creating and maintaining the interdependence of culture and nature, while an architectural *gesture*,[12] regardless of its own finitude, makes an important point within the continuous flow of urban development and represents a spatial dimension of its history.[13] Seen in this way architectural gesture has the role of a witness to historical events; in other words it makes an *architectural narrative* about the process of development of the city territory.

Vitorio Gregoti, as a representative of Italian neo-rationalism, like Aldo Rossi, who was a central figure of this movement in Italy and who based his approach on universal and constant morphological analogies with the purpose of relocation

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[9] Vitorio Gregotti, "The Form of the Territory," *OASE: On Territories* (2009): 7–22; Vitorio Gregotti, "Territory and Architecture," in Kate Nesbitt, ed., *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965–1995* (New York: Princeton Architectural Press, 2010), 338–44.

[10] Ibid.

[11] Maura Lucking, "The Form of the Discourse: A Contextual Hermeneutic of Vittorio Gregotti's 'Territory,'" presented at *Belonging: Cultural Topographies of Identity*, Dublin, University College Dublin, 2012, accessed March 15, 2017, https://www.scribd.com/doc/310404588/The-Form-of-the-Discourse-A-Contextual-Hermeneutic-of-Vittorio-Gregotti-s-Territory-Maura-Lucking-Academia-pdf

[12] Considered in this way, architecture can be seen as *a gesture of territorialisation*, or physical and mental formation of a specific territory. The same qualities that characterize a gesture in the form of text should be characterized by a gesture in the form of spatial expression, and from that reason is also significant to indicate the basic characteristics that Bojanić and Đokić explain on the basis of how Ludwig *Wittgenstein* defined architecture, citing its five basic features: a miracle (what breaks the string and viability); event (surprise, break, self-thematization); reformatting and moving against the auto-frenzy; pronounced thought or emotion; not recognizing the rules. Petar Bojanić and Vladan Đokić, "Šta jeste arhitekturalni gest?," in Petar Bojanić and Vladan Đokić, ed., *Arhitektura kao gest* (Beograd: Univerzitet u Beogradu, Arhitektonski fakultet, 2011), 11–15.

[13] Lejla Vujičić, "Architecture of the *long durée*: Vittorio Gregotti's reading of the territory of architecture," *Arq* 19, 2 (2015): 161–74.

outside the specifics of a particular historical period,[14] proposes a three-layer method of deconstruction of the concept of territory. The purpose of this method is operation outside the formal and the rejection of an established dichotomy within architectural discourses (such as urbanized and non-urbanized, natural and non-natural).[15] The first layer is about the stylistic and theoretical connection of the architectural discipline with symbolic expression; the second layer is the "dialogue with the city", which involves both material and social, political and cultural circumstances; the third layer describes memory, both personal and collective.[16]

Topographic Research Approach for Architecture

Theorist (and practitioner) of architecture and urbanism De Sola-Morales describes the contemporary environment through provocative representation which he calls "fluid topography"[17]. *Topography* is a geographic category, but it can also be architectural. *Architectural topography* is characterized by physical representation, but also the mental knowledge about different places, mapped on the basis of their characteristics and their differences, where their description should not challenge or over-emphasize their individuality. The topographic research method is an analytical and structural description of the site, which aims to articulate the city through historical references interwoven with current flows of thought, ideology and culture which is reflected in the architecture, setting the task of *deconstructing* these places, discovering the origin of the intentions of a generation, but also examining the importance and significance of positions within the overall structure of the territory. The significance of such a topographic research approach for architecture is that "architecture is the text to be deciphered, revealed; one that, except in the process of its formation, is moving toward extinction, which completely escapes the specifics of its particular origin."[18]

One of the main characteristics of topography is that regardless of its horizontal character it can never be equated only as the physical landscape, because it is always seen with the assumption that it is a temporary inscription. As such it is a call to future practices, and thus chronicles the situation of human activity. Based on this, it can be concluded that topography is never in focus on its own, but the background of what attention is drawn to, the background against which the various processes and flows intersect.[19] Because of this architectural topography is a witness to various physical and social

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[14] Vladimir Stevanović, "Racionalizam u arhitekturi: nekoliko modela instrumentalizacije," *AM Časopis za studije umetnosti i medija* 6 (2014): 114–24.

[15] Vitorio Gregotti, "The Form of the Territory," 7–22.

[16] Maura Lucking, "The Form of the Discourse."

[17] Cf. Ignasi de Solà-Morales, *Differences: Topographies of Contemporary Architecture* (Cambridge: The MIT Press, 1996).

[18] Ibid., 11.

[19] David Leatherbarrow, "Topographical Premises," *Journal of Architectural Education* 57, 3 (2004): 70–73.

processes of spatial production, and thus certain processes and elements of change and development can be *mapped* (positioned in the spatial and temporal sense).

Interpretive Potential of Architecture

The territory can be seen as a cultural construct, an *inscription* that testifies to changes both in the physical domain as well as in the social domain. Physical space is a manifestation of social processes, but also the result of different imperatives that affect the formation of landscapes and territories on a concrete or abstract level.[20] Certain philosophical systems of thought and literary technique represent initial approaches while observing territory as a specific *narrative* for examining the interpretative potential of its elements.

The anthropologist Michel de Certeau developed the understanding of the *place* and *space*, linking them with linguistic practice, describing the space as a combination of places.[21] Also, Roland Barthes, in his text *Semiology and Urbanism*,[22] compares the city with the language, but also draws attention to the issue of execution of the term "language of the city", arguing that it is a purely metaphorical condition. In order that the "semantic approach to the city" may be achieved, Bart alleges, it is necessary to strive to "understand the interplay of characters, to realize that each city is a structure, but also that we must never try to fill that structure."[23] Looking at architecture as a structural element of the territory, it can be described as a means of communication, one that 'tells the story' of the city. Umberto Eco says that "architecture is one of the areas in which semiotics is faced with greatest challenges"[24], as the science that does not deal only with established systems of signs but also studies all phenomena of culture as systems of different characters. With an approach based on semantics and metaphors the aim of research on territory and architecture as an element of its structure is to 'read' some of the layers of the city, which is considered a cultural palimpsest through processes and material layers of its changes and development.

If the starting point for the observation of the territory as a spatial narrative is the interpretative potential of architecture, the methodological observation apparatus is based on the starting points of structuralism and post-structuralism. The characteristic of structuralism is to give priority to the problems of structure over the problems of history, phenomena or elements of ideology, thus avoiding the perception of

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[20] Peirce Lewis, "Axioms for Reading the Landscape," in D. Meinig, *The Interpretation of Ordinary Landscapes: Geographical Essays* (Oxford: Oxford Univeristy Press, 1979), 11–33.

[21] Michel de Certeau, *The Practice of Everyday Life* (Berkeley: University of California Press, 1988).

[22] Rolan Bart, "Semiologija i urbanizam," in Miloš Perović, ed., *Antologija teorija arhitekture XX veka* (Beograd: Građevinska knjiga, 2009), 422–430.

[23] Ibid., 429.

[24] Umberto Eko, "Funkcija i znak: semiotika arhitekture," in Petar Bojanić and Vladan Đokić, ed., *Teorija arhitekture i urbanizma* (Beograd: Univerzitet u Beogradu, Arhitektonski fakultet, 2009), 155–74.

the system as idealist or aprioristic. Post-structuralism was developed with the roots of structuralism as a system of thought in which the system (language) is considered as a code or a structure in which the meaning of the parts depends on their mutual interaction and contrast, rather than with any element outside of the system. In the context of post-structuralism its protagonists are connected by the tendency to develop the possibilities of new models of social networking in the contemporary age (which is then referred to the end of the 20th century). Observation of the territory through structural analysis aims to release it from any formal or material dialectics, emphasizing as important those relations that can occur between elements within the system (existing and imaginary). With that aim the total territory of the city is seen as a *figure* which talks about the processes of development and the condition of the entire system, while the elements that define it (including architecture) are seen as codes which define its meaning. In this way the cultural text of a certain city, including Belgrade, is formed.

Terri(S)tory: Jajinci Memorial

Terri(s)tory represents the territorial inscription of a certain part of the collective memory achieved through architectural topography. Seen in this context, memorials and memorial parks are one of the possible forms of *spatial narratives*. Olga Manojlovic Pintar isolates monuments (memorials) "as a specific *topos* that have mapped the landscape of memory and historical culture of community", which are made by "spatialization processes of political and ideological system of values and ways of articulating an ideology" as "archaeological artefacts, and material traces of societies that were built or destroyed"[25].

This research aims to remind about one possible territorial story, with the fact that the "social practice of memory, is not exhausted by the symbolic, narrative and ritual practices of creating landscapes of memory"[26]. In this way memory would not have been officially completed on what is real and perceptual – "visible at a particular moment – in the form of performed rituals, published article or built monuments",[27] but relocated to the domain of the possible.

By displacing the focus of research in architecture from phenomenological to topographical discourse it is possible to emphasize the potential of a *spatial narrative* of the territory and its structural elements. In order to examine the role of the architectural gesture in the process of *reading* the city through spatial narratives award-winning solutions for a contest focused on Memorial Park Jajinci were analysed.

In the period from autumn 1941 to autumn 1943 the former military shooting range near the village of Jajinci at the foothill of Avala was the largest execution site on the territory of occupied Serbia, where 80,000 men, women and children were killed and

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[25] Olga Manojlović Pintar, *Arheologija sećanja. Spomenici i identiteti u Srbiji 1918–1989* (Beograd: Udruženje za društvenu istoriju, Čigoja štampa, 2014), 9–10.

[26] Hajke Karge, *Sećanje u kamenu – okamenjeno sećanje?* (Beograd: Biblioteka XX vek, 2013), 25.

[27] Ibid., 137.

buried, according to the official, although probably inaccurate, data. This space was adequate for the unhindered execution of tens of thousands of people, as well as for their burial, because of the surrounding dense forest and the presence of dykes and battlements.[28]

During the postwar period, in the early 1950s, the first memorial was placed – a relief by the sculptor Stevan Bodnarov, with the base designed by the architect Leon Kabiljo, while the surrounding area was made according to a project by the architects Branko Bon and Mirković Brana and officially opened on the 20th of October 1964, during the celebration of the twentieth anniversary of the liberation of Belgrade. It was renovated in 1988 when a monument made by Vojin Stojić was placed in its central part, at the site of the largest grave.[29] Before this *gesture* an architectural competition was held as an attempt to form a *permanent spatial inscription*.

The architectural competition for a plan for the memorial park Jajinci was announced in early April 1980 and lasted until the end of September 1980. The jury was led by Dusan Gligorijević, President of the conference of the League of Communists of the city of Belgrade, and the members were, among others, prominent architects of that time: Ivan Antić, architect, prof. at the Faculty of Architecture in Belgrade; Bogdan Bogdanović, architect, prof. at the Faculty of Architecture in Belgrade; Cipani Boris, an architect from Skopje; Đorđevic Živa, an architect from Belgrade; Bogdan Ignjatović, an architect from Belgrade; Kabiljo Leon, architect, member of the Executive Council of the city of Belgrade; and Ivan Straus, architect from Sarajevo. The design brief suggested that the solutions should reconcile partially conflicting programs of the memorial park which should contain "the status of a memorial complex, which in a dignified and convincing manner gives reverence to the fallen victims"[30], but at the same time it should offer the possibility for "the organizing of larger and smaller cultural and artistic, educational-pedagogical and similar content festive gatherings."[31] The design solutions were expected to „encourage visiting of the park (individual, group and mass) every day and in every season, and not only when events and jubilees were organized."[32] Through architectural realization this kind of ambitious program had the potential for physical (story)telling of some significant previous stories, but also for the creation of new ones through future forms of use. Another challenge that was placed before the designers was the fact that the intervention was set in predominantly natural surroundings, where the memorial park Jajinci should represent "the most monumental and the most impressive green complex"[33] within city greenery.

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[28] Olga Manojlović Pintar, "Treći krug terora. Mere odmazde, Stratišta: Okolina Beograda," in Rena Rädle and Milovan Pisarri, ed., *Mesta stradanja antifašističke borbe u Beogradu 1941–44* (Beograd: Milan Radanović, 2013), 222–23.

[29] Ibid.

[30] Anonim, "Iz programa za idejno rešenje Spomen-parka Jajinci," *Arhitektura i Urbanizam* 85 (1980): 78–81.

[31] Ibid., 78.

[32] Ibid.

[33] Branko Maksimović, "O zelenilu Beograda," *Godišnjak grada Beograda*, Knj. III (Beograd: Muzej grada Beograda, 1956), 325–66.

Competition proposals were analyzed in relation to Gregotti's three-layer method of deconstruction of the concept of territory, i.e. through: 1) stylistic and theoretical connection with symbolic expression, then through 2) 'dialogue with the city', which involves material and social, political and cultural circumstances, and in addition 3) through feelings and memories, both personal and collective.

Illustration 1: Jajinci, aero photo of the state after the liberation of Belgrade[34]

The winning proposal for the competition, according to the expert jury, should be a turning point in the forming of memorial sites, achieved through continuity between the traditional, the contemporary and future methods. The main argument of the jury in selecting the winning proposal was that this work "above all respected the authenticity of the territory"[35], which can be seen in the authors' decision to return it to its original state. The authors decided to "restrict access to this memorial site leaving it to spontaneous rhythms of nature"[36], allowing observation of the site from many positions, angles of view and different heights. By placing the museum in the existing embankment the authors isolated this place with glass ('silence'), creating a spatial situation in which the museum gallery allows a view of the terrain at almost eye-level, experiencing one last look at the scaffold. The authors' spatial articulation of architectural elements is reminiscent of a contemporarily conceptualized archetype of tolos, while creating a profane space of an everyday utilitarian character and function juxtaposed to the secular memorial place. The jury awarded this proposal with the first prize and a recommendation for construction because of the "deep creative inspiration, originality of solution and the contribution to a new way of looking at memorial monuments"[37].

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[34] Source: B. Bogdanović at al., *Katalog izložba konkursnih radova za idejno rešenje Spomen-parka Jajinci* (Beograd: Odbor za dovršenje spomen-parka Jajinci u Beogradu i Umetnički paviljon "Cvijeta Zuzorić", 1980), without pagination.
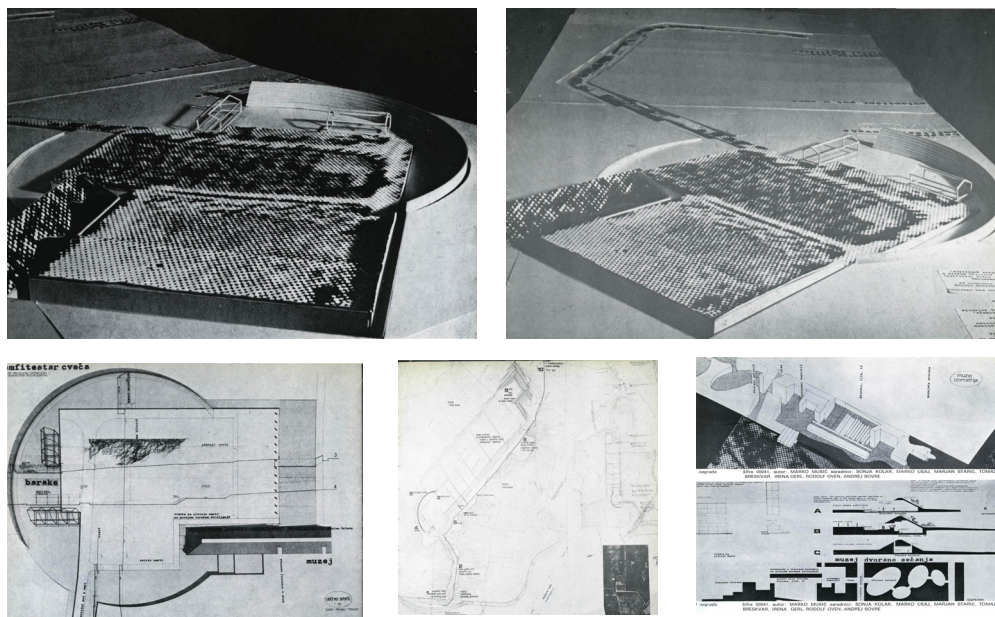
[35] Ibid.

[36] Ibid.

[37] Ibid.

Illustration 2: Winning proposal[38]

Based on Gregotti's three-layer methods of deconstruction, the best quality of the winning proposal is that it was based on a 'dialogue with the place', while emphasizing both its natural and social component. By applying archetypal symbolic elements aspects of the memorial are unobtrusively highlighted, which in a natural (enjoyable) way nourish the collective (through both a theoretical but also practical connection between the territorial and the social).

In contrast to this proposal one of the two projects awarded an equal third prize (second prize was not awarded) implements the idea of *transformation* by making incisions in the territory, whose basic conceptual feature is a seal in the form of a stylized star which disrupts its authenticity. In this way the voice of the place is 'suffocated', while ideologically accentuated symbolism is 'screaming' to the heights from where it is possible to perceive it (aerial view), making 'sharp blade' cuts in the collective memory.

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[38] Winning proposal (proposal no. 00041), author: Marko Mušić, contributor: Sonja Kolar, Marko Ušaj, Marjan Starić, Tomaž Breskvar, Irena Geril, Rudolf Oven and Andrej Sovre. Source: B. Bogdanović at al., *Katalog izložba konkursnih radova*, without pagination.
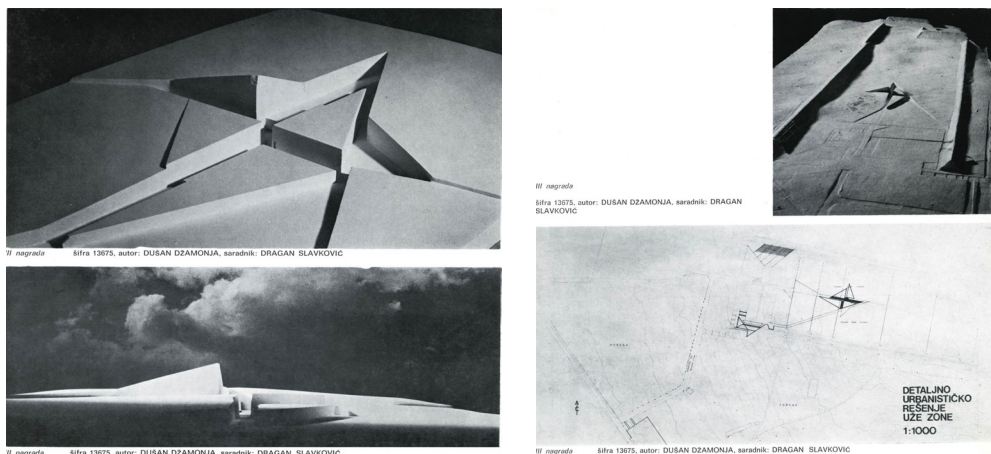
Illustration 3: one of two 3rd prize proposals[39]

The second project awarded the third prize based its idea on the "stones that resemble dispersed seeds which germinate from the scaffold"[40], fostering collective memory, without emphasizing ideological style elements, but also without establishing a deeper dialogue with the place (in the spatial and semantic meaning). The jury described the idea as 'exciting', one that evokes memories of village tombstones in Serbia, although it can be stated as a kind of abstraction of the memorial, with no particular attachment to the context of the location.
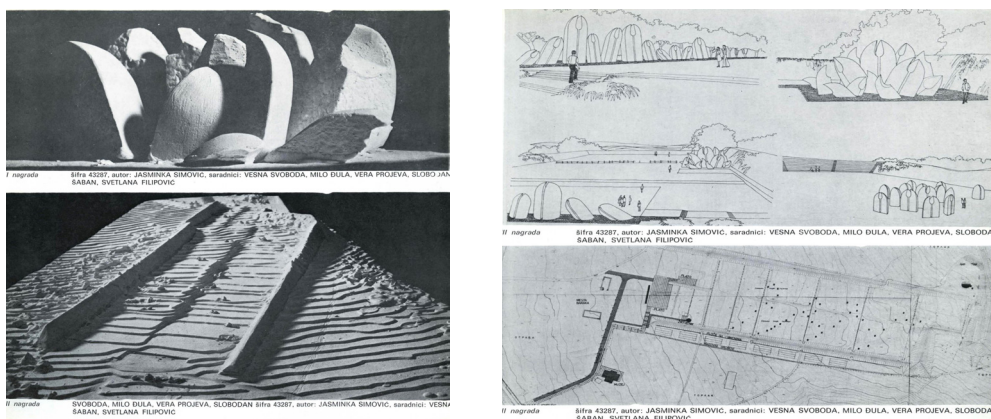
Illustration 3: one of two 3rd prize proposals [41]

[39] 3rd prize proposal (proposal no. 13675), author: Dušan Džamonja, a sculptor from Zagreb, and Dragan Slavković from Belgrade – the conceptual design collaborator. Source: ibid.

[40] Ibid.

[41] 3rd prize proposal (proposal no. 43287), authors: Jasminka Simović, collaborators: Vesna Svoboda, Đula Milo, Vera Projeva, Slobodan Šaban and Svetlana Filipović. Source: ibid.
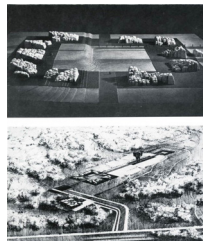
Among the honorable mentions were proposals in which authors had the desire to highlight the current state of the place by emphasized sculptural-architectural solutions that suggested interesting possibilities (proposal no. 20240). There was also a proposal that drastically cut the authentic space in two halves by using a strict triumphalistic style, with certain distinctive solutions used in some elements (proposal no. 11013) – thus emphasizing the formal symbolism. Beside these proposals, among honourable mentions were also those in which the symbolization of space was expressed, like in a proposal that suggested an addition to the real, existing scaffold – Jajinci, by copying a conceptual drawing of yet another Jajinci in an imagined mirror, as a way of establishing a philosophical dualism between facts and the interpretation of alternative doubles like life-death or good-evil (proposal no. 78900) – by which development of the theoretical aspects of symbolism and its relation to the collective and memorial was improved. In the same group of honorable mentions was also a proposal that kept the authentic terrain consistency by removing previous interventions and designing a free plateau. This proposal included symbolic gates with a certain museological function, with the possibility of audio information, while their dispositions and explicit allegories point to the city of the dead (proposal no. 84756) – and at the same time accomplishing a dialogue both with the physical characteristics of the place and its social and cultural aspects, with the aim to form a collective memory. Another of the proposals awarded an honorable mention was one characterized by a tendency to reference an ode to the sacred space of the former execution site primarily by horticultural elements. This studious attempt of returning the former shooting range and surrounding forests to their previous biological habitus deserves special attention. This simple idea was not consistently implemented, and its authenticity was impaired on several points. The jury marked this proposal more as a thesis which by minimalist interventions marked the sacred space, countering pretentious and inadequate solutions in this way (proposal no. 12355) – while in relation to Gregotti's three-layer method of deconstruction a territory clearly indicates the potential both of the built and natural elements in the process of forming spatial narratives of city territory.
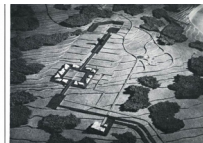

Illustration 4: Honorable mention 1[42]   Illustration 5: Honorable mention 2[43]

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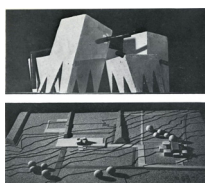
[42] Honorable mention 1 (proposal no. 20240), authors: Milun Vidić, Milan Arnaut and Nevena Bradić. Source: ibid.
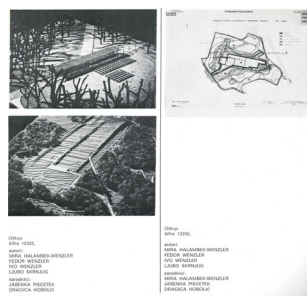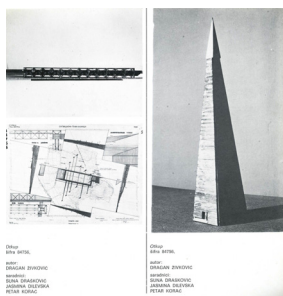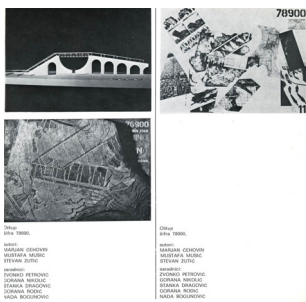
[43] Honorable mention 2 (proposal no. 11013), authors: Miodrag Živković, Slobodan Dragović, Zorica Janković, Puteš Ajdin, Živorad Radenković, Rajko Nikolić, Dragan Petrović; collaborators: Gordana Radović, Dragan Kvajtkovski and Marina Dragović. Source: ibid.

Honorable mention 3[44]   Honorable mention 4[45]   Honorable mention 5[46]

According to Bogdan Bogdanovic the architectural gesture, or spatial intervention, can be seen as potential "housing of metaphors", that could be "a historical object of decentralized functions and meanings"[47] at the observed moment. Related to such a way of looking at individual spatial interventions, Bogdanović sees the situation in which the city "grows and spills over its borders of human comprehension" as a reason for the "process of disappearance of the city"[48]. In this regard, it can be said that cities exist "as long as the human imagination for them exist" or "the moment when the image of the city in ourselves begins to numb, the city around us – regardless of the concrete, asphalt and noise of the city – doesn't exist anymore."[49] In this context an architectural gesture and spatial intervention cannot be viewed as isolated and hidden artefacts but rather through complex "natural and artificial systems and their semiotic or semantic projections"[50], during which their hidden and metaphoric semantic worth offers the potential for *interpretation* of spatial narratives in many ways.

Memorial complexes and architectural *totems* formed for similar occasions represent elements of the configuration of the territory that, observed independently, may indicate just a few possible directions for further development. But new possibilities of their usage may be established if we look at them within the field of operation, through the establishment of new relations. In this way, an architectural gesture becomes the "change, establishment of a difference" within the established flows and

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[44] Honorable mention 3 (proposal no. 78900), authors: Marjan Čehovin, Mustafa Musić, Stevan Žutić, collaborators: Zvonko Petrović, Gordana Nikolić, Stanko Dragović, Gorana Rodić and Nada Bogunović. Source: ibid.

[45] Honorable mention 4 (proposal no. 84756), authors: Dragan Živković, collaborators: Suna Drašković, Jasmina Dilevska and Petar Korać. Source: ibid.

[46] Honorable mention 5 (proposal no. 12355), authors: Mira Xalambek-Wenzler, Фedor Wenzler, lvo Wenzler, architect from Zagreb; author of drawing: Ljubo Škrnjug, painter; collaborators: Jasenka Pišček and Dragica Hobolić. Source: ibid.

[47] Ibid.

[48] Ibid.

[49] Bogdan Bogdanović, *Tri ratne knjige* (Mediterran: Novi Sad, 2008), 34.

[50] B. Bogdanović at al., *Katalog izložba konkursnih radova*, without pagination.

"a moderator more that an author"[51] within the emerging dialogue within the newly formed relations.

Each of these dialogues is an opportunity for the development of different spatial interpretations that could describe the situation in which these elements of the territory are at the moment.[52] Elements of the territory structure should be seen within a comprehensive scheme that links these two approaches of observation – through the element and the whole in order to read the spatial narrative of the previous processes of the city's development. For this reason it is necessary to observe the individual element within the overall topographical and historical contexts that constitute a city, where every kind of *rootedness* – geographical or social – varies as the environmental circumstances of its place.

"Labelling systems for production and transference of cultural meanings"[53] may be formed by comparative observation of territory and landscape through the figurative forms of their structure, but also through the medium which combines dynamic and constitutive relations between elements into various processes of development (social, political-economic, cultural and historical). In this way the territory, similar to the landscape, becomes a spatial inscription from which social and cultural processes of development can be read.[54] Through the reading of such a 'document' it is possible to see and understand the processes of territory development[55] as well as tensions that were present in different moments between the elements that configure its structure.[56]

Closing Remarks – Interpretive Potential of a Territory: Role of Architectural Gesture

By observing the territory through its *dynamic* constituent elements and relations between them the focus of understanding the territory and the city as a *static* and *symbolic representation* is displaced to the *dynamic processes* of formation of cultural significance, within which layers and processes of development may be observed. Regarding all these methods of observation it is clear that there is a vital policy of reading, representation and reconstruction of territory in respect of its structural elements.[57] In these circumstances, the architectural elements of topography repre-

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[51] Vitorio Gregotti, in Maura Lucking, "The Form of the Discourse," 19.

[52] Ignasi De Solà Morales, "Territori/Territories," *Lotus* 110 (2010): 49.

[53] James Duncan and Nancy Duncan, "(Re)Reading the Landscape," *Environment and Planning D: Society and Space* 6, 2 (1988): 117–26.

[54] Ibid.

[55] Cf. James Duncan, The City as Text: the politics of landscape interpretation in the Kandyan Kingdom (Cambridge: Cambridge University Press, 1990).

[56] Cf. John Wylie, *Landscape* (London: Routledge, 2007).

[57] Denis Cosgrove, Social Formation and Symbolic Landscape (Wisconsin: The University of Wisconsin Press, 1998); Stephen Daniels, Fields of Vision: Landscape Imagery and National Identity in England and the United

sent *codes of communication* that through various *configurations* and *compositions* form a *spatial narrative* about the relations between the natural and the social within the process of territory development. The role of the architectural project in such a model of territory observation, as Gregotti states, is to call attention to the substance of territory structure through the transformation of its elements (like the architectural gesture).[58] That was the reason for using his methodology for structural analysis of the territory and networking of cultural and historical meanings generated through the relationship of the *architectural gesture* and nature.

Aldo Rossi describes the urban artefact as "material construction", which regardless of conditionality "bears ability to dictate conditions", while he describes the city primarily as a "product of the people", which consists of its architecture and all those *gestures* which are "means for the transformation of nature"[59]. Rosi defines significant characteristics of the city "as a human achievement par excellence"[60], based on the observations of Claude Lévi-Strauss that a balance between natural and artificial elements is achieved through the city, which represents "object of nature and the subject of culture"[61], as well as based on the words of Maurice Halbwachs that "imagination and collective memory are the typical characteristics of urban artefacts"[62]. In this way relations between place, individual and artefact are created and provide a "complex model for the study of the city"[63].

Observed in this way, every architectural gesture also represents a human product that becomes the subject of culture through the transformation of nature, which in some cases represents the materialization of the collective memory, and certainly the means to study the development of the city territory.

Architecture through physical intervention in the ground changes the terrain and also defines the territory. The different ways of forming its geographical aspect is reflected in the future development processes (and changes) of the environment that was formed in this manner. Regarding its changeability and the fluidity of the process that defines and describes it, as well as in terms of the fact that it is produced through some form of power (over natural or social), territory is a historical category which testifies about different processes of development. For these reasons the territory can be seen as a cultural construct, an *inscription* that testifies about the changes both in the physical domain as well as in the social domain. By architectural intervention in the physical, through the definition of the social, territory gains in stability through *spatial trace*s of different *layers of development*.

States (Cambridge: Polity Press, 1993); David Harvey, Justice, Nature and the Geography of Difference (Oxford: Blackwell Publishers, 1996).

[58] Vitorio Gregotti, "The Form of the Territory," 7–22.

[59] Aldo Rossi, "Arhitektura grada," in Miloš Perović, ed., *Antologija teorija arhitekture XX veka* (Beograd: Građevinska knjiga, 2009), 415–22.

[60] Ibid., 416.

[61] Ibid.

[62] Ibid.

[63] Ibid., 417.

The competition for the Jajinci memorial as a case study was analyzed through stylistic and theoretical relations of architecture with symbolic expression, then through the 'dialogue with the place' and the collective memory. The aim was to note one form of the 'fluid topography' arising from the *conception* of a possible physical intervention, analyzed through analytical and structural description of the place, bringing it in connection with mental knowledge, ideology and culture that is reflected in the architectural proposals, which shape architecture like a text that needs to be 'deciphered'. In this way the formed *trace* gives an image (*inscription, writing*) of changes both in the physical domain as well as in the field of the social, within which architecture is a medium of communication through which it is possible to 'read' some of the stories within the palimpsest of the city development.

Relations between things are equally important as the thing itself.[64]

Bogdan Bogdanović, while describing the *ambient*, said that the lack of the *spiritual* minimizes the possibility of some kind of emotional identification with the city, what further leads to a "collective neurosis ambient", which he describes as "disorientation in time and space, and phenomena of general insecurity of perceptions and opinions, states of tragic emotional emptiness and, finally, the various stages of an irrevocable collective amnesia"[65]. By forming *ambients* such as the memorial park Jajinci, the architectural gesture represents a significant phrase of spatial inscription of territorial and social formation of the city, creating in this way a specific architectural topography by which the level of collective amnesia is reduced.

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[64] Jenni Rolf, Christian Inderbotzin and Milica Topalović, "Interview with Vittorio Gregotti," San Rocco, 2011, accessed November 12, 2016, http://topalovic.arch.ethz.ch/materials/379

[65] Bogdan Bogdanović, Gradoslovar (Beograd: Vuk Karadžić, 1982), 13.

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