

COMPROMISE BETWEEN PAST AND FUTURE

Revitalization Of The „Old Fairground“ In Belgrade

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COMPROMISE BETWEEN PAST AND FUTURE REVITALIZATION OF THE „OLD FAIRGROUND“ IN BELGRADE

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DIPLOMARBEIT

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Located on the left bank of the Sava River, The Old Fairground was built in September 1937 in Belgrade. Containing a vast exhibition space, built with a specific architecture and urban planning solution in mind, it was a symbol of blooming Yugoslavian culture and economy. This place welcomed many visitors and exhibitors from all the countries around the world. However, World War II brought unutterable changes and difficulties for this flourishing centre forever. The exhibition pavilions had been used as a concentration camp for almost 3 years. Most of the complex was destroyed during the "Easter Bombing" in 1944, but, apart from the central tower, some pavilions still exist. After World War II, few things have been done in order to preserve the significance and memory of The Old Fairground, such as the decision of Belgrade City Assembly to protect it from real estate expansion, and a monument in remembrance of the concentration camp victims, unveiled along Sava, but almost nothing has been done to conserve the area of The Old Fairground which is in a very bad shape. Today, this relevant place of history is a landscape of socially deprived, homeless and vagrants, except for the few artists who have ateliers there. The aim of this project is to find the solution that will remind people both of the glory and the tragedy of this place; building for the future while giving respect to the past, offering various functions.

Am linken Ufer der Sava gelegen, wurde die „Alte Messe“ im September 1937 in Belgrad errichtet. Mit einer großen Ausstellungsfläche, die mit einer städtebaulichen Lösung und spezifischen Architektur geplant wurde, war die Messe ein Symbol blühender jugoslawischer Kultur und Wirtschaft. Dieser Ort empfing viele Besucher und Aussteller aus allen Ländern der Welt. Der Zweite Weltkrieg brachte mit sich jedoch unaussprechliche Veränderungen und Schwierigkeiten für dieses florierende Zentrum. Die Ausstellungspavillons wurden fast 3 Jahre lang als Konzentrationslager genutzt. Der größte Teil des Komplexes wurde 1944 während des "Osterbombardements" zerstört, aber heute existieren neben dem zentralen Turm noch einige Pavillons. Nach dem Zweiten Weltkrieg wurde wenig getan, um die Bedeutung der „Alten Messe“ zu erhalten, wie z.B. die Entscheidung der Belgrader Stadtversammlung, sie vor Immobilienexpansion zu schützen, und die Enthüllung eines Denkmals zum Gedenken an die KZ-Opfer entlang der Sava. Dennoch wurde wenig unternommen, um das Gebiet des alten Messegeländes, das sich in einem sehr schlechten Zustand befindet zu konservieren. Heute ist dieser relevante Ort der Geschichte ein Ort sozial schwacher und obdachloser Menschen, oder aber von wenigen Künstlern, die dort ihre Ateliers haben. Das Ziel dieses Projekts ist es, eine Lösung zu finden, die die Menschen sowohl an die Herrlichkeit, als auch an die Tragödie dieses Ortes erinnert. Bauen für die Zukunft, indem man der Vergangenheit Respekt schenkt, unterschiedliche Funktionen anbietend.

Mojima.

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'He who controls the past controls the future. He who controls the present controls the past.'

1984, George Orwell

INTRODUCTION

Prelude	Research question and aim
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During one stay in my hometown of Kraljevo, I decided to visit the nearby memorial park. This park carries the memory of the victims of World War II, with the sculptures that represent the cut trees, it alludes to the life that was cut off that day. This visit inspired me to explore the other places of suffering in Serbia. Then I came across a devastating fact that I was actually next to one and I did not see what kind of history it hid. That was the Old Fairground, tucked among the two bridges, on the bank of the Sava River, surrounded by Belgrade Nightlife. It gave away an impression of the place you would rather avoid. One of the witnesses of the historical burden that this place carries, was a lone monument on the coast. Everything else was saying, life goes on without looking back. It is true, life does go on, but who are we without history or past? Who decides for us what should be remembered, and what not?

Staro Sajmište, built in 1937 in Belgrade on the left bank of Sava River represents a place of multi-layered history. Apart from being an outstanding example of modern architecture in Yugoslavia, this project represents the first step of further expansion of the metropolis on territory of future New Belgrade. The fair was a place of innovation and entertainment and during its four-year existence has attracted numerous visitors, from region and beyond, who could see the achievements from various industries and attend spectacles like the first TV broadcasting in Yugoslavia. However, World War II had changed everything. Exhibition pavilions were turned into dormitories for detainees and the whole complex into concentration camp, which soon managed to 'cleanse' all Serbian Jews, leaving this place to the suffering of other enemies of the regime. After the war, in the period of reconstruction of the city, Youth Brigades moved into remaining pavilions. With their arrival and construction of new buildings, the original appearance of the fairground was changed significantly. Because of the lack of funds for further reconstruction of the city, they moved out and gave way to the socially deprived and artists. Neither of these two groups had enough resources for the maintenance of the site and Old Fairground was slowly left to decay. From the numerous initiatives and regulatory plans in the last 70 years, only memorial coast with a bronze sculpture from 1995 and a memorial plaque have seen light of day. Beside buildings from the post-war period, even more was built, some of them without permission, and few of pavilions were commercialized. About the weight of suffering that this place carries there are few indicators. The answer to the question of how such important place came to this deprived state I was able to find, but it remains the other, more difficult one, what to do with it? How to reconcile the past with the present? With this thesis, concluded with a proposal I tried to give an answer.

The Old Fair was and continues to be the subject of many studies, being observed from most diverse viewing points. Apart from those studies where architectural is the most present aspect, there are some with historical and political ones, which for the purpose of winning the argument, manipulate certain segments of the research. That's why is important to carefully 'dive into the sea of various texts' and sort them according to their objectivity. Thus, the book of Jovan Byford¹, although it offers a transparent history of the fairgrounds throughout all phases, in the end, in attempt to explain the contemporary issues of this site, becomes very politically colored. The paper that most objectively deals with both history and architecture of the fair is the research from Marta Vukotic Lazar². As part of the special edition of Info magazine at the Urban Planning Institute in 2007, beside aforementioned paper, the work of Zaklina Gligorijevic³ provides an insight into current state of site as well as a potential historic preservation strategy. About the architecture of the fair was written by one of the architects of the fair Aleksandar Sekulic in the 1952⁴ and 1955⁵.

In order to understand the tragedy of this place, one must go beyond the borders of scientific objectivity and enter subjective and empathic state. Thus, testimonies from Zdenko Levental's book⁶ from 1952 and letters of Hilda Dajc, which are part of the book German Camp at the Belgrade Fair from Milan Koljanin⁷, narrate about "life" in camp and its organization. Koljanin's book from 1992 remains to this day the most comprehensive source of information from the time of the camp, from which the plausible mortality statistics come from.

Overview of 'architectural development' from the post-war period with drawings is provided by the Cultural Heritage Preservation Institute of the City of Belgrade where a team of experts in field of architecture, history and history of arts compiled the Report on the Cultural Monument - "Old Fairground - A Gestapo Concentration Camp"⁸. The same document provides an overview of the different general and urban development plans to date. In order to understand the significance of this place in the urban map of Belgrade, as well as the development of the New Belgrade, a few papers from Ljiljana Blagojevic⁹ were very insightful.

Based on many sources, which explore the site from various aspects, in addition to its historical layers, value of this site becomes multiplied. But it must be noted that most often, one particular period or one view dominates. This paper should summarize these aspects and different periods of this place and present its potential and significance in urban pattern of the whole city.

¹ Byford, Jovan (2011)

² Vukotic Lazar, Marta (2004)

³ Gligorijevic, Zaklina (2007) „

⁴ Sekulić, Aleksandar (1955)

⁵ Sekulić, Aleksandar (1952)

⁶ Levental, Zdenko (1952)

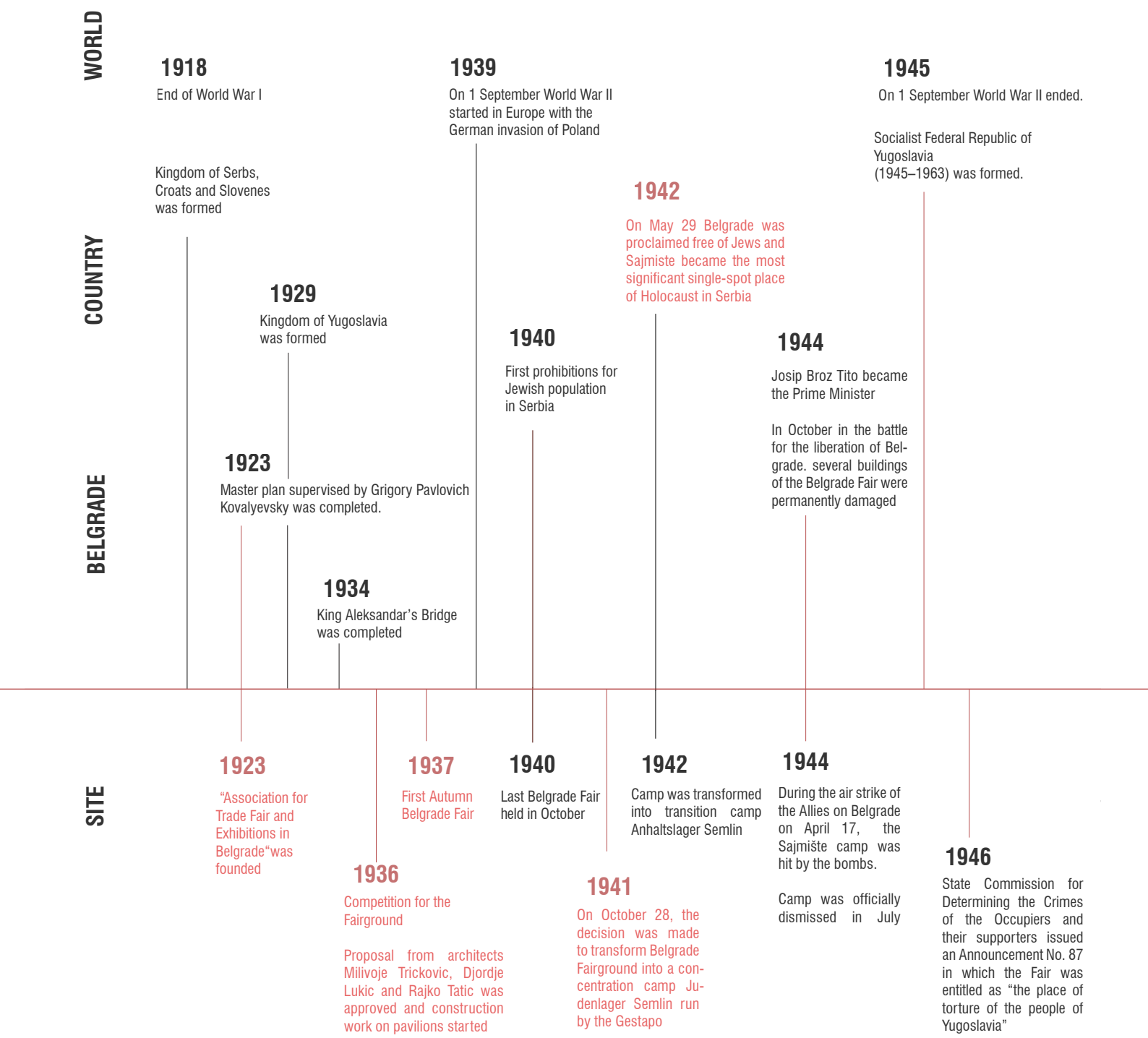
⁷ Koljanin Milan (1992)

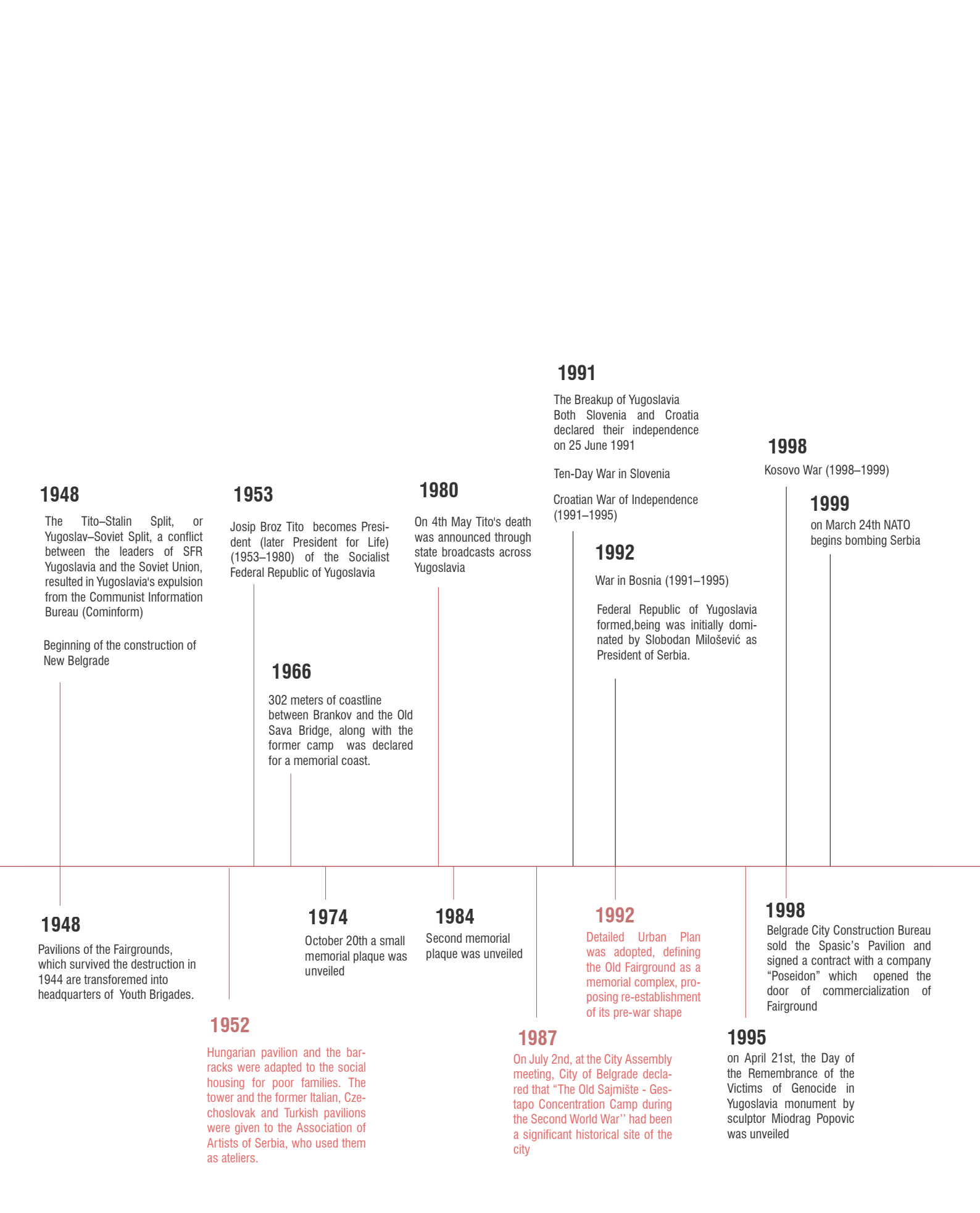
⁸ Cultural Heritage Preservation Institute of the City of Belgrade (2010)

⁹ Blagojevic Ljiljana (2007)

The methodical approach of this thesis can be classified in four proceedings: literature analysis, observation, documentation and interviews. The historical analysis of the first part, which is the most extensive, is accompanied with architectural plans from different phases and their detailed analysis. Later, in the second part, the current situation of the site was analysed. Visit to the site and interviews with people who live there provided an insight into the current state. Documentation of my observation was done in various ways through mapping, notes and photographs. The important segment of this part is the connection of the Fair, which represents the nucleus of New Belgrade, with rest of the city, as well the history and development of New Belgrade. Third section draws conclusion based on proceeding analysis. These conclusions are representing the basis for concept and are furthermore broken into the strengths and challenges facing this area. The last section of the thesis represents a proposal on the basis of previous findings and idea behind concept. It demonstrates what Sajmiste could look like and what could provide for people of Belgrade.

LOCATION AND TIMELINE





1948

The Tito–Stalin Split, or Yugoslav–Soviet Split, a conflict between the leaders of SFR Yugoslavia and the Soviet Union, resulted in Yugoslavia's expulsion from the Communist Information Bureau (Cominform)

Beginning of the construction of New Belgrade

1953

Josip Broz Tito becomes President (later President for Life) (1953–1980) of the Socialist Federal Republic of Yugoslavia

1966

302 meters of coastline between Brankov and the Old Sava Bridge, along with the former camp was declared for a memorial coast.

1980

On 4th May Tito's death was announced through state broadcasts across Yugoslavia

1991

The Breakup of Yugoslavia
Both Slovenia and Croatia declared their independence on 25 June 1991

Ten-Day War in Slovenia

Croatian War of Independence (1991–1995)

1998

Kosovo War (1998–1999)

1999

on March 24th NATO begins bombing Serbia

1992

War in Bosnia (1991–1995)

Federal Republic of Yugoslavia formed,being was initially dominated by Slobodan Milošević as President of Serbia.

1948

Pavilions of the Fairgrounds, which survived the destruction in 1944 are transformed into headquarters of Youth Brigades.

1974

October 20th a small memorial plaque was unveiled

1984

Second memorial plaque was unveiled

1992

Detailed Urban Plan was adopted, defining the Old Fairground as a memorial complex, proposing re-establishment of its pre-war shape

1998

Belgrade City Construction Bureau sold the Spasic's Pavilion and signed a contract with a company "Poseidon" which opened the door of commercialization of Fairground

1952

Hungarian pavilion and the barracks were adapted to the social housing for poor families. The tower and the former Italian, Czechoslovak and Turkish pavilions were given to the Association of Artists of Serbia, who used them as ateliers.

1987

On July 2nd, at the City Assembly meeting, City of Belgrade declared that "The Old Sajmište - Gestapo Concentration Camp during the Second World War" had been a significant historical site of the city

1995

on April 21st, the Day of the Remembrance of the Victims of Genocide in Yugoslavia monument by sculptor Miodrag Popovic was unveiled

2000

The October 5th Revolution and
overthrow of Slobodan Milošević

2003

General Plan of Belgrade
2021, was adopted, marking
Old Belgrade Fair as part
of "areas of complete recon-
struction"

2019

2006

Exhibition "The Old Belgrade
Fair 3 + 1" indicates interest
in the Fair

2008

Urban Planning Institute
of Belgrade organized multi-
media project, called "Old
Belgrade fairground as an old
core New Belgrade "

2007

Exhibition "70 years Old
Belgrade Fair "

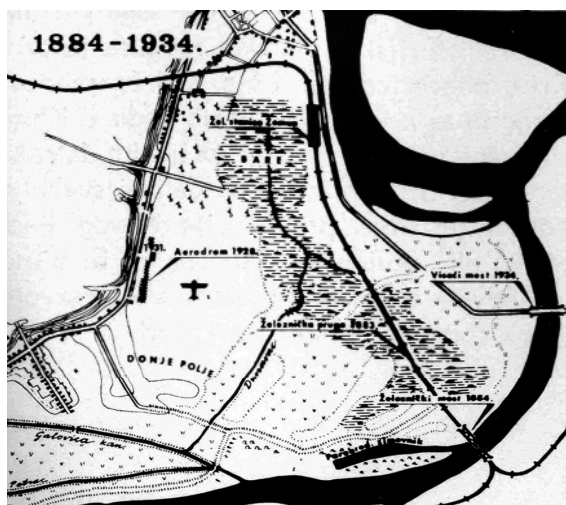


History of Old Fairground from first ideas till its current state.

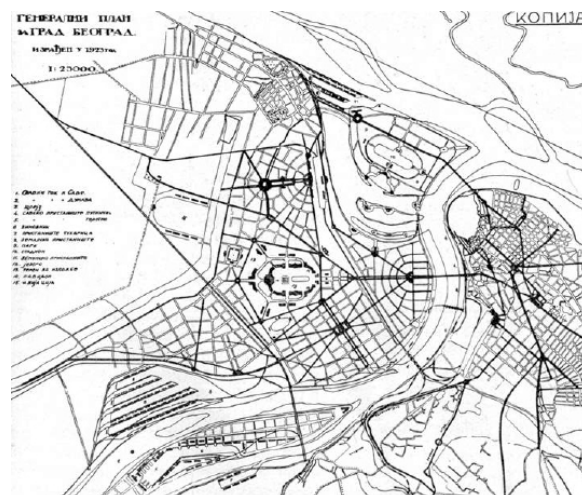
Digitalized archive plans as well as various photo archives are used as tool in this part of thesis.

Important phases are conculed with short overview called *Significance of phase*.

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Jewish Camp Zemun 1941-1942	36
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Place of Oblivion 1945 to present	46
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Željko Škalamera, New Belgrade in historical plans



Djorđe Kovaljevski, Master Plan of Belgrade, Illustrative plan for regulation of Belgrade on the left bank of Sava river, 1923

Staro Sajmiste is located in New Belgrade, the municipality of the Serbian capital, Belgrade, on the left bank of the river Sava. In the period before the complex was built, in 1937, this site was a wasteland and the marshy terrain between the historical sites of Zemun and Belgrade. (Fig.1) Throughout the centuries it had been a no man's land which served together with the River Sava as a borderline until the end of the World War I. Afterwards, in 1918, Belgrade became a capital of the new state – The Kingdom of Serbs, Croats, and Slovenes, the country that contributed to the victory in the war, but lost over millions of lives. Even though, it has always been an attractive spot in southern Europe in the military and political strategies, as well as in international trade, a very turbulent history hindered its natural urban development. Being the administrative, cultural, and trade center of the new state, and having an opportunity to show democratic potential and gain respect in the world, there was an urge for the territorial expansion and rapid development of the capital. Belgrade was finally showing intentions of spreading across rivers Sava and Danube and first smaller informal settlements started to rise. However, this just enhanced differences between two urban patterns; old core, oriental and vivid, a center of social and public life and new "amorphous and chaotic agglomeration".¹⁰ The strategy for the further development of the city was needed.

The initial idea of the urban development on this territory which was under the jurisdiction of the Zemun municipality, dates back from Austro-Hungarian period from beginning of 20th century. Firstly, the city government wanted to establish an industrial zone, but that changed after the end of the First World War.¹¹ Then, the development of the overall economy of Belgrade demanded the construction of the various types of buildings. In 1919, the city government decided to create a new master plan by organizing the international public competition which included an extension of the city centre on the left bank of the Sava River. Upon a detailed examination of the received works, the jury composed of both local and foreign engineers and architects concluded that no work contained solutions to all issues given in the Competition Program, and found necessary to address the Experts Committee. Individual solutions were put together and harmonized, creating a Master Plan supervised by Grigory Pavlovich Kovaljevsky (fig 2).¹² The Plan was completed in August 1923, adopted and approved by the Ministry of Civil-Engineering on July 19th, 1924. It was innovative and modern approach to improving residential areas, traffic, and green areas and solving urban planning problems. But it was also seen at the time more as a vision, especially since it required extremely high financial resources. Big obstacle was that this territory of New Belgrade, lacked infrastructure

11 Antičić, Goran (2013) Territory of New Belgrade in inter-war plans for urban development of Zemun 1918–1934, p.51

12 Vukotic Lazar, Marta (2007) The Old Belgrade Fairground - 70 years from the opening of the First Belgrade International Fair of Samples, p.3

10 Vukotic Lazar, Marta (2004) Godišnjak grada Beograda, knj. LI, p.146



King Alexander's Bridge

and wasn't connected with a capital, as well as the fact that it was often flooded. It was criticized in wider intellectual circles and after numerous discussions and critics, few years later, the new General Regulation Plan for Belgrade was done in 1927.¹³

However, one of the main goals in 1923, was the construction of the public buildings, particularly for cultural purposes. Part of it was the project Belgrade Fair on the left bank of the river. Same year, under the initiative of political and financial centers in the capital, the "Association for Trade Fair and Exhibitions in Belgrade" was founded but they started working on particular tasks only after reorganization in 1934.¹⁴ The institution responsible for planning was the Technical Directorate, its activity evident later in 1926, under the name of the Technical Administration when it started with big municipal works on water and sewage extension, lifting municipal buildings, and elaboration of the General Plan etc.¹⁵ Being a major crossroad of international traffic routes and a place for the exchange of various goods, Yugoslav capital was predestined to be the seat of an international fair of great significance.

The beginning of the construction works on King Aleksandar's bridge (fig 2) and Belgrade-Zemun road (1930), was a big step in the terms

¹³ Blagojević Ljiljana (2007), *Novi Beograd: osporeni modernizam* [New Belgrade: Contested Modernism], Beograd: Zavod za udzbenike, Zavod za zastitu spomenika kulture grada, Arhitektonski fakultet, p.28.

¹⁴ Sekulić, Aleksandar, *First Belgrade Fair between the first and the second World War II*, Yearbook of the City of Belgrade, Vol. IV, 1952, 587

¹⁵ Vukotić Lazar, Marta (2004) 149



Marija Terezija Street and given land

of the preparations for building the Belgrade Fairground. It was the first move in the city extension of the left bank of the Sava, which was coordinated with the urban planning concept of the 1923 year's Masterplan. Moreover, the interest in this territory started to rise and the Zemun authorities came into conflict with the Belgrade administration, which was also interested in the land.¹⁶ But the grounds were in the end legally annexed to Belgrade which allowed actual development.

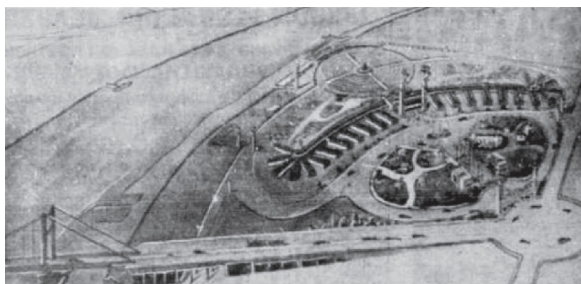
In 1936, the decision was made to finally carry out this idea for the establishment and construction of the fair based on the General Plan of Belgrade from 1923, the General Regulation Plan from 1927, as well as the long-standing demands of the academic elite.

According to the report of the Temporary Committee from the 1st of April 1934, following locations were taken into consideration: Topčider hill near the so-called. "Zvezde", Lower town, Hippodrome near Careva Cuprija (Emperor's bridge) and the terrain on the left bank of the Sava river, right next to the new Zemun bridge, as well as the municipal terrain right or left from the new electric power station on the Danube.¹⁷ In December 1935, Belgrade Municipality gave, free of charge, a spacious land size of 36.33 hectares on the left bank of the Sava behind the Zemun Bridge, and, soon afterward, the public competition was announced.¹⁸

¹⁶ Antonić, 60

¹⁷ Sekulić, Aleksandar (1952) *First Belgrade Fair between the first and the second World War II*, Yearbook of the City of Belgrade, Vol. IV, p.587

¹⁸ Vukotić Lazar, Marta (2004) 150



Architect Ignjat Popović Winning proposal 1936

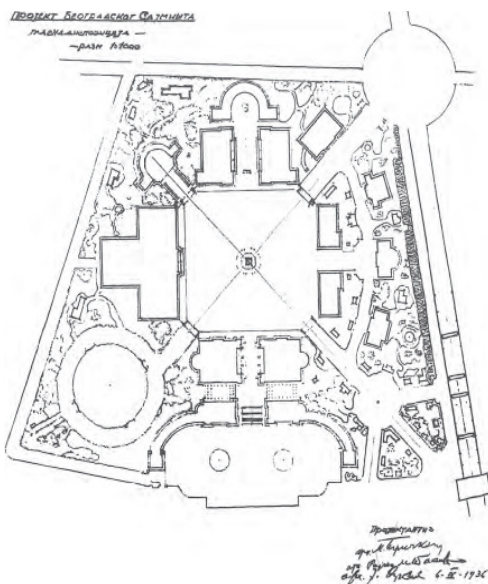
In April 1936, in the Grand Hall of the “Zanatski dom” the results of Competition for the Fairground were presented, where only architects from Belgrade could participate, showing the 11 projects. Architect Ignjat Popović won the 1st prize, while the second prize was given to the project of the architect Milan Zloković and his associates. Special attention of the press and the public was drawn to the project submitted from Berlin, whose author was Serbian architect Milorad S. Pantović.¹⁹ Unfortunately, competition process was followed by numerous disagreements between all interested parties and series of scandals. On this occasion, the Belgrade press wrote that Mr. Nesić’s objectivity as the president of the jury became questionable, when he awarded the first prize to the project on which he worked with the help of Mr. Popović.²⁰ In order to solve the problem as soon as possible, “Association” organized its own technical team with three architects from the Technical Board of the Belgrade Municipality – Milivoje Tricković, Djordje Lukic, and Rajko Tatic. They determined that winning proposal ignored some of the main problems of the site, and was without consistent architectural composition and proposed an alternative solution of general disposition and pavilions; constructive solution of the pavilion was entrusted to the engineer Julio Hahamovic. Architect behind design of central tower and few other buildings was Aleksandar Sekulic. The basic concept was arranging the pavilions around a central structure in the shape of a tower, whose role besides the exhibition was a landmark visible from the furthest points of the city. This way, a central square was created,

¹⁹ Ibid. p.150
²⁰ Ibid. p.151



Architects of Fair: Milivoje Tričković (top left), Rajko Tatić (top right), Djordje Lukic (down left), Aleksandar Sekulić (down right)

from where all the pavilions could be seen. The setting of the last two pavilions parallel with each other opened the possibility of solving the perspective disposition and implied the future main axis, which was later realized. This solution was presented on September 6, 1936, and approved by authorities, therefore the construction started soon. As the competition ended with the series of scandals, the management of the fair has submitted a confirmation of the authorship



Architects Tričković, Tatić and Lukić, A Project of Belgrade Fairground, proportion of the main disposition, Belgrade, 6th September 1936

to the three architects mentioned above. “ (...)We are honoured to confirm, that you are the authors of plans of the general disposition of the Belgrade Fair, as well as five pavilions, which will be built on fairground in consultation and agreement with you (...).”²¹ One of the ideas behind the project of Belgrade fairground was showing the economic development of the new Monarchy. The initiators of this project (Association for Trade Fair and Exhibitions in Belgrade) were motivated by the desire to get the capital out of the “degrading economic situation” and bring economic development to a level that suits its “extraordinary” geographical position. There was as well a certain level of rivalry between Croatian and Serbian elite, seen on the example of the Knez Pavle Museum, which was to overshadow the Štrossmajer Gallery in Zagreb, and afterward, the



A Medal of the Yugoslav Crown, belonging to arch. Rajko Tatić, also awarded to architects Milivoj Tričković and Djorđe Lukić, Belgrade, 1938

Belgrade Fair was designed as an opponent to the Zagreb Fair.²² Belgrade authorities expected that fairground would soon reach the level of the renowned international fairs and that this step toward future would be a symbol of prosperity of the country.²³

22 Olga Manojlović Pintar, Aleksandar Ignjatović Prostor i selektovanih memonija: Staro sajmište u Beogradu i sećanje na Drugi svetski rat 103

23 „U ime Nj. V. Kralja Petra II Kraljevski Namesnik Dr. Radenko Stanković proglasio je juče u podne da je prvi Beogradski sajam otpočeo“, Politika, 12 septembar

Belgrade Fair Exhibition Grounds 1937-1938

Architecture of Fair and Development stages

24

The construction of the fair area was financed by multiple institutions, beginning with a loan from the Municipal Savings Bank, contributions from different banks in Belgrade, foundations and business enterprises, grants from Belgrade's chamber of commerce, as well as charitable contributions of the citizens. According to Marta Vukotic Lazar this is a fact of great importance, both for the success of Fairground realization, as well as for strengthening the confidence of citizens for institutions.²⁴ In the first stage, 14 hectares were used, out of the planned 36.33 hectares. It was expected that all of the given lands would be built in the next stages.²⁵

The building site on the left bank of the river Sava was enclosed by an embankment in the west, bridge in the north and railroad and access roads in the south.

The situational plan shows closed formation, developed around the central square with a tower in the middle and symmetrical pairs of buildings on the perimeter. Cuts between them were marking the few main axis, radiating from the central tower. The problem of possible further development of fair and its future implementation in city pattern was solved by placing the last two pavilions, parallel with the axis of the future main road, thus creating a broad avenue. This was planned to be enhanced by arranging several new pavilions: German, Italian, and especially the sixth Yugoslav for exhibitions and concerts. The size of the pavilions and other fair buildings corresponded to their purpose and to the types of exhibits; for example, the largest pavilion of 5000 m² served exclusively for industrial exhibits. Some were semi-open, or organized as open spaces. The transparency of the fairground space, the easy accessibility of each pavilion, and the good conditions of visibility of the exhibition material speak about the quality of spatial organization. Free space areas were covered with greenery and planted trees making a pleasant atmosphere, while restaurants and taverns were available for refreshments. In this respect, the fairground offered visitors complete entertainment and recreation.²⁶

1937, 5.

²⁴ Vukotic-Lazar, Marta „Djokic, Jasmina (2006) Complex History As A Source Of Planning Problems: Old Belgrade Fairground, Spatium p 35

²⁵ Vukotic Lazar, Marta (2004) 154

²⁶ Sekulić, A (1957), p.591-593



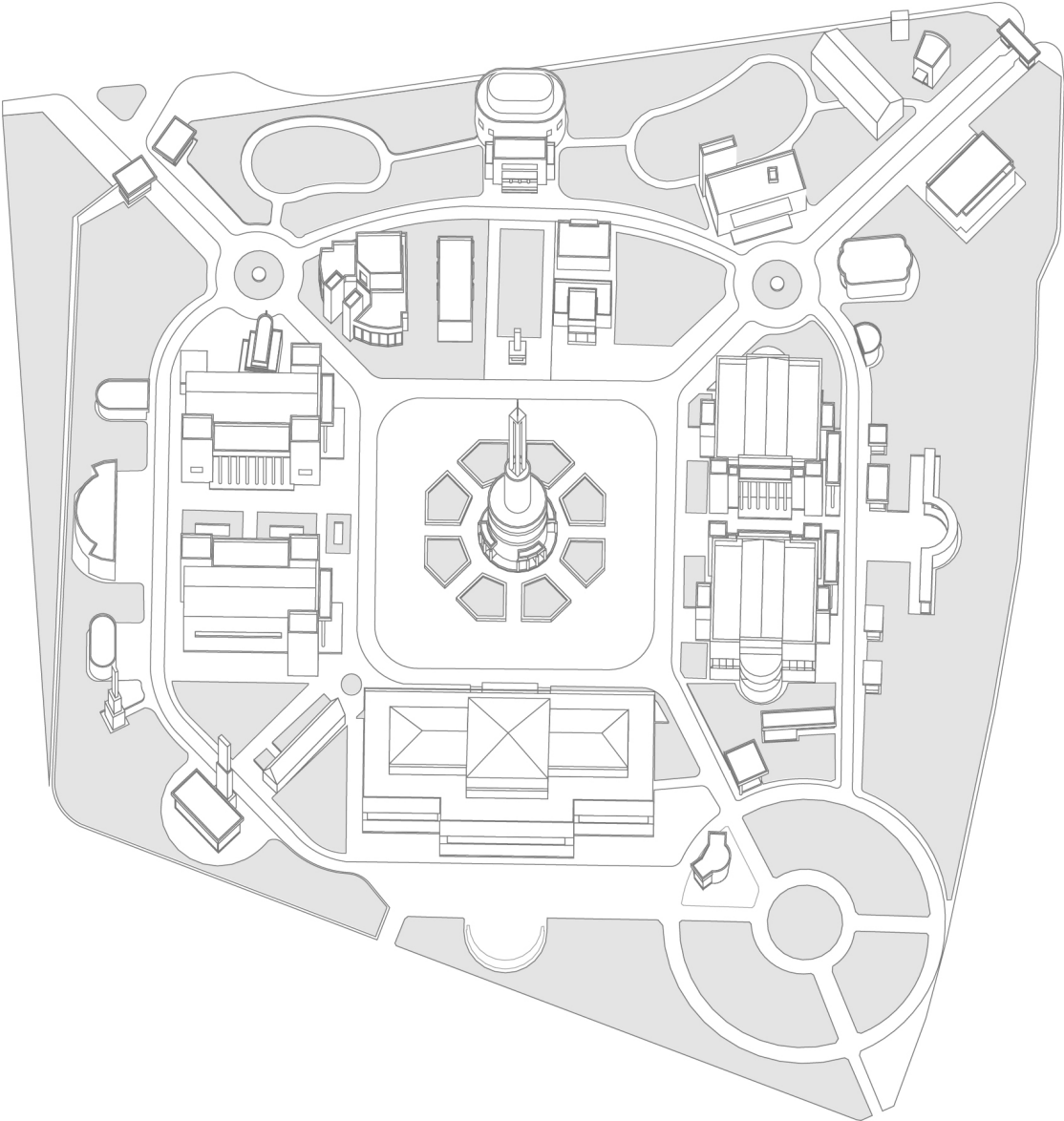
Building site and King Alexander Bridge 1936



Belgrade fairground 1937



Belgrade fairground 1937



For the First Fair, the Association for Trade Fair and Exhibitions built 40 meters high central tower, a pavilion for Spasić's Foundation and five large pavilions, known as Yugoslavian pavilions, with a total surface of 12,723 m².²⁷ First and second Yugoslav pavilion were in the east, facing one another and forming a symmetric front toward the river, third, the largest pavilion on the Fair with 5000 m² was located in the south and fourth and fifth on the west side matching the first two, but smaller in size.

In the same period, four other countries build their pavilions: Italy (604 m²), Hungary (529 m²), Romania (458 m²) and Czechoslovakia (391 m²)²⁸ while Germany (2000 m²) and France (around 950 m²) choose the positions for their future pavilions. In addition, administration building, ticket offices, restaurant and several private pavilions were built. Green space concept together with road network was planned and realized.

"The First Autumn Belgrade Fair" was officially opened and held from 11th to 23th of October 1937. After it, regular international fairs were held twice a year - in spring and autumn.²⁹

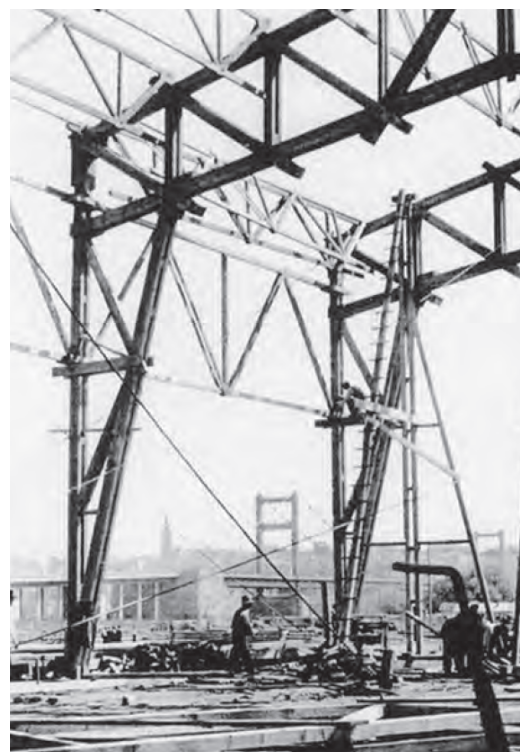
During the second phase in 1938, Turkish pavilion and Fisherman's pavilion were built. Same year, Dutch company "Philips" build a pavilion in northeast side of site, while Skoda company erected 74 meter high parachutist tower on the other side.³⁰

²⁷ Vukotic Lazar, Marta (2004) 154

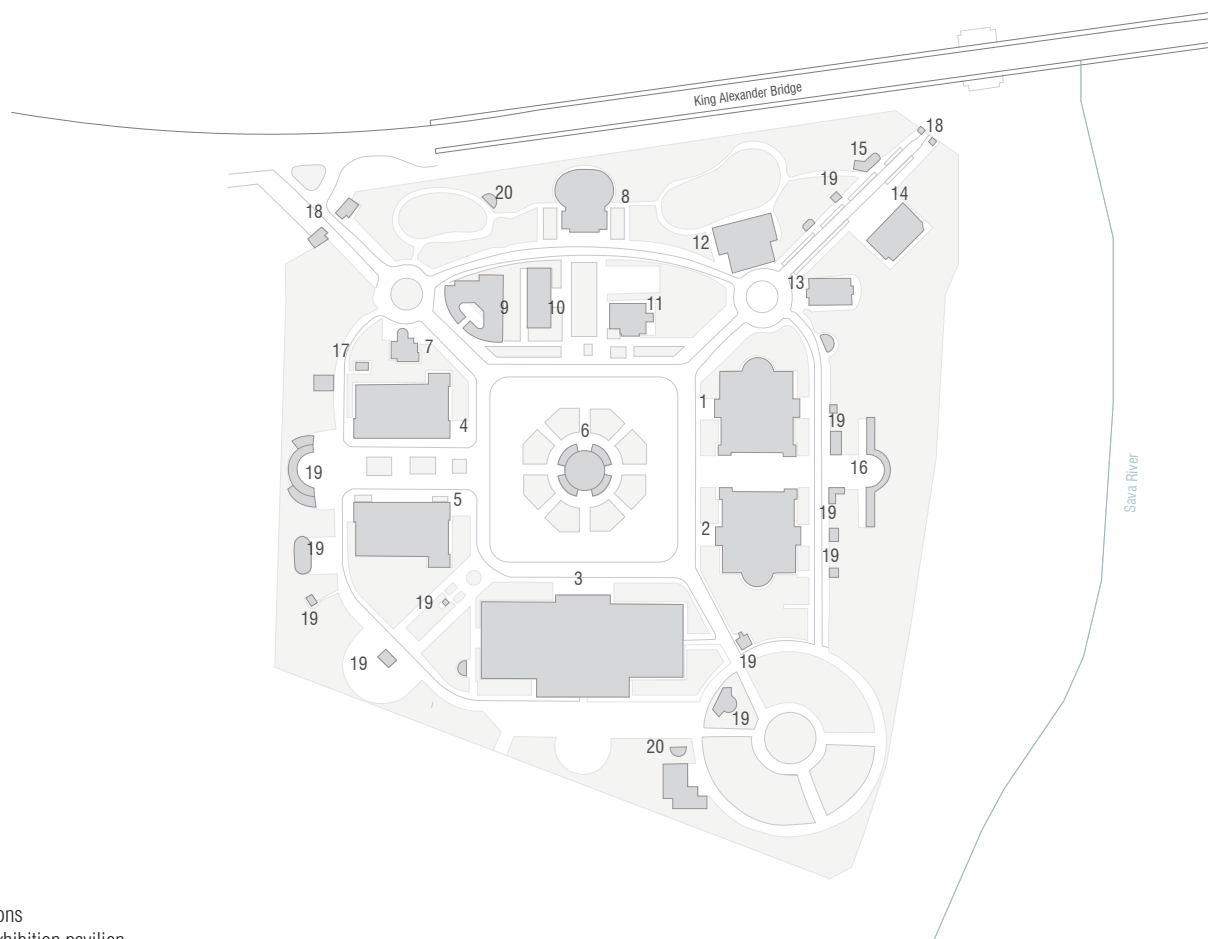
²⁸ Vukotic Lazar, Marta (2004) 156

²⁹ Vukotić- Lazar Marta and Dokić Jasmina (2007) „Ciljevi i kriterijumi rekonstrukcije Starog beogradskog sajmišta", Info – Urbanistički zavod Beograda, Specijalno izdanje povodom 70 godišnjice od otvaranja prvog Beogradskog sajma uzoraka, p.12

³⁰ Byford, Jovan (2011). Staro sajmište: Mesto secanja, zaborava i sporenja [Staro Sajmište: A site remembered, forgotten, contested]. Belgrade: Beogradski centar za ljudska prava., p 25



Start of the construction work of Belgrade Fair, 1937



- 1-5 Yugoslav Pavilions
- 6 Central Tower - Exhibition pavilion
- 7 Administration building
- 8 Spasic Pavilion
- 9 Italian Pavilion
- 10 Czechoslovakian Pavilion
- 11 Romanian Pavilion
- 12 Hungarian Pavilion
- 13 Exhibition Hall Philips Company
- 14 Exhibition Hall for Fishing Equipment
- 15 Private Exhibition Hall Stefanovic
- 16 Open Hall
- 17 Electric Substation
- 18 Entrance Gate
- 19 Private Exhibition Halls
- 20 Toilets

0 | 200 m

At the time of the opening of the Third Autumn Fair in 1939, site was expanded in the west where "German Pavilion" was built. This was almost a complete picture of the vision of Belgrade's fair dominated by five Yugoslavian pavilions, the central tower, as well as the exhibition pavilions of foreign countries (Germany, Italy, Romania, Turkey, Czechoslovakia and Hungary), Nikola Spasic's Foundation and over twenty private pavilions, some of them serving as cafés and restaurants.

In the axis between German and planned Italian pavilion began the construction of the so-called "Sixth Yugoslav Pavilion" in 1939, but war unfortunately stopped further development. Leisure park at the riverbank was never realized.³¹

Some of the pavilions were built of wooden lattice panels and membranes, and covered with asbestos plates. However, the central tower, pavilion of Foundation "Nikola Spasic", all foreign pavilions of which five were built, as well as several larger buildings were made of hard materials. By using wooden construction and building temporary structures, businessmen have taken the right account, having in mind available finances. Expecting great interests for the fairground, in this way they accelerated the construction process and in a short time managed the resources to build a larger pavilion in hard material with prominent architecture. This was the planned 6th pavilion.³²

Even though Romanian and Hungarian pavilion were representatives of traditional style and Spasic pavilion of Art Deco, the spatial organisation of Belgrade's first fairground allowed harmonious and unique appearance making of the whole complex a great example of modern architecture of 30ies. Also new technologies were implemented in construction and preparation works of Fairground. It was necessary to invest great efforts, both material and professional. Ground levelling, construction of roads and paths, sewage and water supply system, fences and electrical networks were a serious task for the construction of the fairground. Through electrical installations, lighting of all pavilions and also streets and paths was provided. Light effects in various colours, particularly on central tower were attracting curious looks of the whole city.³³

31 Vukotic Lazar, Marta (2004) 157-158

32 Sekulić, Aleksandar (1955) Jedan osvrt na problem izgradnje Beogradskog sajmišta, Pregled arhitekture,

no. 4-5, p.115.

33 Ibid.p.593.



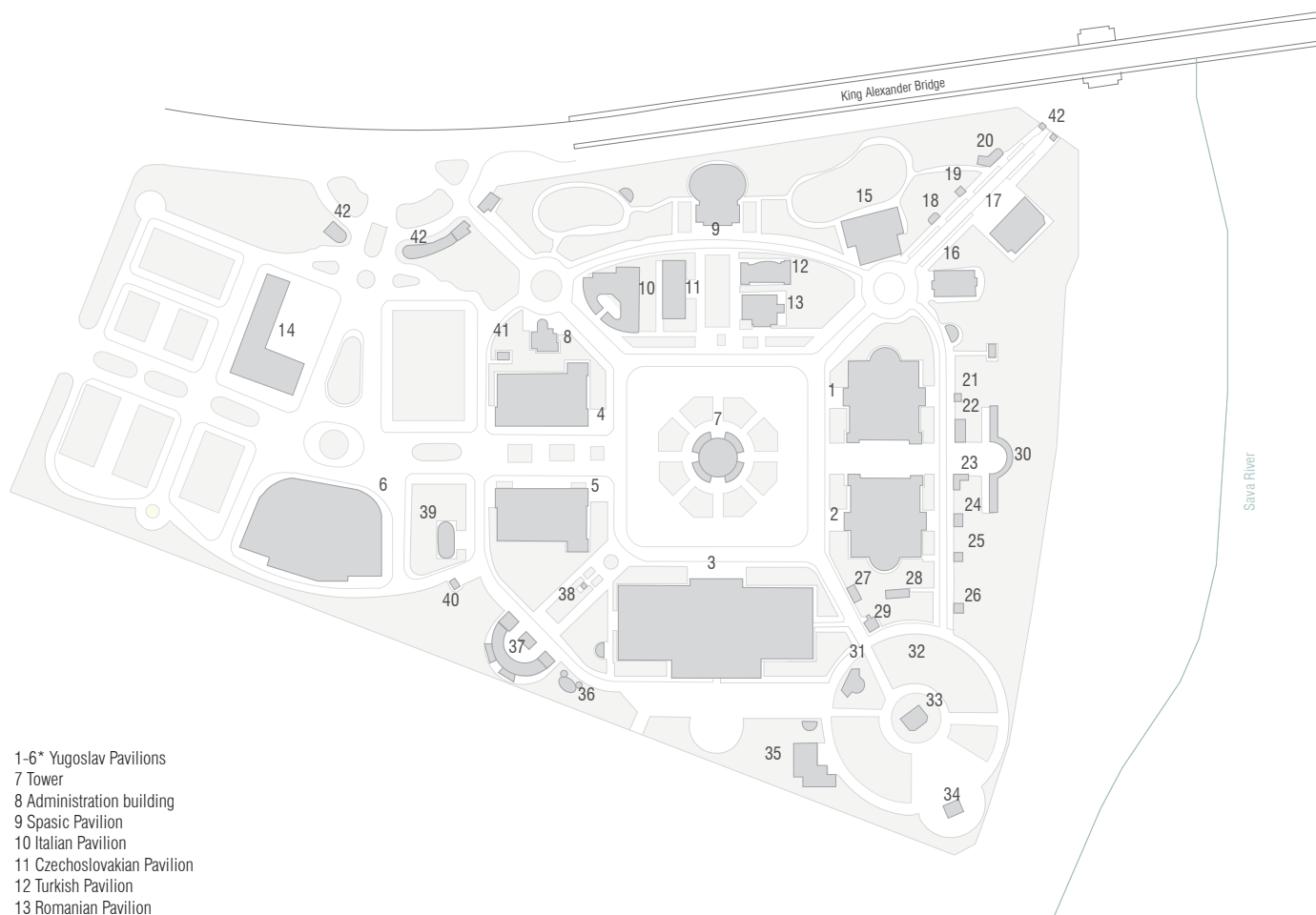
Turkish and Romanian pavilion with Central tower in background



Italian pavilion

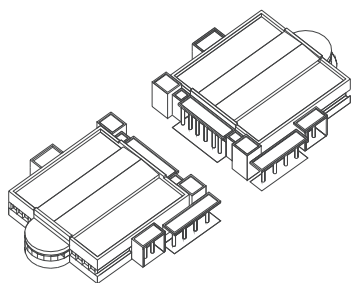


Hungarian pavilion

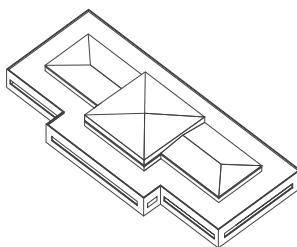


- 1-6* Yugoslav Pavilions
- 7 Tower
- 8 Administration building
- 9 Spasic Pavilion
- 10 Italian Pavilion
- 11 Czechoslovakian Pavilion
- 12 Turkish Pavilion
- 13 Romanian Pavilion
- 14 German Pavilion
- 15 Hungarian Pavilion
- 16 Phillips Pavilion
- 17 Fisherman's Pavilion
- 18-29 Private pavilions
- 30 Open Hall
- 31-33 Restaurant
- 34 Tower for parachutists
- 35 Warehouse
- 36-38 Private pavilions
- 39 Hanza
- 40 Water pressure pump
- 41 Electrical substation
- 42 Ticket Office
- 43 Toilets
- * 6th pavilion wasn't completed

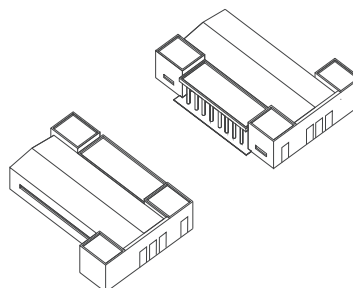
0 | 200 m



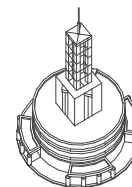
First and Second Yugoslav pavilion



Third Yugoslav pavilion



Fourth and Fifth Yugoslav pavilion



The tower

Five Yugoslav pavilions, harmoniously arranged around the central tower were work of young architects Rajko Tatić, Milivoje Tričković, and Djorđe Lukić. They all represented modern architecture with monumental character, straight lines, white façades and narrow simple windows. Another characteristic they shared was continuous circulation allowed through three entrances, which was often present in architecture of fairs.

The first and the second Yugoslav pavilions had identical floor plan and section therefore were the same size, spreading over 2100m². They were placed opposite to each other, creating symmetric front with a path between them leading to the river. Both were one-floor buildings, with almost square base and semi-circular oriel on opposite sides. Central part was elevated and height difference offered basilical lighting through upper windows.

Third Yugoslav Pavilion was the largest fairground pavilion (5000m²) with an emphasized central part, and lower stepped side wings, both having additional basilical lighting. It was open floor exhibition structure, around 110 meters long, supported by pillars.

The fourth and the fifth Yugoslav pavilions were equivalent to the First and Second Pavilion only with smaller proportions. They

were too symmetrically positioned and had the same dimensions (1600m²). Special characteristics were prominent entrances framed on both sides with elevated angular structures.³⁴

The tower, a central exhibition pavilion, was planned by architect Aleksandar Sekulić while the contractor was a company of Rudolf Ciger from Belgrade. He often gathered around him talented students, like Bogdan Stojkov and Bozidar Hranisavljevic, and other specialists like civil engineers, landscape designers and together with mentioned students, he managed the design and realization of the central pavilion – a tower that was and remains an exceptional example of the constructivist architecture in Yugoslavia.³⁵ Aleksandar Sekulic, later became technical director of the Fair and during his mandate (1938-1941), the remaining construction works for the fair were completed. The coordinate system of the whole fairground complex began in this dominating tower, which acted as an important landmark for the whole city. This multi-storey building had a circular base with a 20 m high tower on top. It had 570 m² of exhibition space. During the First Fair, this 40 m high tower was illuminated by Philips JSC from Belgrade and equipped with a sound system for advertisement.³⁶

34 Vukotić- Lazar and Dokić (2007), p.12

35 Vukotić Lazar, Marta (2004) p.155

36 Vukotić- Lazar and Dokić (2007), p.12

The building of the Fair Administration was built at the same time as the Yugoslav pavilions, during the first phase. It is a smaller object with dominant semi-circular forepart on the main facade. This building was also designed by architect Sekulic as well as the “Nikola Spasic Foundation” Pavilion. The pavilion was built on the initiative of the Committee of the “Nikola Spasic Foundation” spreading on 1320 m². The structure has the elliptical base with an emphasized rectangular entrance. In addition to the exhibition space, the pavilion had a gallery with special semi- skylight.³⁷ Regarding to its architectural characteristics it represents an example of the high modernist architecture.³⁸

The Italian Pavilion (980.22 m²), representing the late modernism, was a work of the Italian architect Dante Petroni, head of the Department for Fairgrounds in Rome and professor of the Florence University. Atrium in the center was dominant element from where many entrances led to the pavilion allowing effortless circulation. Floor plan looked like quarter of a circle that was cut. The main entrance was enhanced by two robust towers. However, the facade was alleviated through the glass prism.³⁹

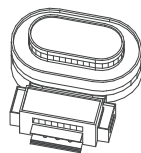
37 Sekulić, A (1957), p.593

38 Cultural Heritage Preservation Institute of the City of Belgrade -Information on the Cultural Monument – “Old Fairground – A Gestapo Concentration Camp” (2010), p71

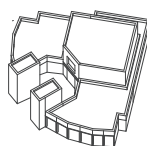
39 Vukotić- Lazar and Dokić (2007), p.12



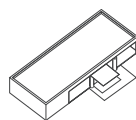
Building of the Fair Administration



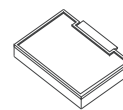
"Nikola Spasic Foundation" Pavilion



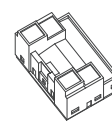
Italian Pavilion



Czechoslovakian Pavilion



Romanian Pavilion



Turkish Pavilion

The architect behind the project for the German pavilion is unknown but there are some speculations that the designer was Werner March himself, the associate of Albert Speer on the reconstruction of Berlin and the architect of Yugoslav embassy in Berlin in 1939/40. He entered the Belgrade's architecture scene when he personally presented the project for the Olympic stadium in Donji Grad at exhibition *New German Architecture* (Neue Deutsche Baukunst) in German pavilion inside the Fair, on October 10th 1940.⁴⁰ This was a typical strategy for gaining the influence in foreign countries, by participating in international open competitions for the structures of great national significance.⁴¹ Pavilion was two-storey building with L-shaped base with 2000m². Main entrance was marked by colonnades and emphasized with stairs. It demonstrated strong monumental character.

The Czechoslovakian Pavilion (341 m²) is the work of the architect Vaclav Girs from Prague and the contractor was Ljub Krehlika Company from Belgrade. Build in 1937, it represented late modernism, whilst using

contemporary materials like reinforced concrete, glazed painted bricks, and stainless steel. The portal, staircase and flag posts (12 m high) were coated with stainless steel.⁴² After Germany attacked Czechoslovakia in 1939, the name of the Czech Pavilion was quietly, and without any public reaction, changed to the Pavilion of Czech-Moravian Protectorate.⁴³

The Romanian Pavilion (458 m²), designed by the Arch. Viktor Smigelski from Bucharest, is another example of the late modernist architecture, distinguished by the use of folklore elements, as well as the use of wood – arched portal was made of wooden frame.⁴⁴

The Turkish Pavilion was completed in 1938. Unfortunately, the architect is unknown.⁴⁵ It was placed opposite to Romanian pavilion and had slightly smaller rectangular base and elevated ends.

The Hungarian pavilion was designed by an architect Georges Lehotsky from Budapest (529 m²). It was composed of three elements with different heights; front lower structure with arcades representing entrance, higher corpus behind and tower in

the middle where two elements meet.⁴⁶

The Philips Pavilion (340 m²) was erected in 1937/38. It had an ellipsoid base with flat roof and was made of hard material. In that very place, in 1938, television was presented for the first time to Belgrade audience.⁴⁷

The Fishermans pavilion was built in 1938 and located at the entrance of the complex from the Sava Bridge, the first one on the left.

Four ticket offices, two at each entrance, were built by Rudolf Ciger's construction firm, based on architectural plans by Aleksandar Sekulić. The same company has done numerous supporting facilities. The restaurant was designed by the architect Djordje Lukic.

Road network was a project by the engineers of the City of Belgrade, Hugo Rozencwaig and Djordje Soloviev, and green space together with paths was planned and realized under the supervision of engineer Aleksandar Krstić, head of the Department for Parks of the Municipality of Belgrade.⁴⁸

40 Gligorijevic, Zaklina (2007) „Urban recycling, a strategy for the revitalization of urban and historical heritage of cities“, Info – Urbanistički zavod Beograda, Specijalno izdanje povodom 70 godišnjice od otvaranja prvog Beogradskog sajma uzoraka, p.30

41 Z. Manevic, Arhitektura i politika (1937-1941), Zbornik za likovne umetnosti Matice srpske, Novi Sad 1984, 302

42 Vukotić- Lazar and Dokić (2007) ,p.12-14

43 Byford (2011) p.29

44 Gligorijevic (2007) p.32

45 Ibid.p.37

46 Ibid.p.31

47 Vukotić- Lazar and Dokić (2007) ,p.14

48 Ibid. p.12



Fourth and fifth Yugoslav Pavilions, 1937



Car Show, 1939

Around 250,000 people visited the 1st Autumn Fair in Belgrade between 11th and 21st September 1937. Fairs were held twice a year, in the spring and autumn until 1940 and they lasted for ten days. The numbers stayed at the same level during the fairs held in 1938 and 1939, while record attendance was noted in 1940, with around 290,000 visitors. Having in mind that Belgrade had at that time 350,000 inhabitants, the fair was a massive event.⁴⁹

The success exceeded all expectations. The response of exhibitors has reached such proportions that the administration had to reject about 147 applications. This has obviously confirmed the fact that Belgrade is indeed a city, which with its exceptionally favourable geographical position has great opportunities for internal and international trade of goods. First fair has attracted 883 exhibitors from Yugoslavia and other countries. There were representatives from following countries: Germany, Italy, Czechoslovakia, Romania, Austria, Denmark, Switzerland, USA, France, England, Bulgaria, Sweden, Belgium, Finland, Netherlands and Japan. Foreign interest verified its international significance. Even the foreign press wrote about this phenomenon suggesting the rapid progress of the people of the Balkans.⁵⁰

New achievements from various industries were presented in the Yugoslav pavilions- textile, carpentry and metallurgical industries, agriculture, fruit, and wine growing. Similar content was presented in the pavilions of foreign countries. It was something that people in Yugoslavia had no opportunity to see before, such as the latest household appliances, factory machines, trains and automotive engines, as well as the latest fashion, perfumes, and cosmetics. Even though the exhibitions were primarily intended for businessmen, foreign investors and manufacturers, the fairground provided

entertainment for a much broader audience. It offered a wide spectrum of consumerist and cultural experiences from restaurants, booths, street parties, to cultural events, such as classical music concerts and art exhibitions. A number of visitors went up to tens of thousands per day.

Apart from regular fairs, specialized exhibitions were organized such as Car Show (in the spring of 1938 and 1939) where world's most famous manufacturers have exhibited the latest models of their vehicles. Afterward, a large aerial exhibition was held in May and June 1938, as well as tourism fair, and even a festival of folk songs and games. As a part of the aerial exhibition, Czechoslovakia's car manufacturer Skoda built 74 meters tall steel parachute tower, the highest in Europe at the time. It's a tower used to train parachutists from all parts of the former Yugoslavia, and twenty-five-year-old Katarina Matanović from Zagreb had been practicing on Skoda's tower before she became the first female parachutist in Yugoslavia.

In September 1938, the company "Philips" broadcasted the first television program in the Balkans from its pavilion at the Belgrade Fair. Having this in mind, the popularity of the Fair among the curious citizens, eager for fun and new experiences was not surprising.⁵¹

49 Blagojević, Ljiljana. (2008) *Voyage to the Occident, City Break in the Orient. Perspecta*. p.67

50 Sekulic (1957) 593

51 Byford (2011)p.27-28



Arrival of distinguished guests and visitors, 1937

In the case of any project of such magnitude it would be too naive to exclude political angle. One must notice how displays in pavilions were seemingly innocent, balancing domain of fun with politics. Machines for agriculture or mining were combined with new models of anti-aircraft machine guns, trench artillery and gas masks. A demonstration of a simulated attack from the air alternated with a demonstration of a live television program.⁵² The fair was not only a place for entertainment and trade but it also served the politics. During the time of the government of Milan Stojadinovic (1935-1939), Yugoslavia turned to Nazi Germany and Fascist Italy in terms of foreign policy and economy. Already at the time of the opening of the first Belgrade Fair, in the autumn of 1937, Germany was the main trading partner of Yugoslavia and in the following years, almost half of the Yugoslav imports came from Germany. The growing influence of the Third Reich and Italy was evident at Sajmište. The governments of both countries used their national pavilions to promote principles of Nazi and Fascist regime and demonstration of their economic domination. Nazi flags were prominent in front of the German Pavilion, whose interior was also decorated with swastikas and other national socialist features.⁵³

Lack of the pavilions of other large states testified about the political dimension of the entire complex. Fair became an operative mechanism of propaganda.⁵⁴

Thus, the most visited event in the history of Sajmište was the grand exhibition of the Neue deutsche Baukunst, held in October 1940. What an impact this event had on the ruling elite in Belgrade, shows us the fact that next major construction project, the refurbishment of Lower town on Kalemegdan with Stadium, should have been entrusted



German pavilion, Aircraft Exhibition, 1938

ed to Werner March, the leading German architect.⁵⁵ This exhibition was, according to the newspaper Politika, organized by "General Inspector of Public Works of the Reich Capital - prof. Albert Speer, with directives from Foreign Minister Joachim von Ribbentrop and the Minister of Propaganda Joseph Goebbels."⁵⁶ On the same page was the statement about Yugoslav government regulation that prohibited Jews from performing commercial activities including objects for human nutrition.⁵⁷ Even though Anti-Semitic Decrees were not literally applied, they reflected clearly the growing influence of Nazi Germany, and in some way hinted at the catastrophe that would hit the Jewish community in Serbia next year, among others in the pavilions of Belgrade fairgrounds.⁵⁸ It was a way of preparing the masses for war, luring them into checkmate position staged by political tactics of the Axis power.

52 Blagojevic, (2008) p.67

53 Byford, Jovan (2011)p.28

54 Olga Manojlović Pintar, Aleksandar Ignjatović (2008) Prostori selektovanih memorija: Staro sajmište u Beogradu i sećanje na Drugi svetski rat 104

55 Byford, Jovan (2011)p.30

56 „Izložba 'nova nemačka arhitektura' biće svečano otvorena 5. oktobra u Nemačkom paviljonu na Sajmištu", Politika, (2. oktobar 1940), p. 6

57 „Vlada je propisala uredbu o merama koje se odnose na Jevreje u pogledu obavljanja radnja sa predmetima ljudske ishrane", Politika, (5. oktobar 1940) p. 6.

58 Manojlović Pintar, (2008) p.104

Significance of the Place
as a first Urban development project on new
territory



Belgrade Fairground had not only the great number of visitors and was of the utmost importance to the economy of the capital, but was an rare example of the urban development project which was carried out fully according to plan. The overall look of the complex, as well as the composition and relations between each individual architectural object within it, influenced the opening of the new perspectives for the urban development of Belgrade on the left bank of the Sava River. It was the first large-scale project in this part of the city, which also managed to unite the trends and currents of modern national and foreign architecture. It is important to mention that architects Rajko Tatić, Milivoj Tričković, and Djorđe Lukić were rewarded with “Medal of the Yugoslav crown” for the creation of the general disposition of the Old Belgrade Fair and Yugoslav pavilions.

Jewish Camp Zemun 1941-1942

Beginning of World War II



Transit camp for the resettlement of 120,000 Germans

In September 1940, on north side of the King Aleksandar's bridge, a transit camp for the resettlement of 120,000 Germans from Bessarabia was organized. After the signing of the Molotov-Ribbentrop pact in 1939, Besarabia and the Northern Bukovina – the territory in the east Romania – were given to the Soviet Union. Shortly after, majority of the Germans who have lived in these regions moved back to the Third Reich. In only a few weeks a new colony on 27 hectares next to the fairground, appeared. These transitions were obvious signs of unstable geopolitical situation in the region.⁵⁹

Only 6 months later, in the dawn of April 6th, with a strong air strike against Belgrade, Germany launched an invasion of Yugoslavia. The bombing of the capital destroyed a large part of the city and left around two thousand dead and even more wounded civilians. Yugoslav army was disorganized and unprepared; therefore, it capitulated after only 11 days. However, buildings at the Belgrade fair did not suffer much damage during the bombing. Most of the damage was caused by nearby detonations including those when the Yugoslav Army, in order to prevent the overthrow of German forces, demolished King Alexander's Bridge. These were broken windows and holes in roofs.⁶⁰ At that time Sava river became a state border between the two violently created states: German-occupied Serbia and the marionette, Independent State of Croatia.

59 Blagojevic, (2008) p.70

60 Byford, (2011)p.33

On October 28, 1941, the decision was made to transform what had been the Belgrade Fairground into a concentration camp run by the Gestapo.⁶¹ During November 1941, a group of about 200 Jews was working on transforming the pavilions into the camp. They raised the arrays of multi-storey wooden beds with three, sometimes four levels, similar to those in other Nazi concentration camps. They also built outhouses and installed external taps. Adaptation of the pavilion for the needs of the camp was officially carried out by the German state-owned construction company Todt. When the barbed wire was placed along the perimeter of the camp, the command placed its headquarters to the central tower. Old administration building became the Administration building of the camp's command. In the same period other camps were formed around Serbia; Banjica and Topovske šupe in Belgrade; Sava and Senjak in Sabac, Crveni krst (Red Cross) in Nis; and in Banat region Petrovgrad in Zrenjanin and Novi Bečej. From these camps detainees were deported to Belgrade.⁶²

Being in the territory under the control of local command in Zemun (in German Semlin), the camp was named Judenlager Semlin, becoming the center of the "Final Solution of the Jewish Question in Serbia."⁶³ The first group of Jews who arrived at the Fair, mostly women and children, was located in the largest building, the former Third Yugoslav Pavilion. In this pavilion were dormitories with multi-storey beds and four furnaces, which were unable to heat such a large space. Until December 12th 1941, here were around 5000 detainees held.⁶⁴ 600 detained Roma were simultaneously brought to camp and were placed in Second Pavilion, where the conditions are believed to be worse than in other pavilion.⁶⁵ Later this pavilion became a warehouse of confiscated things and workshops. Both pavilions were overcrowded and in just a few months number of de-

tainees reached 7000, 1000 of them were children, which meant that each detainee had less than half square meter space.⁶⁶ This is how inmate Šarlota Ćosić described the living conditions: The detainees had a space about half a meter each. Climbing the bunk beds was very dangerous ... women, especially elderly and starved, often fell and seriously injured, some even died. The moisture on the walls was frozen and we felt like we were living in a fridge ... the children secret from the upper beds fell on to ones below ... and the straw we slept on, which no-one changed, turned into stinky, dirty and wet mess. We didn't get any blankets and linens, so those who didn't bring any with them, were freezing at night.⁶⁷

Winter 1941/1942 was so far one of the coldest and fatal for many detainees. Between December 1941 and March 1942, around 500 people died of cold or disease. According to the testimony of one of the few survivors, Šarlota Ćosić, the bodies of the inmates were thrown in the former Turkish Pavilion, which served as a bathroom, torture dungeon and morgue. Every few days, the dead were carried across the frozen Sava River and from there, they were transported to the Jewish cemetery where they were buried.⁶⁸

Between the 2nd and 3rd Pavilions, there were excavated pits for toilets, without any protections, under the sunken sky. In the German pavilion, straw beds were stored.

There was a hospital in the camp located in the Spasić Pavilion. The food was prepared in the kitchen that was in Pavilion no. 4, while the Italian pavilion was storage for food and carpentry workshop. The Romanian Pavilion served as a warehouse of the Jewish things. The Fisherman Pavilion was fenced with barbed wire, and the Hungarian one was an execution pavilion and a torture chamber.⁶⁹

The detainees were subjected to constant beatings and humiliation by German guards. Sometimes executions were even carried out outdoors, between Pavilion no. 3 and 4 so that everyone could see them.⁷⁰

61 Blagojević, (2008) p.70

62 Fogel, Milan, Koljanin, Milan, (2012) Judenlager Semlin: The Holocaust and Collaboration in Serbia, Beograd, p.15

63 Koljanin, Milan (1992). Nemački logor na Beogradskom Sajmištu. Belgrade: Institut za savremenu istoriju p. 52.

64 Ibid. p.77

65 Jovanović Danijela, Roma in Jewish camp Zemun 1941-1942. If Not Now, When...?

International Conference (2012), p.33

66 Koljanin (1992) p.52

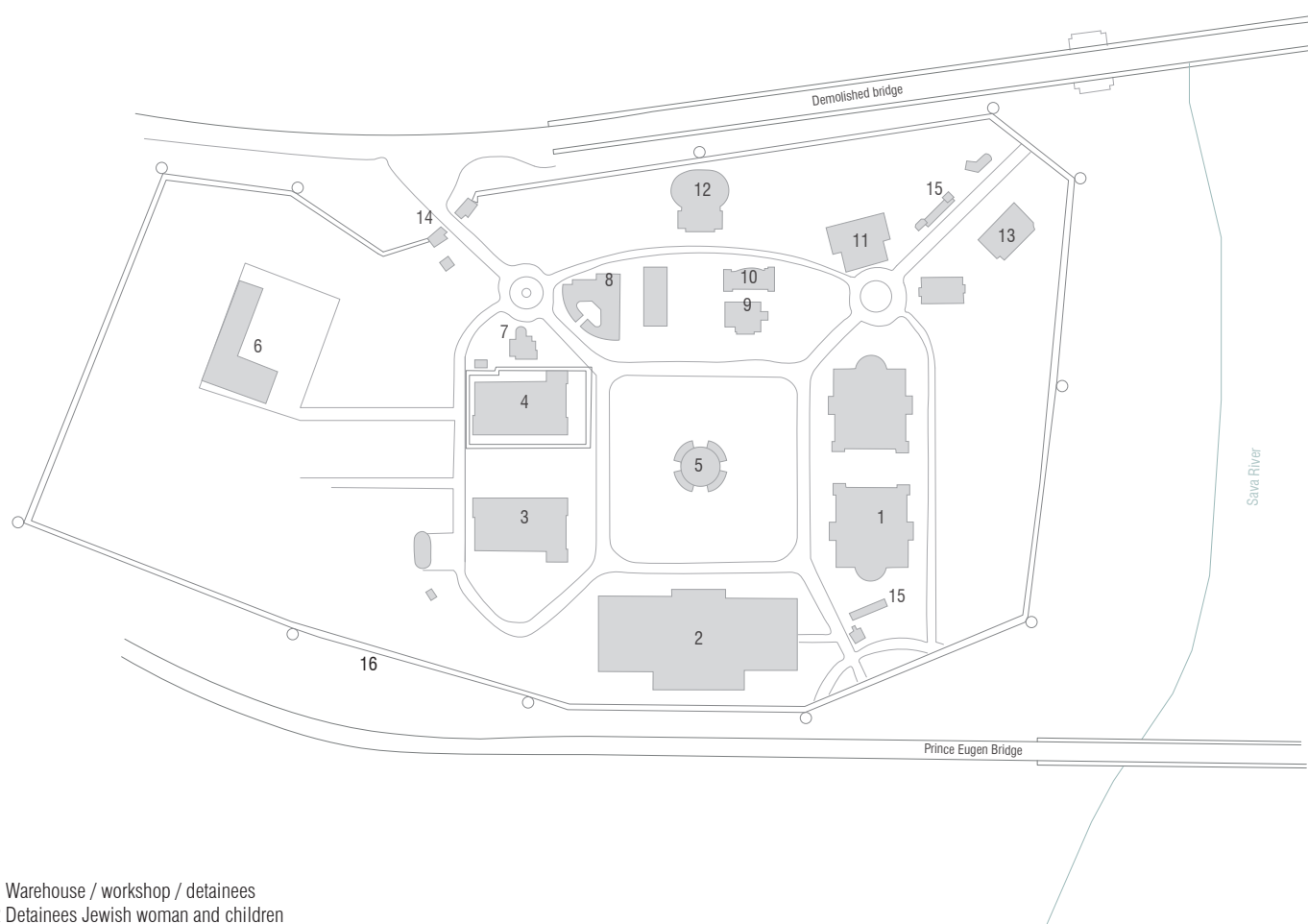
67 Levntal, Zdenko (1952) Zločini fašističkih okupatora i njihovih pomagača protiv

Jevreja u Jugoslaviji. Beograd, Savez jevrejskih opština Jugoslavije, p.26

68 Bayford (2011) p.37

69 Vukotić- Lazar and Dokić (2007) ,p.12

70 Koljanin (1992) p.73



- 1 Warehouse / workshop / detainees
- 2 Detainees Jewish woman and children
- 3 Kitchen
- 4 Detainees Jewish man
- 5 Administration
- 6 Warehouse for straw
- 7 Command
- 8 Carpentry / Stockpile
- 9 Warehouse for personal belongings
- 10 Bathroom / morgue
- 11 Torture chamber
- 12 Hospital
- 13 Execution pavilion – pavilion of death
- 14 Entrance
- 15 Toilet pits
- 16 Barbed wire

0 | 200 m

Insight in terrifying physical and psychological conditions of inmates provide the letters of Hilde Dajč, young woman who volunteered first as a nurse in Jewish hospital in Belgrade and later at Judenlager Semlin. She joined the camp in December 1941 and never left.⁷¹ What is special about her documentation is sensitive and innocent way of writing. Four of her letters are preserved.⁷² She wrote: 'We, the inmates, are turning into wild beasts because of the terrible hunger. We are sullen, impatient, and constantly counting our fellow prisoners' bites. We are desperate. '...

'I cannot find tranquillity for my tormented soul. My philosophical thoughts are crushed on the barbed wire of terrible reality. If you there, outside, could imagine our plight, you would surely howl. It is impossible to describe our life, our terrible suffering. The so-called mental faculties are drowned in tears of hunger and cold. The hope of future redemption is destroyed by our passive existence, an existence which has no similarity to the thing you call 'life'. It is an impossible tragedy. We live, not because we are strong, but because of our unawareness of our real situation.'⁷³

Her last letter was sent in February 1942.

⁷¹ <https://www.open.ac.uk/socialsciences/semelin/sr/hilda-dajc.php>

⁷² The first three letters of Hilda Dajč are the property of the Jewish Historical Museum in Belgrade, while the fourth is in the Historical Archives of Belgrade

⁷³ Menachem, Schelach (1987) Sajmiste An Extermination Camp in Serbia Holocaust and Genocide studies, II-2, 1987



Hilda Dajč

In the early spring of 1942, the occupying German authorities in Belgrade realized that planned deportation of Jews to the east is not in sight. Hence, they needed to reduce the number of inmates. However, the authorities in Berlin provided the necessary “solution”. In March 1942, a gas truck of the brand “Saurer” came to Sajmiste. This was, in fact, a regular truck whose exhaust has been installed so that the exhaust gases from the engine are directed to a sealed enclosure in the back section of the truck. When the exhaust was set up like this, driving for 10–15 minutes was enough to kill 100 people locked in the vehicle.⁷⁴

From March to May 1942, the Jewish camp inmates were ‘driven’ into their deaths in groups of 80 to 100 by a gas chamber truck brought over from the Eastern front.

Between March 19 and May 10, 1942, Götz and Meyer, two non-commissioned SS officers, accompanied by the camp’s commander, Herbert Androfer, drove from Sajmišta to Jajinci and back between 65 and 70 times, killing 6,300 Jews. They did it every day except on Sunday, sometimes even twice a day.⁷⁵

On May 29 the Foreign Office Jewish expert Franz Rademacher wrote that the Jewish

Question in Serbia is no longer acute and commander of the Security Police in Belgrade, Emanuel Schäfer boasted “with pride” that Belgrade was the only great city of Europe that was free of Jews.⁷⁶

74 Byford, (2011), p38–39

75 Ibid 41

76 Browning, Christopher, *The Origins of the Final Solution*, (2004) London: William Heinemann, p.422



Gas Van

According to Christopher Browning, killings at Sajmište were in some way a “conception” of a wider plan to destroy European Jews, in the sense that the construction of a gas truck and its use at Sajmište, implied at efficiency and cold-blooded routine, which will be brought to perfection in the death camps in the following years.⁷⁷

In addition to the significant place Judenlager Semlin has in the history of the Holocaust of European Jews, due to the way in which the detainees were being killed, this camp is even more important in the context of the tragic history of the Jewish community in Serbia. During the first thirteen months of the occupation, between April 1941 and May 1942, in the territory of occupied Serbia (including Banat), a total of about 15,000 Jews were killed, which is over 80% of the pre-war Jewish population. Almost half of this number, about 7,000, were killed at Sajmiste, making this camp the most significant single-spot place of Holocaust in Serbia.⁷⁸

77 Browning, (2004) p.278, p.422
78 Byford, (2011), p.44

When the Final Solution in Serbia was reported to Berlin in May 1942, the camp was 'transformed' into "Anhaltslager Semlin." It became a transit camp for political prisoners, patriots, partisan fighters from Croatia and Bosnia, communists, some being later deported to Norway, Germany or smaller labour camps in central Serbia. At the beginning vast majority of detainees in Anhaltelager were men. The first group of detainees was brought in May 1942 and placed in the 5th Pavilion.⁷⁹ They were doing various jobs from works in the kitchen, hospitals, storage rooms, and, later, as camp police. The personnel was allowed to sleep in the 1st pavilion, and, then, in the tower.⁸⁰ However, during the existence of the camp, smaller groups of women were held in it, altogether about 1,500. In 1943, the Germans began to bring them in larger numbers, mainly partisans or hostages captured during the fighting in Croatia and Bosnia. Most of them were kept in the former Czechoslovakian Pavilion or pavilion from the Hanza Company. The hospital was still in the Spasic pavilion, and the Hungarian one was temporarily used as quarantine, where the prisoners were often executed after unsuccessful treatment. The groups of people who weren't able to work and were expecting further transport were often murdered there. ⁸¹ There was also a kitchen in the 4th pavilion, but the food was 'served' in front of it because of the large number of detainees. Food supplies were stored in the Italian pavilion, while food for the camp command was stored in the central tower. Behind the 'kitchen' pavillion a small stable with pigs and chickens was improvised. On the river bank, inmates started growing vegetables, which was only intended for the camp administration. In the second pavilion was a warehouse of Jewish things, tools, and different workshops. Three additional facilities for camp command were built at the camp entrance, as well as a small swimming pool behind the administration building. In the Czechoslovakian and Romanian pavilions, clothes and shoes of Jews were sorted. One can conclude about their haughtiness regarding many requirements and the construction of new facilities intended only for administration.⁸² As in most of the Nazi camps, the administration formed another internal administration, which consisted of "warders" which, as a substitute for certain privileges, maintained order in the camp. This often involved the bullying of other detainees and their physical and mental abuse. The most notorious "warder" on Sajmište was former prisoner Radivoje Kisic, whose brutality was inhuman. The main victims of beating, which repeatedly resulted in death, were prisoners who were sick or too weak for transportation to labor camps. ⁸³

79 Koljanin, (1992), p 171

80 Ibid. p.192

81 Ibid. p. 200

82 Ibid. p. 210-211

83 Byford, (2011), p. 46

Although the conditions in Anhaltelager were brutal and the mortality rate was high (every third detainee lost his/her life) - camp was not a "death camp" in the way Judenlager was. Anhaltelager's detainees were not the victims of systematic destruction which, with organized and planned actions, aimed to completely eliminate one nation (including all women and children) following the genocidal racist philosophy of the Nazi regime.⁸⁴

According to a study by Milan Koljanin, whose monograph *The German Camp at the Belgrade Fair* is the most detailed study on Anhaltelager published to date, a total of 31,972 detainees went through this camp, and about 6,000 were killed between May 1942 and July 1944, when the camp was finally dissolved.⁸⁵

During the air strike of the Allies on Belgrade on April 17, 1944, the Sajmište camp was hit by the bombs. The largest pavilion, in which most detainees were placed, was hit directly and got almost completely destroyed. Estimated number of detainees who died on that occasion varies from 80 to hundred, while the number of injured was certainly significantly higher.⁸⁶ Most of the remaining prisoners were transferred to other camps, and on 17. May 1944 German command handed control of the fairgrounds to NDH authorities in Zemun. In the same period, 500 Jews from Pristina were brought to the Sajmište on the way to Bergen-Belsen Camp. In September, a group of Hungarian and Banat Jews, who had previously been in forced labour in the Bor mine, was brought to camp⁸⁷ New detainees were placed in 5th and Czechoslovakian pavilion, while female detainees were now in Philips pavilion.⁸⁸ Camp was officially dismissed in July 1944, but soon afterwards in September, was shortly used for Jewish detainees on their way to Hungary. ⁸⁹

Pavilions have been again under fire attack in October 1944 in the battle for the liberation of Belgrade. The Russians and Partisans fired at the enemy with heavy artillery and bullets, with some of their missiles inevitably hitting the buildings of the former camp. Later, when Germans lost control over the bridge, they started firing at a river passage with artillery and from air aiming to set back the offensive of the liberation armies. This fierce battle permanently damaged several buildings of the Belgrade Fair.⁹⁰

84 Ibid., p.48

85 Koljanin, (1992) p. 450

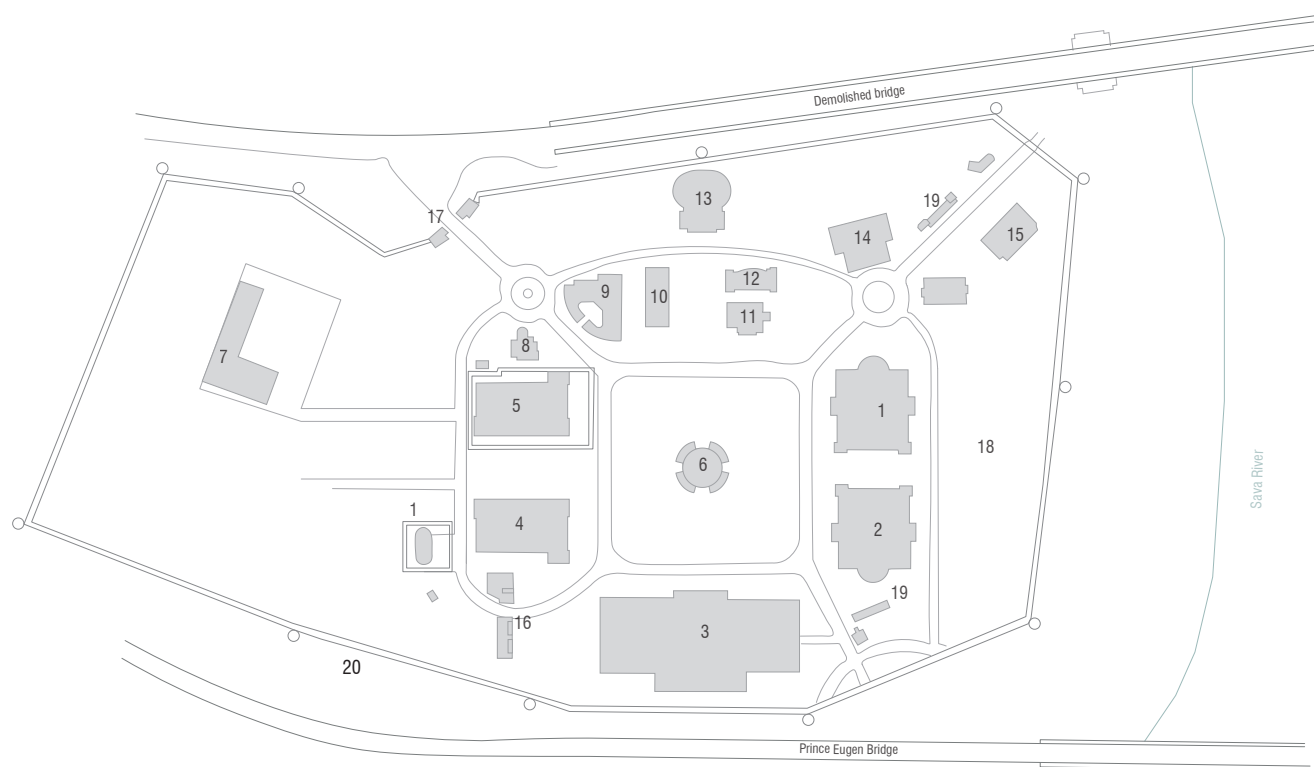
86 Byford (2011) p. 49

87 Ibid. p. 52

88 Koljanin, (1992) p. 441

89 Ibid. p. 443

90 Byford (2011), p. 53



- 1 Female Pavilion
- 2 Warehouse / workshop / detainees
- 3 Detainees
- 4 Kitchen
- 5 Detainees
- 6 Administration
- 7 Warehouse for straw
- 8 Command
- 9 Carpentry / Stockpile
- 10 Warehouse for personal belongings
- 11 Warehouse for clothing from detainees
- 12 Bathroom / morgue
- 13 Hospital
- 14 Torture chamber
- 15 Execution pavilion – Pavilion of death
- 16 Chicken coop and pigsty
- 18 Vegetable garden
- 17 Entrance
- 19 Toilet pits - outhouses
- 20 Barbed wire

0 | 200 m

46

After the liberation and 13 months of the investigation, the State Commission for Determining the Crimes of the Occupiers and their supporters issued an Announcement (No. 87 of 11th of January 1946) in which the Fair was entitled as “the place of torture of the people of Yugoslavia”. Thus began a complex and long history of interpretation of this place as a place of remembrance. Announcement no. 87 is the first official document describing the crimes committed in the Camp Sajmište, which during the occupation “was filled with a huge number of innocent victims from all over Yugoslavia and even from Albania and Greece”. According to the conclusions of the State Commission, a “crime of mass destruction” was carried out in the camp in order to “exterminate [our people]”.⁹¹ At the end of the announcement was the list with names of the culprits accused by the State Commission “for all crimes committed against peaceful citizens of our country in the camp “Sajmište”. Most of the information was related to events in Anhaltelager, while the ones related to Judenlager were scarcely mentioned.⁹² The exact data on the fate of the Jews from the Fair was published later in 1952 when the Union of Jewish Municipalities of Yugoslavia published the book Crimes of fascistic occupiers and their helpers against the Jews in Yugoslavia. This work by two authors, Zdenko Levtala and David Anafa, is the first overview of the history of the suffering of Jews in Yugoslavia in World War II.⁹³ According to the Bajford, the number of victims was exaggerated. The reason for that was primarily the fact that the work of the State Commission was not only for the purpose of investigating war criminals. The Commission had its propaganda role both on the domestic and international scene, and in addition, its findings should have served to assess the war damage done to Yugoslavia between 1941

and 1945. Moreover, when the State Commission ended its work in 1948, its entire documentation was placed under a thirty-year embargo. The general public was left with only facts and figures stated in the Announcements.⁹⁴ Masses were manipulated with the exaggerated numbers by the Communists, who were informing only about Yugoslav victims with no mentioning of the Jews that were killed. By using the collective suffering as a tool, the government wanted to strengthen the collective Yugoslav spirit. The entire presentation of Fair in the Announcement no. 87, including the marginalization of Judenlager, allowed in the following decades possibilities for a broader interpretation of this place of suffering and its role in the history of the Second World War in Serbia and Yugoslavia. However, most detailed research and overview of number of victims will appear only after half a century in 1992. According to Milan Koljanin 4263 people died in 1942 at the camp or shortly after leaving it.⁹⁵ He uses the data from the work of State Commission in year 1946, when exhumation of mass graves on several locations near the Sajmiste was conducted, finding total of 10.200 bodies, which leads to a conclusion that in 1943 and 44 around 5937 died. He finally concludes his research with a number of 10,636 victims of Anhaltslager Semlin, one third of the total number of people detained at the fair.⁹⁶

91 Byford 53-59
92 Ibid 60
93 Ibid 66

94 Ibid 64-65
95 Koljanin (1992) p.261
96 Ibid p.395-396

After World War Two, the Kingdom of Yugoslavia became Socialist Federal Republic of Yugoslavia (SFRY) as a result of a socialist revolution which took part in the war. Priorities of the communist elite were: rebuilding the country, creating new institutions as well as setting a position in a polarized world, while making the strong attitude towards the previous regime and discarding the past.

This meant, in addition to the renovation and modernization of the destroyed parts of the old Belgrade, the expansion of the city to the northwest over two rivers. This new part of the city, New Belgrade (Novi Beograd), was imagined as a place of wide boulevards, spacious open parks and squares, modern, high-rise residential buildings, and representative buildings in which the state administration would be located. With the beginning of the construction of New Belgrade, the pavilions of the Fairgrounds, which survived the destruction in 1944, had a new function, headquarters of activities related to the upcoming construction project. Socialist Yugoslavia organized Youth work actions and ca. 1,412 young volunteers were sent to the fair to clean up the ruins, repair the remaining buildings and provide the necessary infrastructure such as water and electricity network, sewage system etc.⁹⁷

The five Yugoslav pavilions of the Belgrade Fair, the Fisherman's and Philips Pavilion, were demolished and from their materials, three rows of barracks were built where the First, Second and Third pavilions once stood. Although it's often misinterpreted that these pavilions were destroyed during the war, they were only partly damaged, while Pavilion 3 was completely destroyed. Their size made them dysfunctional in the context of their future purpose, so they "replaced" with a larger number of smaller buildings, the above-mentioned barracks that were designed as offices for leaders of the youth work actions. Spasic's, Czechoslovak, Italian, Hungarian, Turkish and Romanian Pavilion, were successfully repaired as well as the central



Linocut Bratislav Stojanovic for Newspaper Urbanizam Beograda - New Belgrade - Town in Town

tower and two smaller buildings in the east and west entrance to the Fair. The Romanian Pavilion was later demolished, Hungarian was significantly changed since the fire broke out, and a spacious German pavilion was adapted to the hangar.⁹⁸ Being the largest remaining building, Spasic Pavilion was transformed in 1948 into the headquarters of the General Directorate for the Construction of New Belgrade. Other pavilions, including the tower, have been adapted to accommodate the youth brigades, engineering teams and workers as well as representatives of the trade unions and other socio-political organizations.⁹⁹ Additional structures such as building of Fire-Police Brigade, garage, workshops, storage space, canteen as well as a sports field were built.¹⁰⁰ The old Fairground was revived again, offering different activities like various courses, music, choral and drama workshops, cultural and artistic manifestations as well as dance, theatre and film performances.¹⁰¹

Dreadful past of the Fairground seemed forgotten. The authorities were focused on the modernity, and unity describing a future with sunny buildings and greenery, without mentioning the concentration camp. The destiny of the Old Belgrade Fairground after the World War Two vividly depicts some of the attitudes of the new political elite and its policy toward the historical background, both social and symbolical regarding this site. Government, both antifascist and communist, was having a great respect for all war victims, no matter their nationality, but communist regime was strictly against any kind of nationalism, allowing to symbol of victim to become universal. What once was forced torture of the body, now became the paradigm of voluntary sacrifice of the body whilst building a culture of oblivion. The main drives of Tito's socialist Yugoslavia - reconstruction and development of the war-ravaged country - were seen as a part of the socialist revolution where the ghosts of the past should be forgotten allowing further progress of the society.

⁹⁸ Ibid.p.69

⁹⁹ Ibid.p.70

¹⁰⁰ Cultural Heritage Preservation Institute of the City of Belgrade -Information on the Cultural Monument – "Old Fairground – A Gestapo Concentration Camp" (2010) p.50

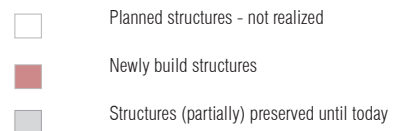
¹⁰¹ Byford (2011) p.71



Flag of Socialist Federal Republic of Yugoslavia during work actions



Youth brigades at work



The construction of the New Belgrade was suspended because Yugoslavia found itself in an unstable economic situation due to the political breakdown between Stalin and Tito in 1948. Soon afterward, youth brigades left the fairground, while the General Directorate for the construction of the New Belgrade still kept its offices in the Spasic's Pavillion. The Hungarian pavilion and the barracks were adapted to the social housing for poor families. In 1952, the tower and the former Italian, Czechoslovak and Turkish pavilions were given to the Association of Artists of Serbia, who used them as ateliers.¹⁰² The entire generation of great artists such as Milan Besarabic, Zoran Petrovic, Mica Popovic, Vera Bozickovic, Mladen Srbinovic, Olga Jevric, Milos Gvozdenovic, Kosa Boskan, Mario Maskareli, Lazar Vozarevic, Nebojsa Mitricand also writers and literary critics, among others Pavle Ugrinov and Borislav Mihajlovic - Mihiz, used to work and live at the fairground, some even for a longer period of time.¹⁰³ Conditions of life and work environment were unhygienic and bad, therefore, some artists moved as soon as they were offered better options. They often stated that the place was wrapped in a veil of death, a motif that some in their avant-garde art transmitted.¹⁰⁴

Although this transformation of space and functions has been characterized as positive and somewhat more respectable towards the past, the conditions were still degrading due to lack of maintenance. Unplanned structures started slowly to appear. Coast of Sava River near Sajmiste became a popular bathing place, beside which football field also appeared.(fig) The fairground was a rudderless ship, sinking slowly in decay without any clear directions.

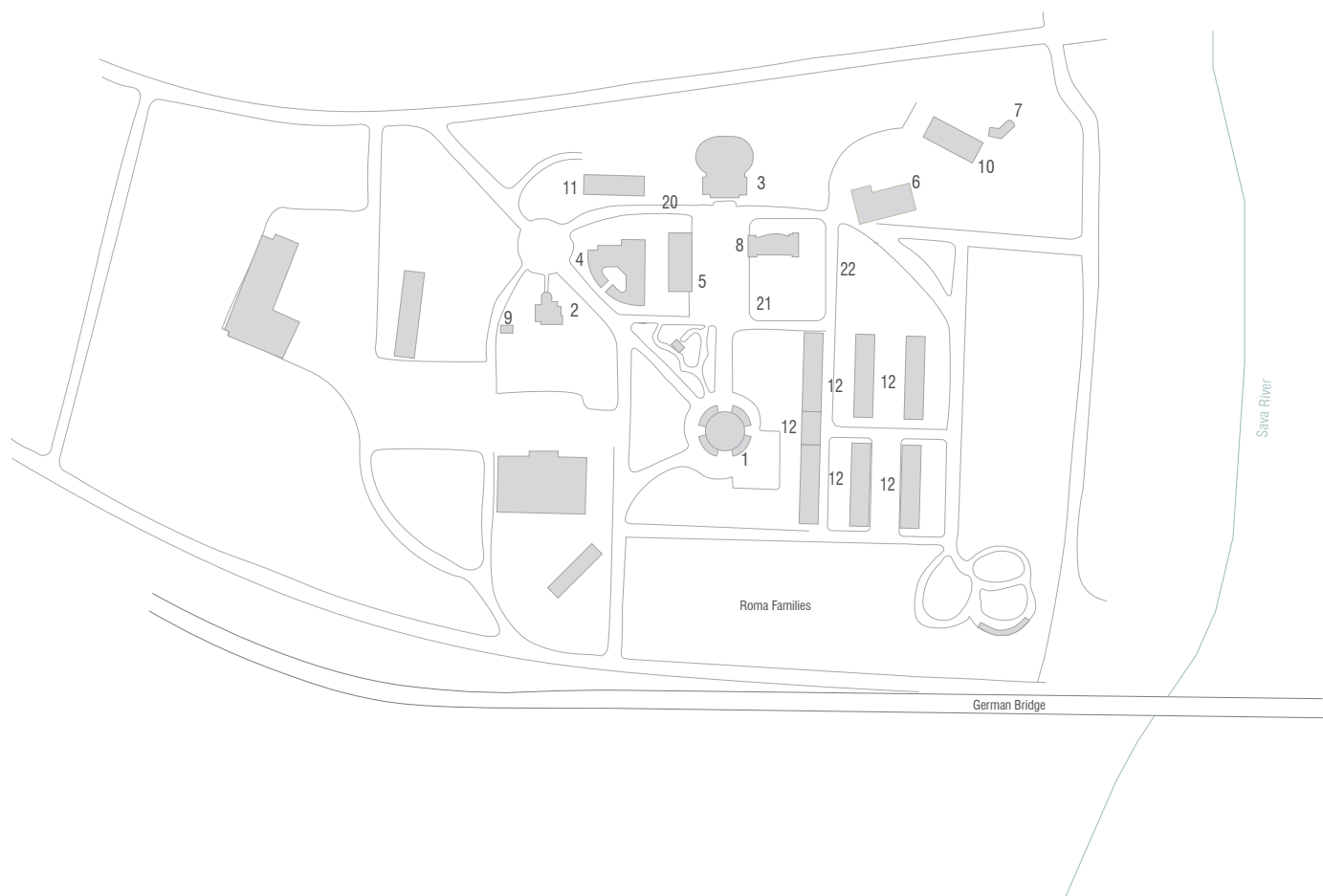


Olga Jevrić in the garden of her studio Staro Sajmište, Belgrade 1957

102 Byford(2011)p.80

103 Cultural Heritage Preservation Institute of the City of Belgrade -2010)p.52

104 Byford(2011)p.80



1. Artist studios
3. Commission for the Reconstruction of Belgrade
3. Workers housing and Unions' House
4. Artist studios
5. Artist studios
6. Housing
7. Exhibition Hall Stefanovic
8. Artist studios
9. Substation
10. Housing
11. Storage
12. Housing

Significance of the Place

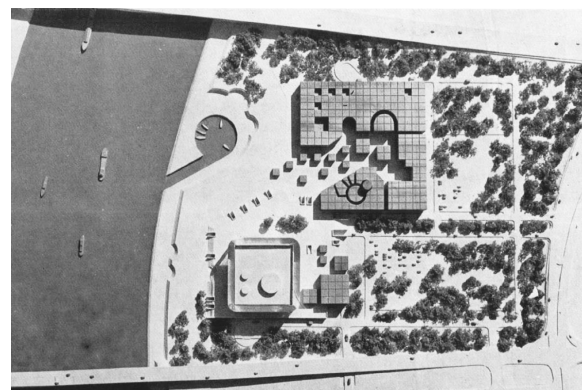
in Serbian Art and Literature



The entire generation of great artists, not just painters and sculptors such as Mica Popovic, Olga Jevric, Boris Anastasijevic, Mario Maskareli, Vera Bozickovic and others, but also writers and literary critics, among others Pavle Ugrinov and Borislav Mihajlovic – Mihiz worked and lived on fairground. This place was a birthplace of Serbian avant-garde. It represented a place of artistic rebellion against state, government and life.



Uroš Martinović, Milutin Glavički, Milosav Mitić, Leonid Lenarčič, and Dušan Milenković, Model of Regulation plan from 1962



Preliminary design of Opera House in Belgrade, Proposal by Danish architects, Hans Dall and Torben Lindhardtzen

The construction of New Belgrade was restored in 1956, but Belgrade Fair was a blind spot in urban development of that period. No plans of the current state neither of the complex nor of singular objects of the fairground were drawn in any of the post-war urban plans of New Belgrade.¹⁰⁵ Yugoslavia continued to follow the ideology of oblivion, pushing towards the future, and the fairground with its terrible faith was something that needed to be buried behind. Fictional destiny of the Fair was constantly changing, depending on which initiative had the strongest voice at that moment, but soon afterward most of them fell to oblivion. For example, in 1948 Fairground was chosen as a site where the Gallery of Contemporary Art would be built, but than this decision was changed in 1950, when the idea for a large Military Museum was proposed. In the same period idea about Museum of Revolution appeared, which reflected more socialist spirit than the actual remembrance of victims.¹⁰⁶ General Urban Plan from 1950 included the demolition of the Old Fairground¹⁰⁷ and according to the Regulation Plan of New Belgrade from 1962, Fairground and the entire left bank, became a green belt, a place for rest and recreation.¹⁰⁸ Apart from 'big plans' about future of the site, few smaller initiatives were undertaken regarding the memorial. Two monuments were erected, although none of them at Fairground; first in 1951, several kilometres away in the settlement Bežanija and second in 1957 at a cemetery in Zemun. Both locations were places of mass graves where victims from Fairground were buried.¹⁰⁹

¹⁰⁵ Blagojević, Ljiljana (2007) Novi Beograd: Osporeni modernizam, Beograd: Zavod za udžbenike, p. 261.

¹⁰⁶ Ibid. p. 220-224

¹⁰⁷ Cultural Heritage Preservation Institute of the City of Belgrade (2010) p. 61

¹⁰⁸ Cultural Heritage Preservation Institute of the City of Belgrade (2010) p. 61

¹⁰⁹ Byford (2011) p. 88-89

In the early sixties, a Union of former political prisoners, deportees, and internees was established as part of Federation of Associations of Veterans of the National Liberation War. One of their tasks at that period was to get the first monument which would be located at the site. On their initiative, in 1966 authorities declared 302 meters of coastline between Brankov and the Old Sava Bridge, along with the former camp for a memorial coast - a promenade of great significance for the city.¹¹⁰ Yet, this was nothing more than a prosecution of Regulation Plan from 1962.

Within a few years, the idea of "memorial coast" was completely forgotten. In 1968, the city authorities decided to build an opera where the fairground was. Soon the competition was announced, in which two Danish architects, Hans Dall and Torben Lindhardtzen won. In their proposal, the Memorial Coast was completely ignored and the tragic fate of the fair was not even mentioned. However, the demolition of the Fair, planned for 1973, was postponed indefinitely.¹¹¹

Following year, Fairground got his first, albeit modest monument. A small memorial plaque (90x90cm) was unveiled on October 20, 1974, and was almost hidden from the public, whereby the inscription itself was sturdy and grammatically imperfect.¹¹² A more appropriate plaque at more prominent place was put up 10 years later, on July 7th, 1984 on initiative of the Municipal Department of the Federation of Associations of Veterans of the People's Fight for the Liberation of Serbia. Old one was removed not knowing, on whose initiative it was placed in the first place.¹¹³

¹¹⁰ Ibid. p. 103

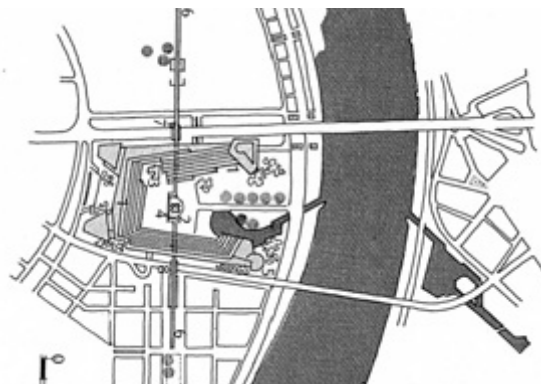
¹¹¹ Ibid. p. 104-106

¹¹² Ibid. p. 106

¹¹³ Ibid. p. 111



Memorial plaque from 1974/ Memorial plaque from 1984



Disposition plan, Mihajlo Mitrovic, 1985

In the 70s and 80s, two opposed currents interfered in the fate of the Fairground. During the late seventies, there was a tendency to exploit the area on the right bank of Sava River between the railway and the Branko Bridge, which increased the importance and the value of the land on the opposite bank, including the Old Fairground. This meant a series of new architectural proposals, whereby many of them ignored again the history of the fair. One of the examples was the design proposal of the architect Mihajlo Mitrovic from 1985 where the Fair was primarily planned as the residential quarter with accompanying commercial contents. Central tower and Italian pavilion were kept, but only as artist studios, giving importance to only one layer of history of place. However, the memorial component of this proposal was a lone monument near river.¹¹⁴ On the other hand, project from architect Milos Perovic involed the rehabilitation of all existing pavilions, while demolition was foreseen only for structures built after the war. Construction of new buildings was planned only in the area west of the tower, and a large square with greenery would open to the coast.¹¹⁵

Simultaneously, new organization "Union of the fairground camp-site" was founded on June 10, 1985 and encouraged by monument built previous year, revived the idea to transfer the fairground to the memorial centre. During the 1980s, there were various initiatives related to history of this place, such as the publication of a monograph, filming documentary, education of youth about its importance as well as frequent commemorations.¹¹⁶

Crucial moment in the history of this place was on July 2nd 1987, at the City Assembly meeting, when at the initiative of the Institute for the Preservation of Cultural Monuments of the City of Belgrade declared that "The Old Sajmište - Gestapo Concentration Camp during the Second World War" had been a significant historical site of the city. At last, authorities recognized its importance and permanently abandoned the idea of demolishing the site.¹¹⁷ At that session, a decision was made to lift a large bronze sculpture, 10 meters high and heavy 20 tons, work of the Belgrade sculptor Miodrag Popovic. This sculpture, in the form of a "broken circle" whose one part symbolizes life, and the other one death, was the proposal for the Competition for the monument in the Jajinci under the title "Camps, the suffering, victory, freedom", and it won the second place. However, because of the quality it possessed, later it was selected as a monument to the victims of the Fairground. It was to be placed at the midpoint between the tower and the Sava River, marking the line along where, allegedly, barbed wire was placed around the camp. The monument was unveiled many years later, on Friday, April 21st 1995, on the Day of the Remembrance of the Victims of Genocide in Yugoslavia which has been celebrated since 1992 in the Republic of Serbia.¹¹⁸ Unstable situation in Yugoslavia was responsible for this delay. Rapid decay of country, wars and ending of socialist era characterize this period. In late 80s Serbian Nationalism grew stronger. Organization called Genocide committee, founded in 1984, dealt with collecting material about the genocide of the Serbian and other Yugoslav nations in the twentieth century. Gradually, they were focusing mainly on Serbian victims, especially the ones from Jasenovac concentration camp, where manipulation with numbers of victims was often

114 Despić, Aleksandar (1985), „U susret III milenijumu“, Središte kulture III milenijum, Beograd: Galerija SANU, p. 7.-8

115 Bajford (2011) p.132-133

116 Ibid p.118

117 Ibid.p.118

118 Ibid p.119-121



Monument commemorating the victims of the camp by sculptor Miroslav Popović

brought into discussion. As a solution they proposed a Museum of Genocide, an institution whose purpose would be to determine the number of Serbian victims in Croatia.¹¹⁹ In 1990 Fairground was proposed as location, but two years later the potential location of the museum was moved to Kragujevac, a city in central Serbia.¹²⁰

Same year, a new Detailed Urban Plan was adopted, defining the Old Fairground as a memorial complex, proposing re-establishment of its pre-war shape. Thus, plan recognized not only historical value as a notorious detention camp, but apparently his pre-war architectural and urban importance. Restoration of the remaining pavilions and building new ones in place of those that have been demolished were fundamentals of this plan. Exhibition spaces and ateliers would stay in remaining pavilions, while new structures would provide various cultural content. Howbeit original plan disposition and border of the site in west are significantly changed due to new planned road which would run across former German pavilion. The original plan disposition and border of the site in west are significantly changed due to the new planned road which would run across former German pavilion. All the same, plan remained unrealized except for the monument to the victims of genocide and the fact that the river bank was cleared and partly developed.¹²¹

Another strong proposal known as Europolis appeared in 1995. Namely, Darko Tatic, brought new idea for the reconstruction of architectural-urban complex Old Fairground, its revitalization and functional connection to the new purposes. He thought that it was necessary to organize international open competition Europolis-Bel-

119 Ibid p.135-138

120 Ibid.p.145

121 Cultural Heritage Preservation Institute of the City of Belgrade (2010) p.65

grade on the Sava River, beginning in 1996. Darko Tatic stated that the Old Fairground is a „monument to the Serbian, Yugoslavian, worker's spirit, entrepreneurship, industry, trade and creative potentials"... "a symbol of suffering, pain and destruction". On that occasion he underlined that the act of restoring the Fair would not only mean showing respect for the past and identity, but would also serve as a monument to our self-consciousness. He proposed that one pavilion should be changed into a museum, addressing the tragic past, but that restoration specialists should be at liberty to shape the interior of all pavilions in response with the future function. Apart from museum he proposed business spaces and spaces of cultural manifestations.¹²²

The Society of Art Historians of Serbia favoured his idea of connecting Old Fairground with a Museum of Modern Art. The art studios in pavilions apart from offering art workshops would be presenting contemporary culture, in that way becoming important part of city's cultural life.¹²³

122 Ibid.p.66

123 Ibid.p.67

However, in July 1998 the Belgrade City Construction Bureau sold the Spasic's Pavilion and signed a contract with a company "Poseidon".¹²⁴ This opened the door of commercialization of many objects of Fairground, which later resulted in site divided between Republic of Serbia, city of Belgrade, the municipality of Novi Beograd, public and private firms, and even individuals, causing the issue of ownership.¹²⁵

In place of the fourth and fifth pavilion today is the Renault car service; the administrative building is a publishing house; Turkish pavilion is a restaurant, and a part of what is left of German pavilion is a storage hall. At the site of the third pavilion is a leather school with accompanying facilities. Barracks and Hungarian pavilion are used for housing. The central tower was inhabited by painters, but today it is abandoned. Both Italian and Czechoslovakian Pavilion are partly preserved and are being used as a living space and ateliers for artists. Mostly all of them, which weren't privatized, are in devastating conditions. Among all of these structures, there is a gas station, car salon, car wash, storages, various tobacco traffics and small bakeries and private business school.

Looking at the strategies of General Plan of Belgrade 2021, adopted in 2003, where Old Belgrade Fair is part of "areas of complete reconstruction" which consists of "combined application of integrative conservation, urban reconstruction and special development, in accordance with the breadth and level of the heritage's construction value" and current state of site, they seem like another fairy tale of urban planners.¹²⁶

Parts of the political elite as well as non-governmental sector, media and various experts showed in last few years increased interest in the fate of the Old Fairground. Many public events were organized – exhibitions, round tables, multimedia projects addressing topic of the past, present and, more importantly, future of Fairground.¹²⁷

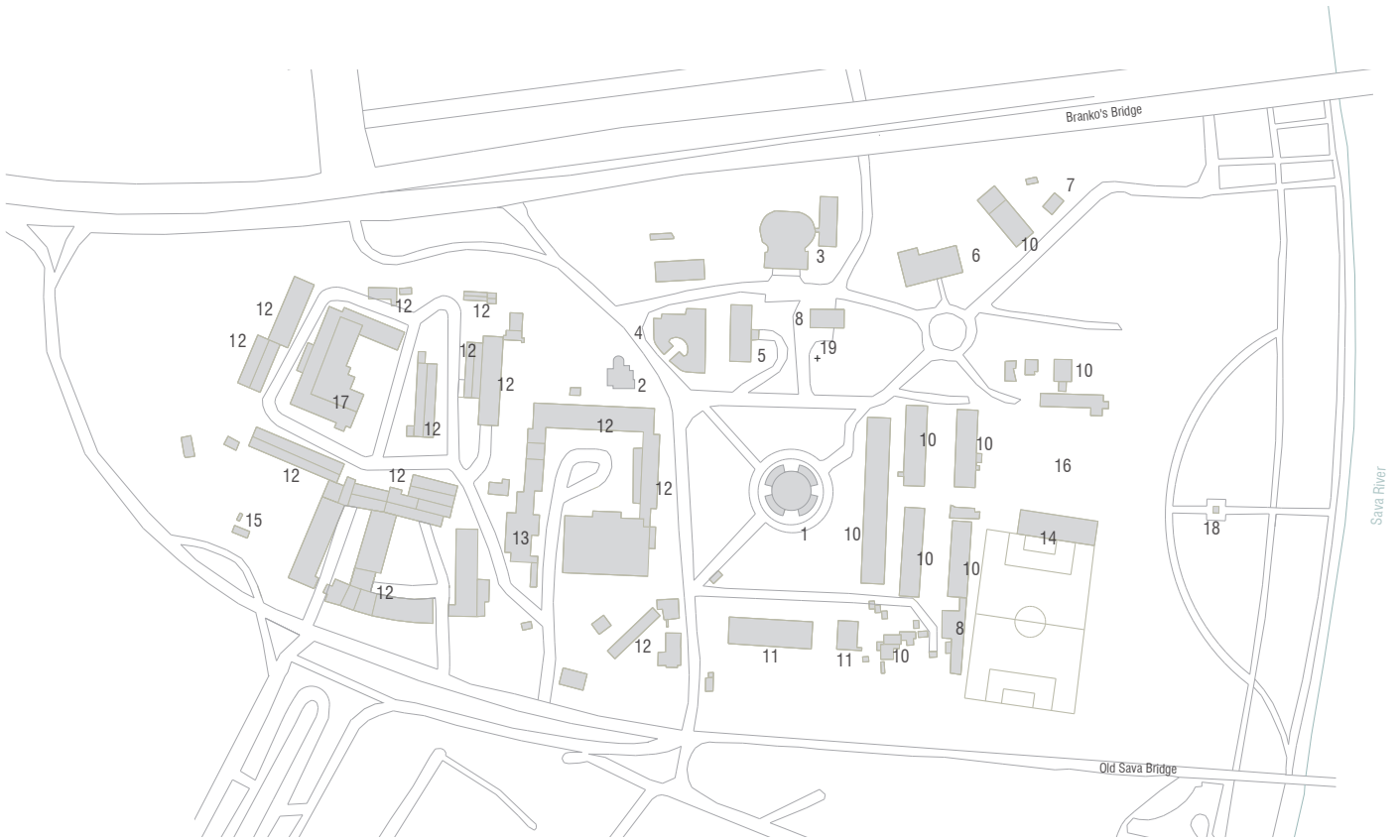
All things considered, only a few decisions honoured this place. Still, according to its present appearance, not very much was done. Apart from sedimented history of this place, further burdened with the tragedy of the Holocaust what seems even more problematic is the responsibility of successors who allowed the crime to be forgotten. Albeit in Serbia there is a consensus that the memory of the camp at Sajmiste should be preserved, question about what should be remembered still lingers.

¹²⁴ Byford (2011) p.190

¹²⁵ Cultural Heritage Preservation Institute of the City of Belgrade (2010) p.78

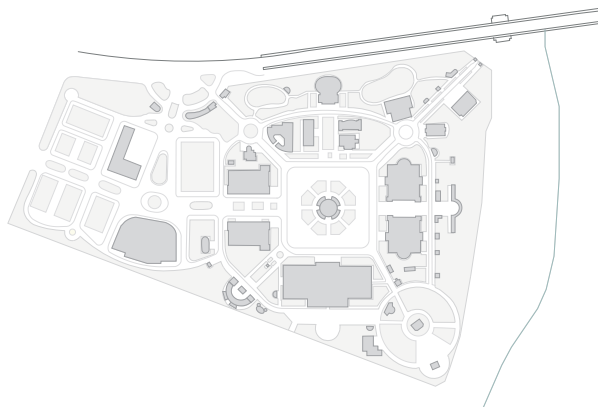
¹²⁶ Ibid.p.68

¹²⁷ Byford (2011) p.192

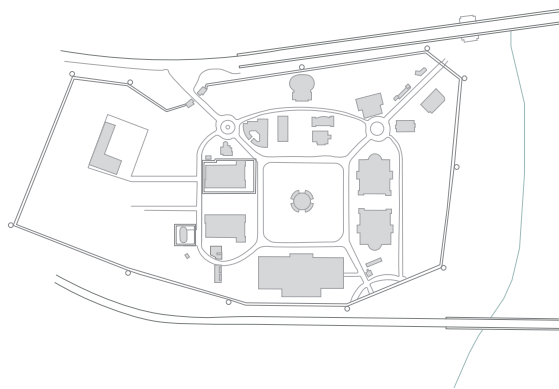


1. Artists living and working space*
2. Publishing house
3. Private commercial use
4. Artists living and working space
5. Artists living and working space
6. Housing
7. Housing
8. Restaurant
9. Substation
10. Housing
11. Technical school for leather design
12. Diverse commercial use
13. Faculty of business administration and law
14. Football club
15. Gas Station
16. Parking lot
17. Storage
18. Memorial
19. Commemorative Plaque

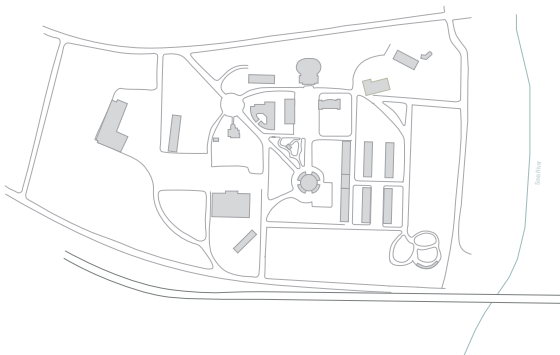
0 | 200 m



Belgrade Fair
1941



Jewish Concentration Camp Zemun
1942



Artist studios and housing
1952

SIGNIFICANCE of place
as first urban development project on new territory
PHASE ONE

Belgrade Fairground had not only the great number of visitors and was of utmost importance to economy of capital, but was an example of urban development project which was materialized (brought out) almost completely. The overall look of the complex, as well as the composition and relations between each individual architectural object within it, influenced the opening of new perspectives for urban development of Belgrade on the left bank of the Sava River. It was the first large-scale project in this part of the city, which also managed to unite the trends and currents of modern national and foreign architecture. Architects Rajko Tatić, Milivoj Tričković and Đorđe Lukić were distinguished by the “Medal of the Yugoslav crown” for the creation of the general disposition of the Old Belgrade Fair and Yugoslav pavilions.

SIGNIFICANCE of place
in the history of Holocaust
PHASE TWO

According to Christof Brauning, killing at Sajmište was in some way a “conception” of a wider plan to destroy European Jews, in the sense that the construction of a gas truck and its use at Sajmište, “implied at efficiency and cold-blooded routine”, which will be brought to perfection in the death camps in the following years.

However, in addition to the significant place Judenlager Semlin occupies in the history of the Holocaust of European Jews, due to the way in which the detainees were being killed, this camp is even more important in the context the tragic history of the Jewish community in Serbia. During the first thirteen months of the occupation, between April 1941 and May 1942, in the territory of occupied Serbia (including Banat), a total of about 15,000 Jews was killed, which is over 80% of the pre-war Jewish population.⁵³ Almost half of this number, close to 7,000, were killed at Sajmiste, making this camp the most significant single-spot place of Holocaust in Serbia.

SIGNIFICANCE of place
in the history of Serbian art and literature
PHASE THREE

In 1952 The Hungarian pavilion and barracks were adapted in social accommodation for poor families. The Tower and the former Italian, Czechoslovak and Turkish pavilions were given to the Association of Artists of Serbia (ULUS) who used them as ateliers and some lived there. The entire generation of great artists, not just painters and sculptors such as Mica Popovic, Olga Jevric, Boris Anastasijevic, Mario Maskareli, Vera Bozickovic and others, but also writers and literary critics, among others Pavle Ugrinov and Borislav Mihajlovic – Mihiz worked and lived on fairground, some for even longer period. This place was a birthplace of Serbian avant-garde. It represented a place of artistic rebellion against state, government and life.

Following previous historical overview *Analysis* is starting with analytical overview of these historical phases.

Afterwards the scale is becoming larger, presenting the site in the context of the city with accent on New Belgrade.

Analysis is primarily based on mapping referring different topics and scales.

As part of eye level scale *Photo documentation* is introduced.

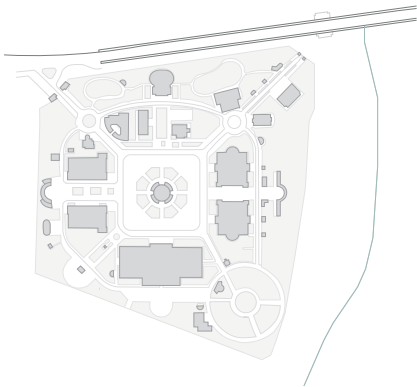
Parts of analysis are addressed later in chapter *Problem Identification* and *Solution*.

Transformation of Site	64
Bigger Scale	78
Development of New Belgrade	82
Current State of Site and Surrounding	88
Photo Documentation	98

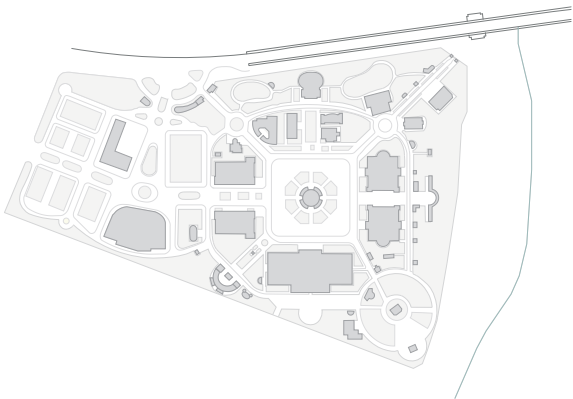
Transformation of Site

Overview of spatial (de)formations

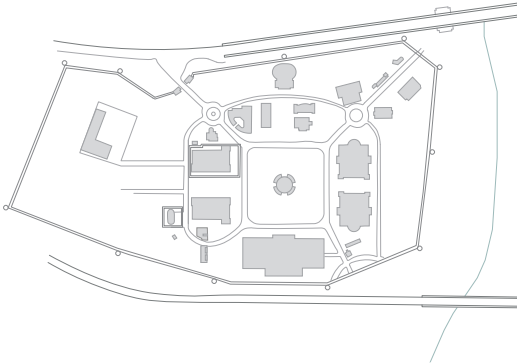
1937



1940

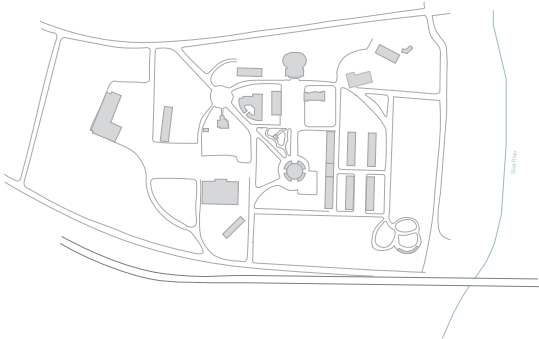


1942



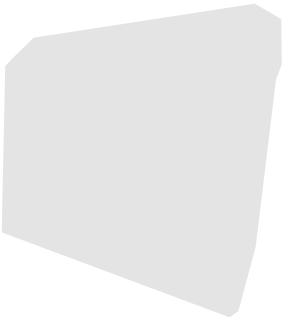
Over the last eight decades Old Fairground has significantly changed. Its transformation can be described more as deformation since it has lost characteristic of unity and organized space. The development was spontaneous, especially after 50s since it became a blind spot in development plans that were primarily concentrated on development of its surrounding.

1952

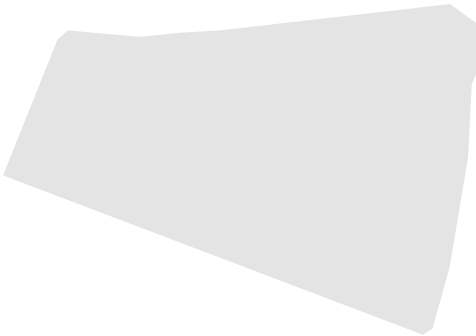


2019





136,743 m²



195,550 m²



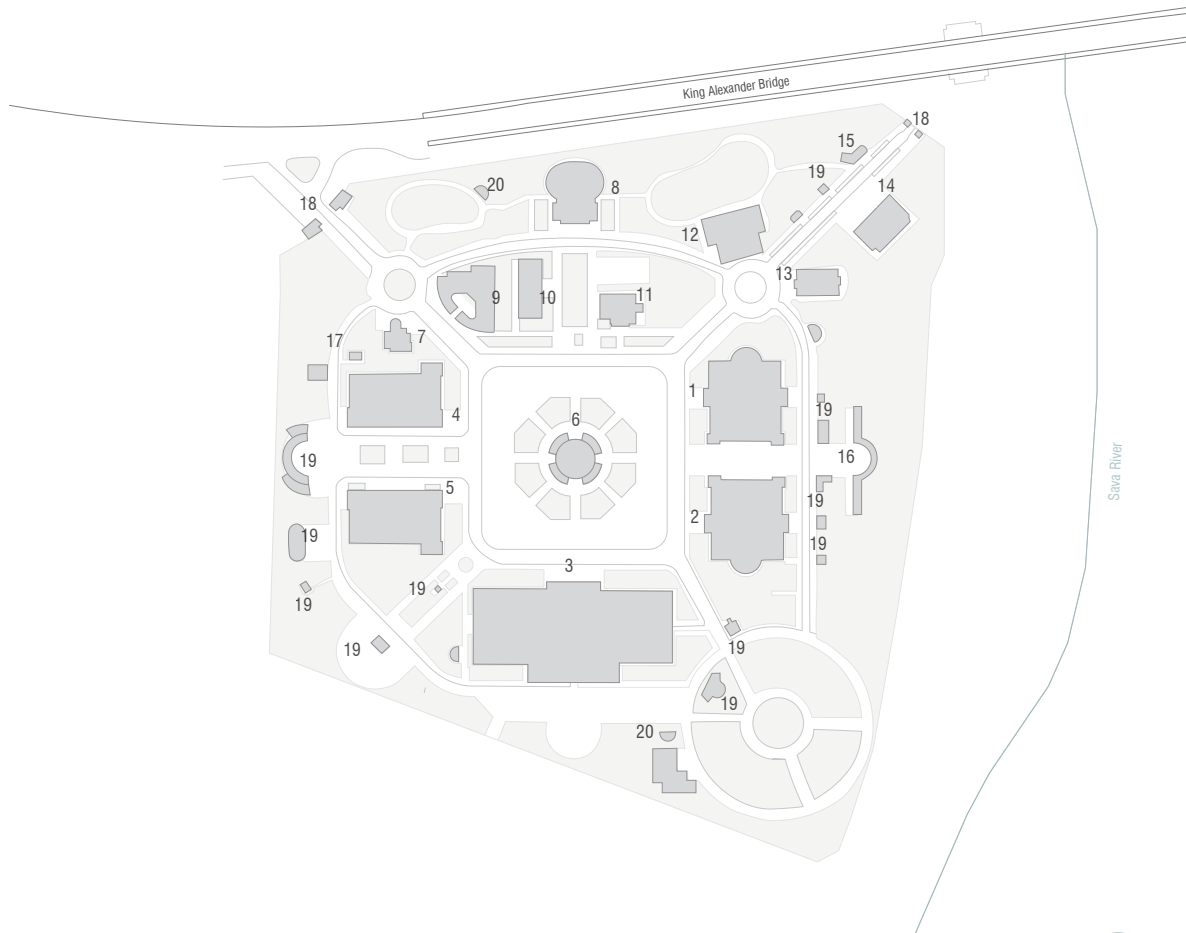
159,730 m²



207,196 m²



216,784 m²



- 1-5 Yugoslav Pavilions
- 6 Central Tower - Exhibition pavilion
- 7 Administration building
- 8 Spasic Pavilion
- 9 Italian Pavilion
- 10 Czechoslovakian Pavilion
- 11 Romanian Pavilion
- 12 Hungarian Pavilion
- 13 Exhibition Hall Philips Company
- 14 Exhibition Hall for Fishing Equipment
- 15 Private Exhibition Hall Stefanovic
- 16 Open Hall
- 17 Electric Substation
- 18 Entrance Gate
- 19 Private Exhibition Halls
- 20 Toilets

136,743 m²

At the time of First Fair in 1937, 5 Yugoslav pavilions were symmetrically arranged around the central square with a central tower.

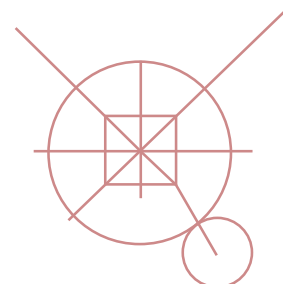
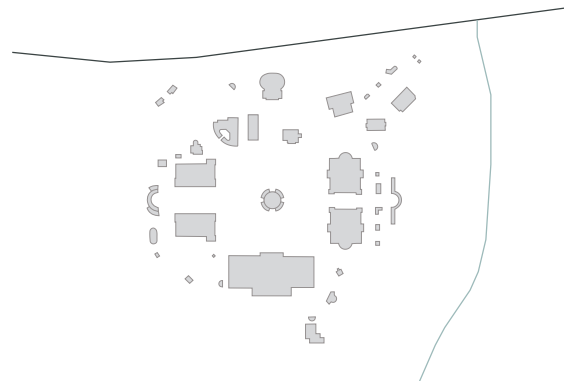
The spacious square in the centre and the radial axis made the complex clear and functional. The central building in the shape of a tower had a dual role: it served as an exhibition pavilion and at the same time was an emphasized central motif visible from the farthest points of the city. Simultaneously with the construction of the pavilions, the administrative building of the fair, restaurant, ticket offices, roads were built, planted trees, landscaped parks. A number of individual pavilions, semi-open and open exhibition spaces, pavilion of the Foundation Nikole Spasić, as well as the pavilions of Italy, Czechoslovakia, Romania, Hungary, Škoda tower and the pavilion of the Dutch company "Philips" have been erected.

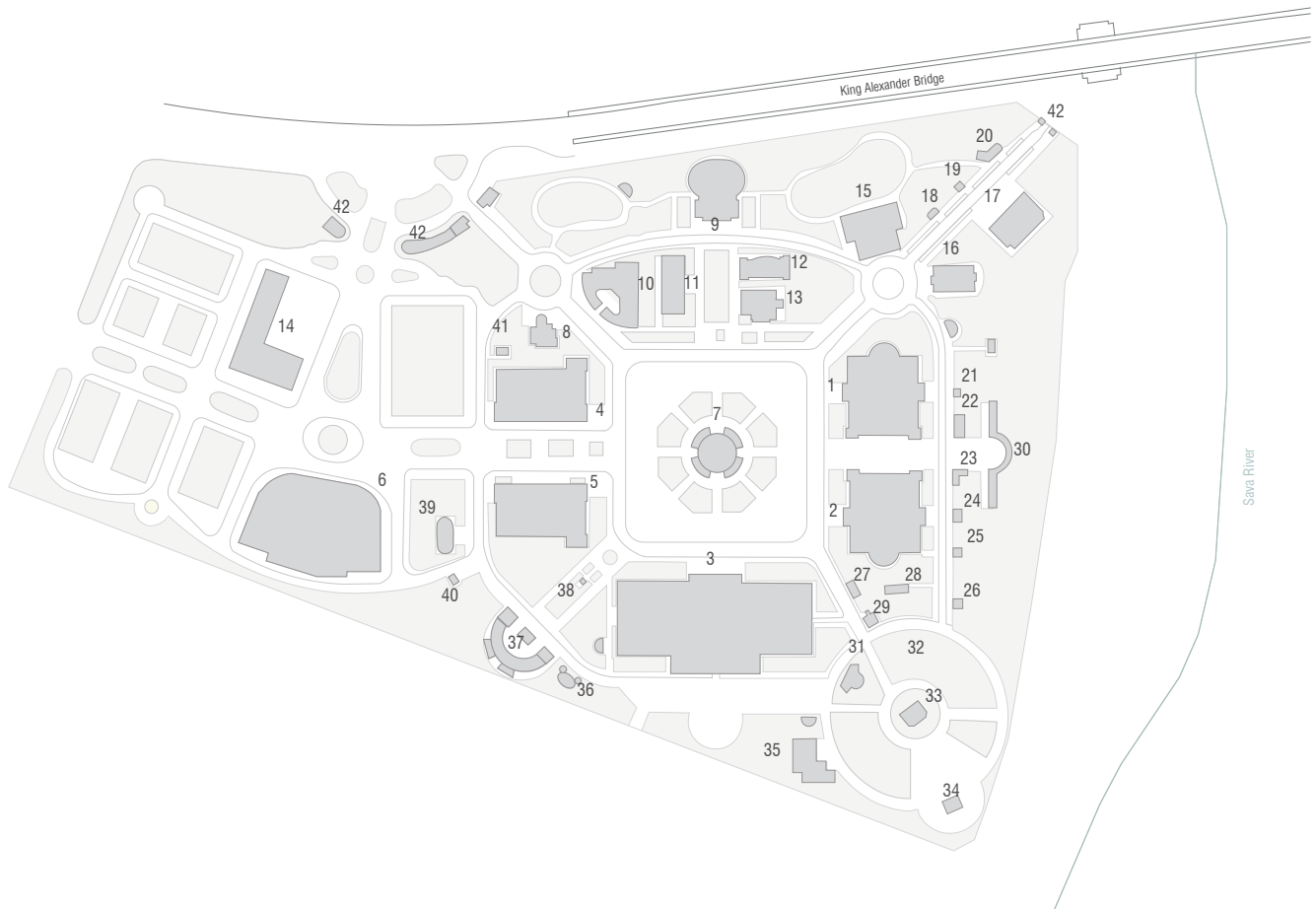
Complex itself was built on a wasteland and didn't have many constraints towards surrounding. The road in the north which was connecting centre of city and Zemun was only border.



69

- Dominant central structure
- Central intersection of main axis
- Radial spatial organization
- Entrance lying on main axis
- Additional smaller circular disposition in the southeast
- Structures in north and northeast are smaller
- Introverted
- Complex is not oriented towards river





- 1-6* Yugoslav Pavilions
- 7 Tower
- 8 Administration building
- 9 Spasic Pavilion
- 10 Italian Pavilion
- 11 Czechoslovakian Pavilion
- 12 Turkish Pavilion
- 13 Romanian Pavilion
- 14 German Pavilion
- 15 Hungarian Pavilion
- 16 Phillips Pavilion
- 17 Fisherman's Pavilion
- 18-29 Private pavilions
- 30 Open Hall
- 31-33 Restaurant
- 34 Tower for parachutists
- 35 Warehouse
- 36-38 Private pavilions
- 39 Hanza
- 40 Water pressure pump
- 41 Electrical substation
- 42 Ticket Oce
- 43 Toilets
- * 6th pavilion wasn't completed

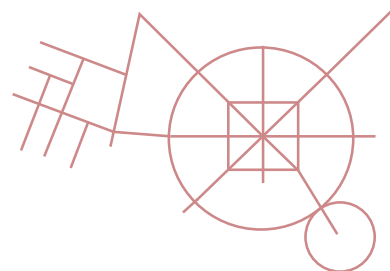
195,550 m²

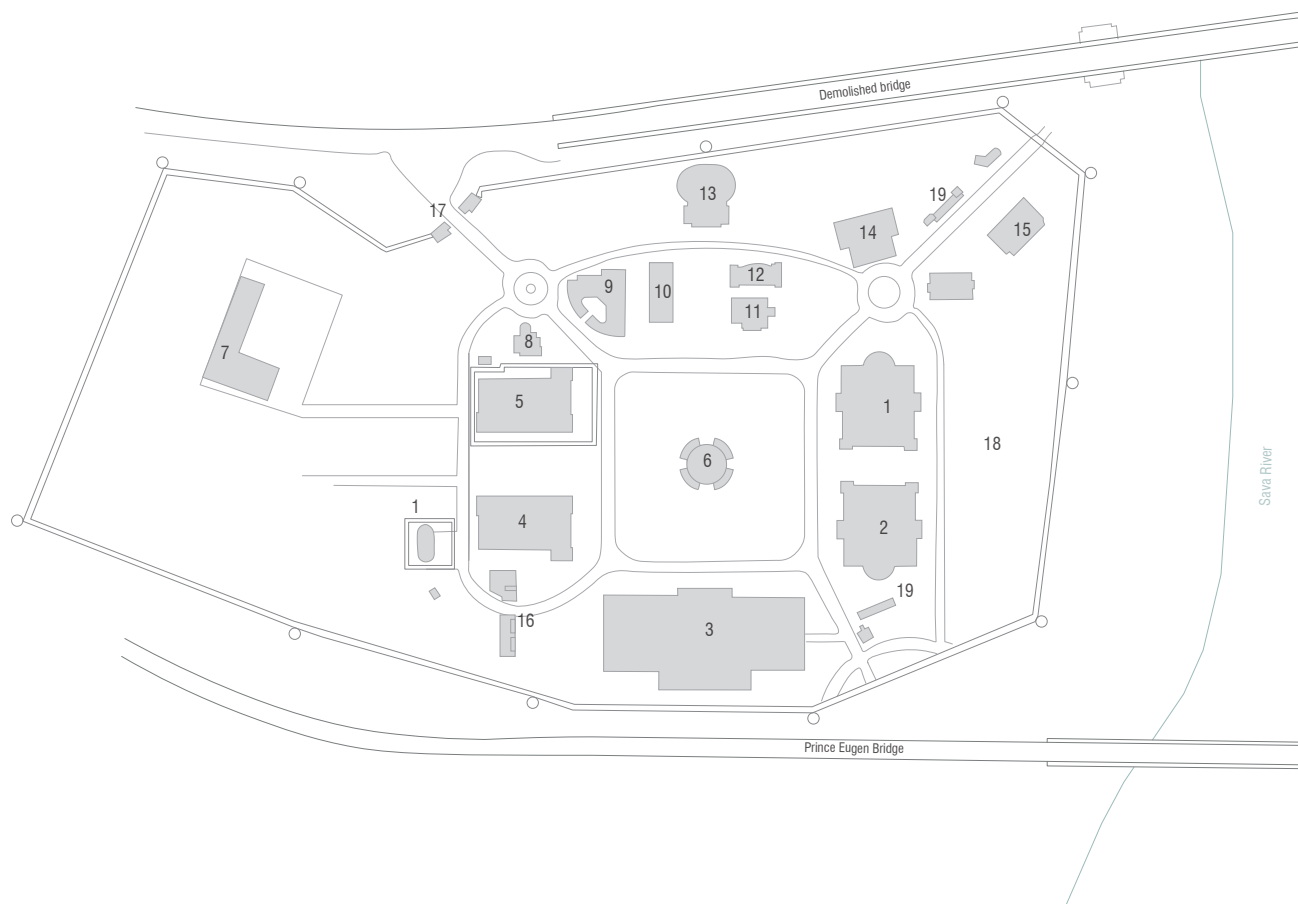
The Situation Plan of the Old Fairgrounds First and Second Stage of Realization, 1938 - shows the completed first phase and proposal of second phase - an extension of the Fair to the west. In the period from 1938 to 1940 a large number of medium and small facilities of domestic companies were built, the number of foreign exhibitors increased. Turkey erected its pavilion in 1938, and Germany followed next year. The construction of the Sixth Yugoslav Pavilion according to the architect Aleksandar Sekulić's project began in 1940 but it wasn't finished.

No significant changes in surrounding.



- Expansion of site in west
- Extension of main central axis
- Entrance becomes more emphasised through additional axis
- Orthogonal space organization in west
- Low density in west
- Central intersection of main axis
- Additional small structures in the east part of site





* Built during the time of Transitory camp Zemun

- 1 Female Pavilion
- 2 Warehouse / workshop / detainees
- 3 Detainees
- 4 Kitchen
- 5 Detainees
- 6 Administration
- 7 Warehouse for straw
- 8 Command
- 9 Carpentry / Stockpile
- 10 Warehouse for personal belongings
- 11 Warehouse for clothing from detainees
- 12 Bathroom / morgue
- 13 Hospital
- 14 Torture chamber
- 15 Execution pavilion – Pavilion of death
- 16 Chicken coop and pigsty*
- 18 Vegetable garden*
- 17 Entrance
- 19 Toilet pits - outhouses



159,730 m²

The camp included the fairgrounds as a whole with an exception of southern part of the complex, which was due the newly built bridge completely separated from the complex of the Fair. This is the first greater change in the disposition of the Fairgrounds .

Barbed wire was set around the camp.

King Alexander bridge In north was demolished, therefore breaking the connection of northern part with rest of the city.

Smaller settlement in south appeared just before beginning of World War II

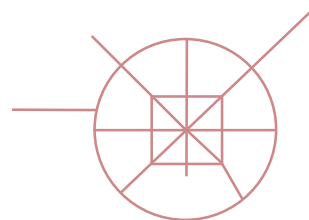
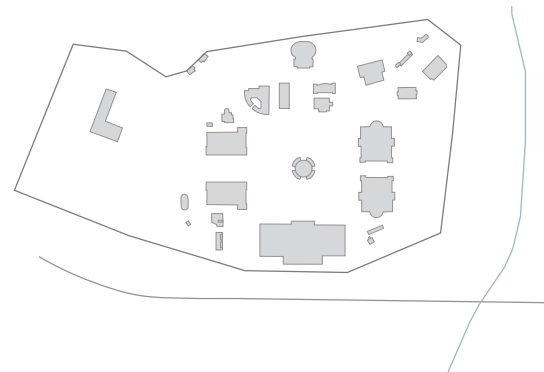
*Three additional facilities for camp command were built at the camp entrance, as well as a small swimming pool behind the administration building.

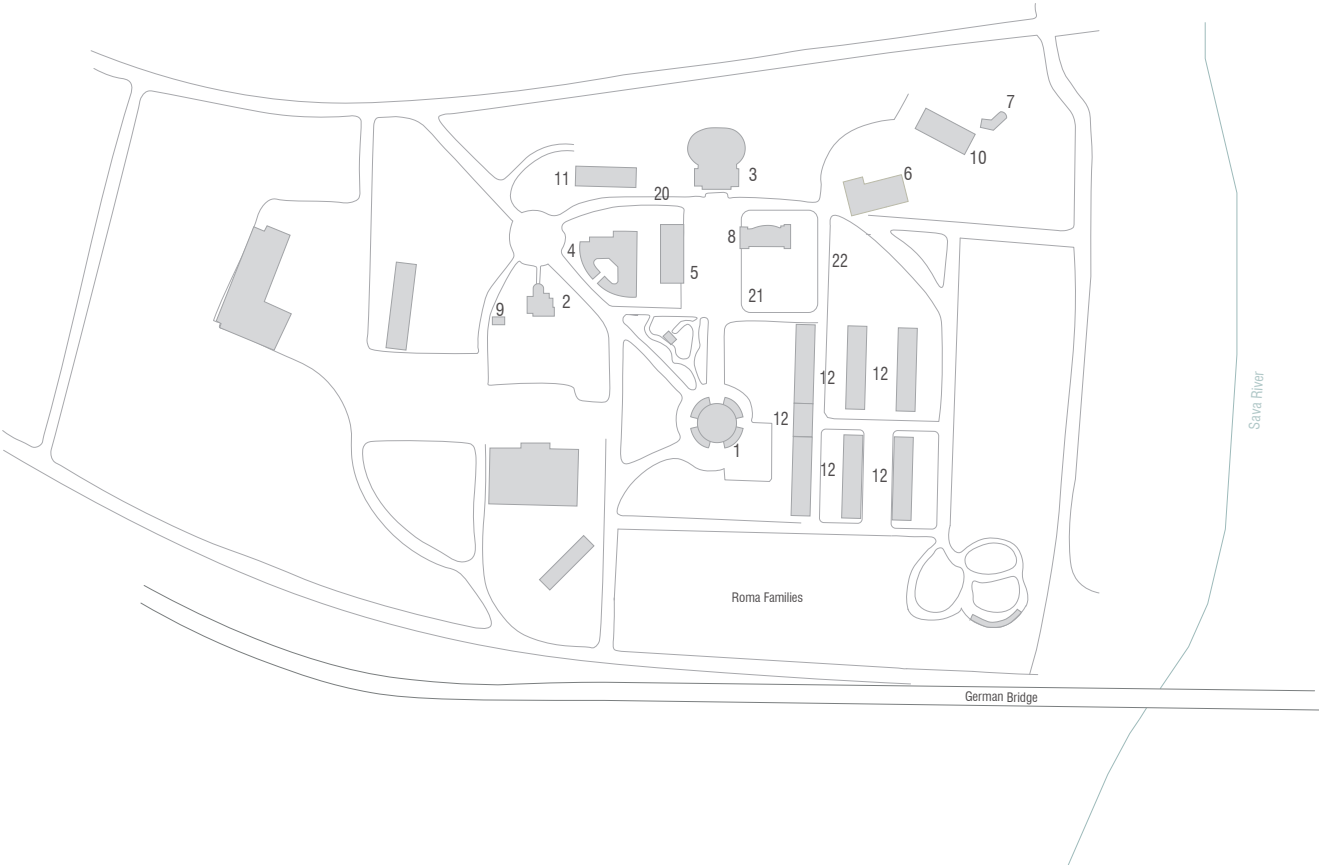
*Small improvised stable with pigs and chickens was set behind kitchen and on river bank was a garden.



73

- Central tower serving as panopticon
- Radial spatial organization is still perceptible
- Radial spatial structure in southeast is cut out
- Introverted character is accented through barbed wire
- Additional temporary structures
- Garden in the east *





- 1. Artist studios
- 3. Commission for the Reconstruction of Belgrade
- 3. Workers housing and Unions' House
- 4. Artist studios
- 5. Artist studios
- 6. Housing
- 7. Exhibition Hall Stefanovic
- 8. Artist studios
- 9. Substation
- 10. Housing
- 11. Storage
- 12. Housing



207,196 m²

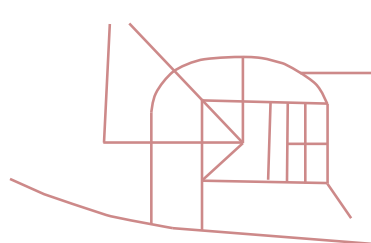
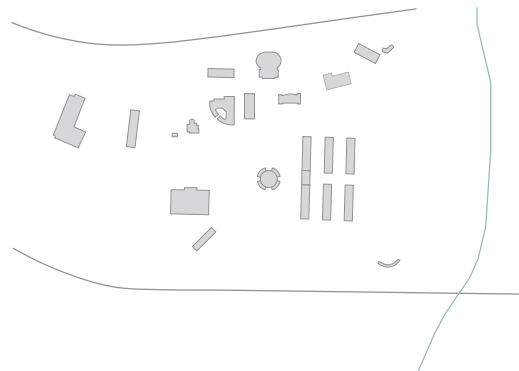
In 1952 The Hungarian pavilion and barracks were adapted in social accommodation for poor families. The Tower and the former Italian, Czechoslovak and Turkish pavilions were given to the Association of Artists of Serbia (ULUS) who used them as ateliers and some lived there.

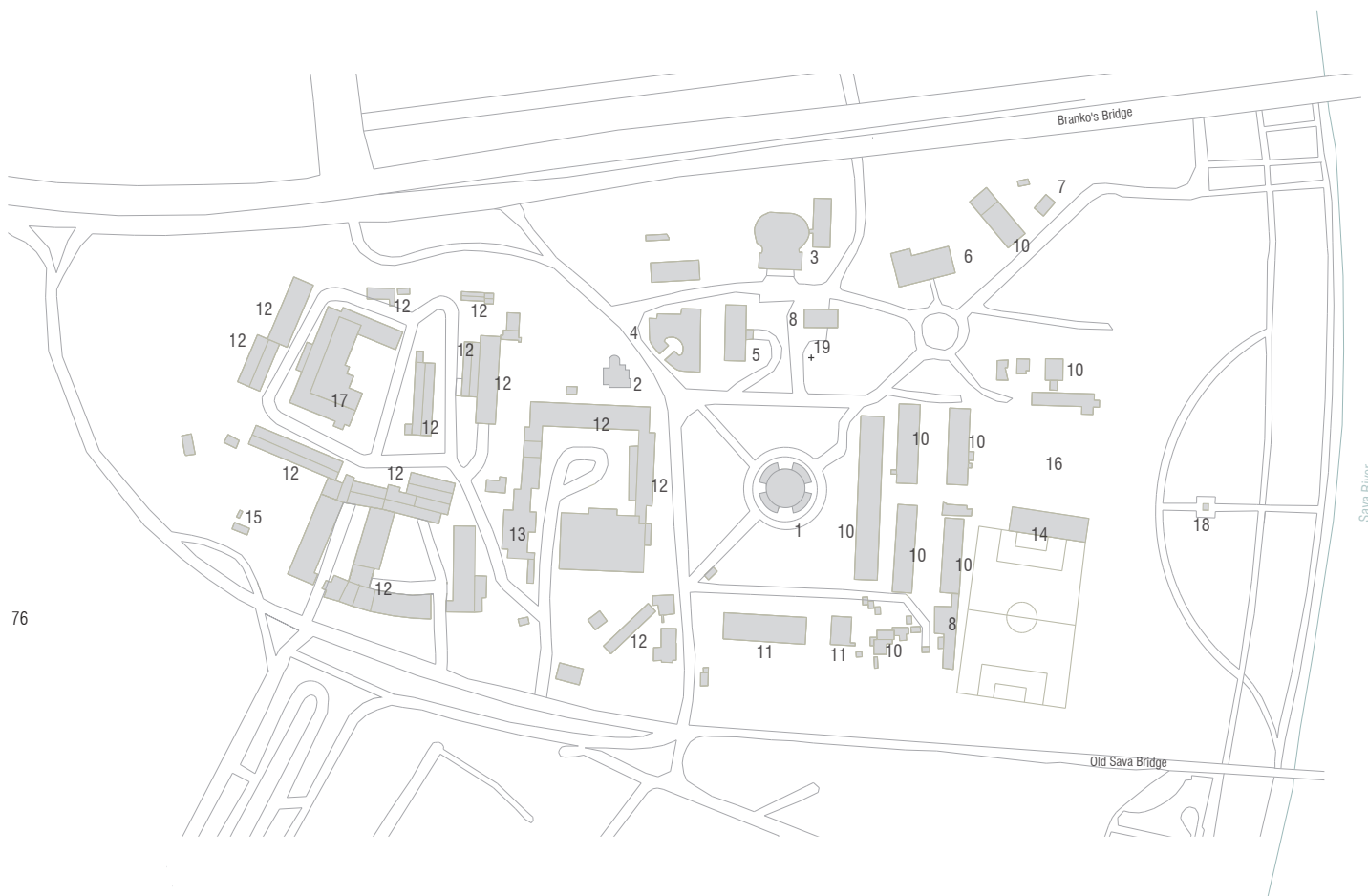
First prominent Socialist buildings are being built.

New road network was starting to develop.



- Planned development never happened
- Radial spatial organization is not perceptible
- Central tower is dominant only in size
- Orthogonal parallel structures in east
- More extroverted character
- Inharmonious space organization
- Entrance axis is still noticeable





1. Artists living and working space*
2. Publishing house
3. Private commercial use
4. Artists living and working space
5. Artists living and working space
6. Housing
7. Housing
8. Restaurant
9. Substation
10. Housing
11. Technical school for leather design
12. Div. commercials usage
13. Faculty of business administration and law
14. Football club
15. Gas Station
16. Parking lot
17. Storage
18. Memorial
19. Commemorative Plaque

216,784 m²

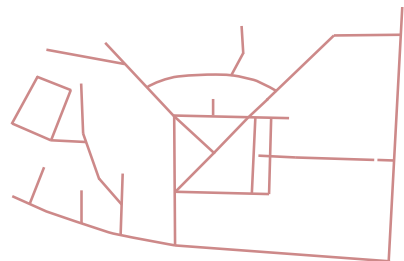
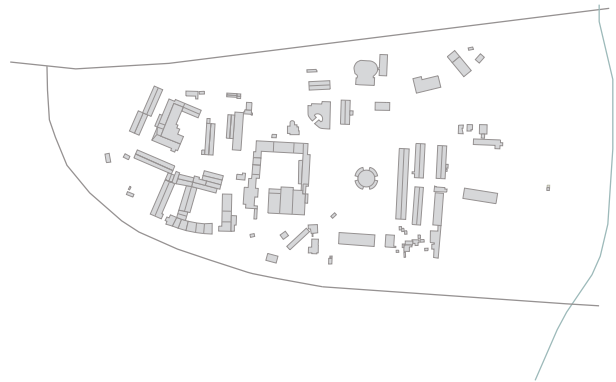
The Roman Pavilion was demolished in the complex of the Fair, and there were further changes in the parter (paths, parks). New temporary objects for various purposes were built.

The bridge has been restored in 1956 and the traffic solution is significantly changed. The river fronts upstream and downstream were developed. In terms of the level of the ground, the Sajmište remains below these embankments.

New Belgrade is municipality with more than 200 000 inhabitants. It rapidly developed in last decades.

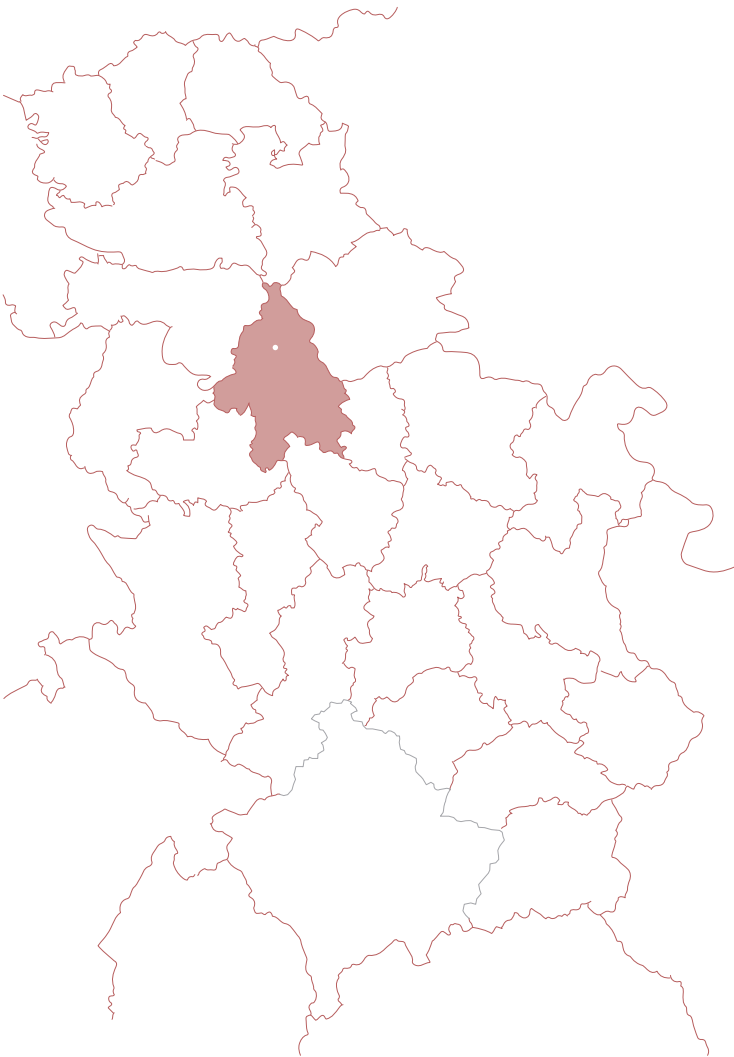


- No clear hierarchy in composition
- Path network is developed spontaneously (branches)
- View axis are limited
- Inharmonious space organization
- Non-defined space orientation



Location

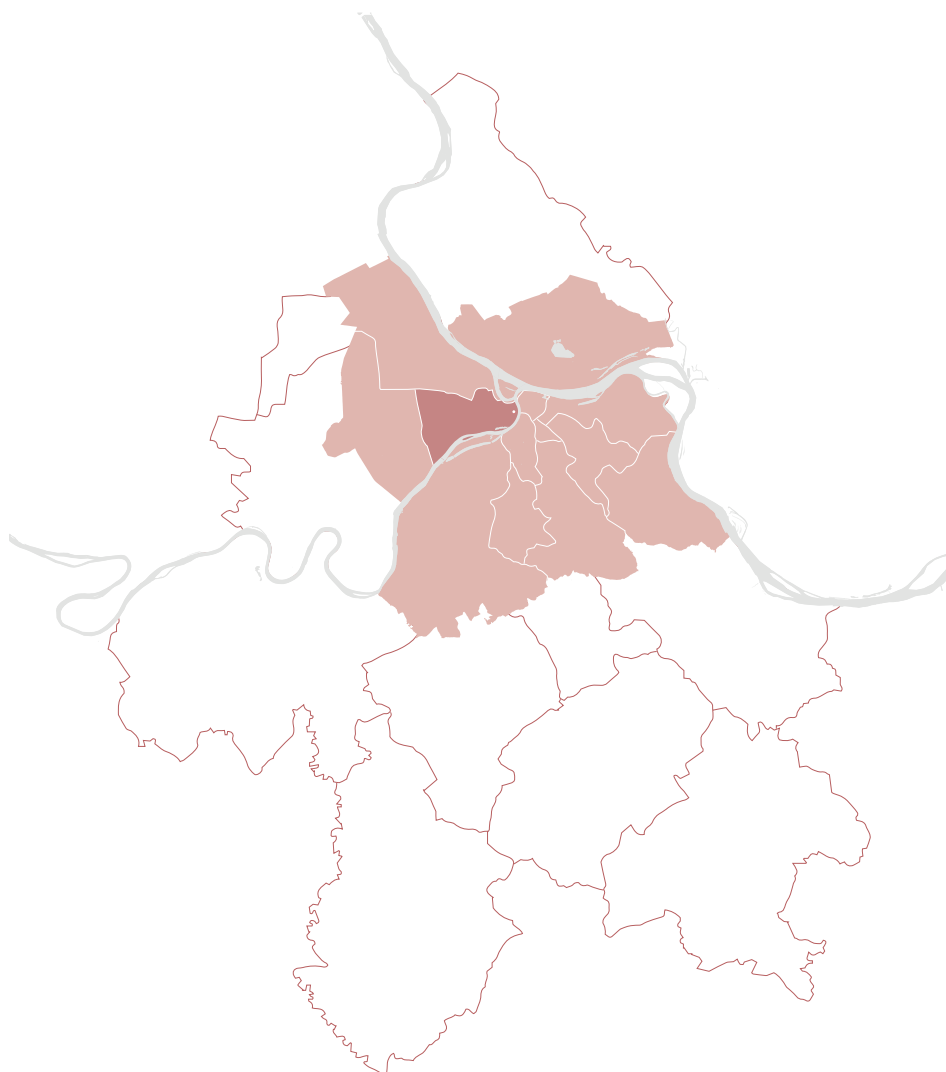
Serbia



78

Old Fairground is located in Belgrade capital of Serbia. The Republic of Serbia is situated in central Balkan region and Panonian Plain at the crossroads of Central and Southeast Europe. It is surrounded with 8 countries, Bosnia and Croatia in west, Montenegro in the south-west, Albania¹ and North Macedonia in south, Bulgaria in southeast, Romania in northeast and Hungary in north. Serbia is a unitary state consisting of municipalities/cities, districts, and two autonomous provinces Vojvodina in the north, and Kosovo and Metohija in the south which declared independence in 2008.² However the government of Serbia didn't recognize the declaration. 24 districts with the City of Belgrade as an additional district, present administrative divisions that have no powers of their own except for Belgrade. The country covers a total of 88,361 km² ³(including Kosovo) Northern third of the country covers Pannonia Plain, central part are mostly hills traversed by rivers, while mountains dominate the southern third of Serbia.

1 Serbia claims a border with Albania through the disputed territory of Kosovo
2 Hamilton (17 February 2008). "Kosovo declares independence from Serbia". Reuters.
3 https://en.wikipedia.org/wiki/Geography_of_Serbia



Belgrade is the capital and largest city of Serbia. It is located at the confluence of the Sava and Danube rivers at Balkan Peninsula.

It has its own autonomous city authority and is a separate territorial unit in Serbia. The administrative area of the City of Belgrade has a population of nearly 1.7 million people⁴, which is around 24% of the country's population. It is the only city in Serbia with more than 1 million inhabitants. The city is divided into 17 municipalities, where 10 of them are lying partially or completely within borders of the city proper.⁵ City of Belgrade has an urban area of 360 square kilometers, which is 3.6% of Serbia's territory while together with its metropolitan area it covers 3,223 km²

Old Fairground belongs to Novi Beograd, municipality of City of Belgrade with the most inhabitants, around 214,500. It covers the 40,74 km². Vracar is most densely populated and smallest of all Belgrade's municipalities with 3km² and around 68,000 inhabitants.

Metropolitan area of Belgrade

Urban area of Belgrade

New Belgrade

⁴ Total 1,659,440 Source: Bureau of Statistics of Republic of Serbia, Census 2011 https://en.wikipedia.org/wiki/Demographics_of_Belgrade

⁵ <http://www.beograd.rs/index.php?lang=cir&kat=beoinfo&sub=201906%3f>

The Old fairground is located on the left bank of the river Sava and it's a part of New Belgrade, a municipality of the city of Belgrade. In 1937, when the first foundation stone of Belgrade fair was placed, New Belgrade didn't exist. In the period between the wars, the only existing settlement on the territory of today's Novi Beograd was the village of Bežanija which was located far from the city. At that time, without any urban development plans, two settlements are known as the Novo Naselje (new settlement) and Sajmište (fairground) began to form closer to Belgrade. The very first plan for cultivating the area of the later New Belgrade was made in the Zemun⁶ administration. This is indicated by the fact that at the beginning of April 1920, the city construction department drafted a plan that regulates the entire area on the left bank of the Sava under the jurisdiction of Zemun, together with the part of the territory of the Bežanija municipality. Later, in 1923 Master Plan supervised by Grigory Pavlovich Kovalyevsky was completed (Fig.1). This shows certain rivalry between Zemun and Belgrade's authorities. However in 1929, Zemun was administratively annexed to the city of Belgrade, losing separate city status in 1934. Under Belgrade authorities in the period of 1934-1941, in the rudimentary form, the transformation of the terrain into urban space on the left bank of the Sava River started. Examples for that were The King Alexander's Bridge, Belgrade fair, a tram line connecting Belgrade and Zemun, and, in general, a public transport in that area.⁷ Hence, we can conclude that the construction of New Belgrade under communist government after 1945 has not been an absolutely new project. In fact, it was a continuation of the already started process of urban development of the area of the left bank of the Sava River, which reached its bloom after the Second World War. This, of course, does not in any way diminish the significance of the period of socialist Yugoslavia for the emergence of New Belgrade but indicates that the first steps towards the formation of this part of Belgrade were made during the inter-war period.

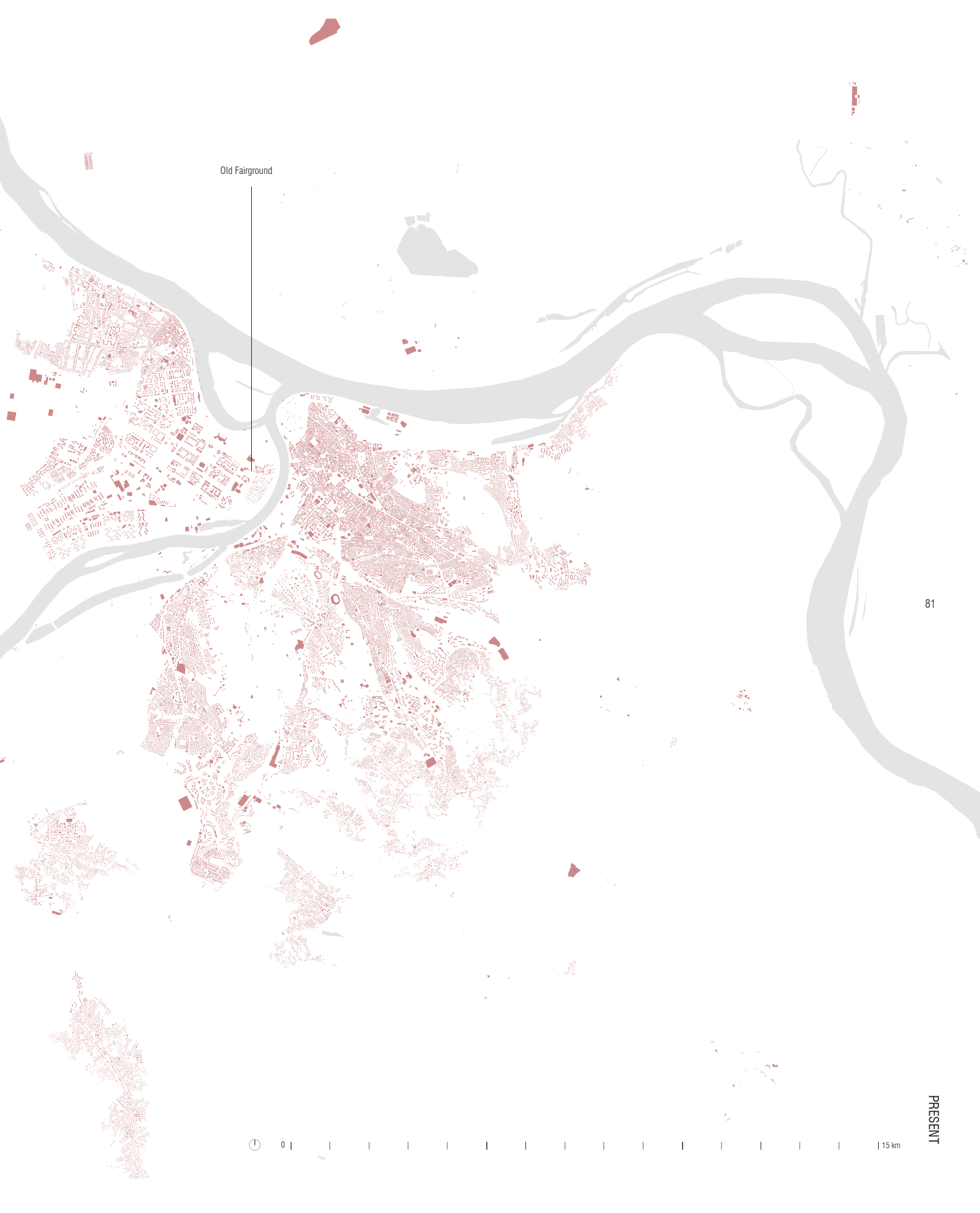
A monograph on the construction of New Belgrade by Slobodan Ristanović described what the area looked like before the city was built: "In the thick reeds and bulrush there were many snakes and frogs, fishes and leeches. Above this swamp, flocks of birds were circling and the swarms of mosquitoes and other insects were going up and down. Just a few houses and an occasional shack in the marsh around the Zemun airport so as the derelict neighborhood of Staro Sajmište attested the human presence in that inhospitable ambience."⁸

6 <http://www.princip.info/2016/06/10/beogradska-uprava-razvoj-prostora-leve-obale-save-1934-1941/>

7 <http://www.princip.info/2014/03/14/podrucje-novog-beograda-u-meduratnim-planovima-za-razvoj-zemuna-1918-1934/#>

8 Blagojevic, Ljiljana (2007), Novi Beograd: Osporeni modernizam





Old Fairground



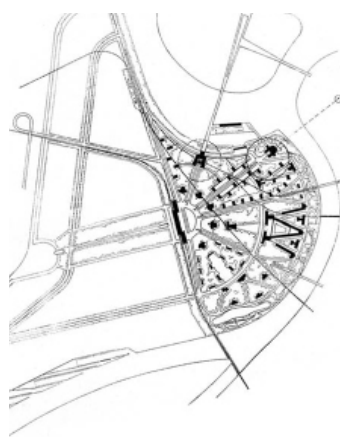
1923

1946

1948



Djorđe Kovaljevski, Master Plan of Belgrade (1923)



Nikola Dobrović, Sketch for the regulation of Belgrade on the left bank of the river Sava (1946)



Nikola Dobrović, Plan of New Belgrade (1948)

In 1946 Nikola Dobrović drew the first sketches of the urban development plans, and three years after World War II ended on 11 April 1948, this huge construction project on what is nowadays called New Belgrade finally started. (Fig.2. and 3.) During the first three years of the construction alone, over 200,000 workers and engineers took part in the building process. Work brigades of the Youth work actions were made up of villagers and even high school and university student volunteers. In 1952, New Belgrade was officially a municipality and in 1955 the municipality of Bežanija was annexed to New Belgrade.⁹

Development of New Belgrade can be divided in four major phases, each having a landmark buildings constructed at that time. First phase (1948-1958), Second phase (1958-1968), Third phase (1968-2000) and Modern period (from 2000). It can be described as a discontinuous planning and development process. Only during the first ten years of planning 3 different plans were adopted (Fig.4). However almost till 80s when the first bigger deviation in planning was made, development process of New Belgrade was based

on Central Zone Plan from 1960 (Fig.5) and Regulation plan from 1962.¹⁰ That important deviation from regulation plan was building of Block 24. The common characteristic of all previous development plans that were adopted during the first 10 years of planning apart from following principles of Athens Charter was a free central zone with central axis that was a spine and main development guideline. This central zone was composed of three plazas, each of them 400 by 400 m. First one was planned as "administrative plaza", enclosing the functions of administration, second as "cultural plaza", envisioned as the cultural centre of the new town and third, next to the train station as a commercial centre. Nonetheless first buildings were placed on this former free axis between 1984 and 1989. Thus the process of *filling the voids* with non-methodical approach started.¹¹ (Fig.6)

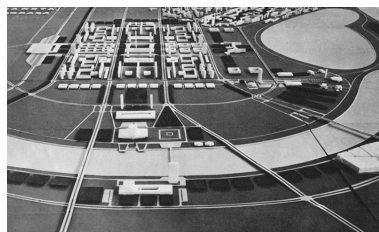
It is important to say that almost all three development phases of New Belgrade were during the socialist period. So apart from highlighted modernism, socialism has largely defined both concept and

[New Belgrade: Contested Modernism], Beograd: Zavod za udzbenike, Zavod za zastitu spomenika kulture grada, Arhitektonski fakultet, p.54

⁹ Blagojević, Ljiljana (2005) Back To The Future Of New Belgrade: Functional Past Of The Modern City, AESOP, Vienna

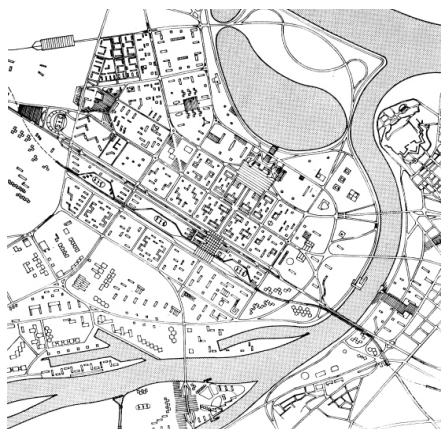
¹⁰ Marić Igor, Niković Ana, Manić, Božidar (2010) Transformation of the New Belgrade Urban Tissue: Filling the Space Instead Of Interpolation in : SPATIUM International Review No. 22, p.50

¹¹ Ibid. 52

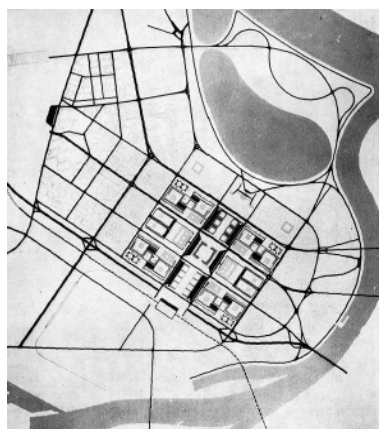


1958

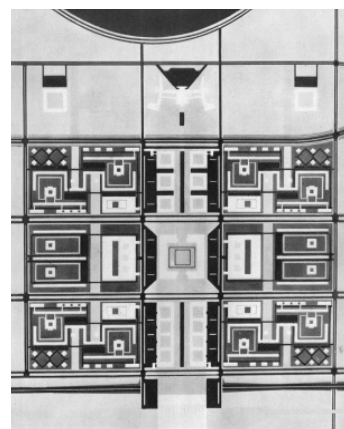
1960



Master Plan of New Belgrade led by architect Branko Petričić. (1958)



Uroš Martinović, Milutin Glavički, Milosav Mitić, Leonid Lenarčić, and Dušan Milenković, Model of Regulation plan from 1962 and Plan of New Belgrade Central Zone, 1960



83

strategies of urban development of that time. Residential areas covered more than 3 million of square meters with 90km of the traffic network.¹² Looking at these numbers New Belgrade was seen as a glorious victory of socialist construction. When we look at residential blocks it is evident that quantity apart from prominent government buildings was one of planning guidelines. The main goal was to set up as many buildings as possible due to the growing and displaced post-World War II population. With such requirements and brutalism architectural approach, this led to many residential blocks having a cold and monumental character. Side effect of such planning were as well lacking of diverse activities. Therefore, people are referring to New Belgrade with a sarcastic term “dormitory” (“spavaonica”), a place that’s only good for an overnight sleep at the end of the day. Apart from lacking of certain dynamics and creative living and cultural content, many papers are discussing ratio of open spaces to build structures and proportions of these structures which weren’t designed primarily for people but for cars. Boulevards with up to 6 lanes and wide green belts are elements that are acting at same time as a barrier and a connection. But those wide spaces shouldn’t be seen as negative phenomena, New Belgrade’s inhabitants have a

privilege of plenty of green space.

However, economic crises and changes of political regime are both traceable in urban planning. Together with various adopted plans and later deviation from these, one further characteristic of New Belgrade is sense of unfinished development. This problem is still today being solved through process of filling the voids. Unfortunately the functions that were introduced within this process are mostly residential and business complexes mixed with consumerist and entertainment-oriented content like shopping malls, restaurants, hotels or arena. This makes variety in functions still low. According to new master plan from 2006 for 2021 New Belgrade is envisioned as New Business city, a central business district in Serbia and one of the major ones in Southeast Europe.¹³ Still some parts of this plan are underlining the importance of cultivating cultural and historical zones and recognizing necessity of their further planning. But to this day, New Belgrade, municipality of 215,000 inhabitants has no theatres and only one museum – Museum of Contemporary Art.

¹² Glavički, Milutin (1983) “Novi Beograd kao predmet istraživanja”. Izgradnja, Beograd p.10

¹³ Cultural Heritage Preservation Institute of the City of Belgrade (2010) p.78



1940



1950



1960



1970



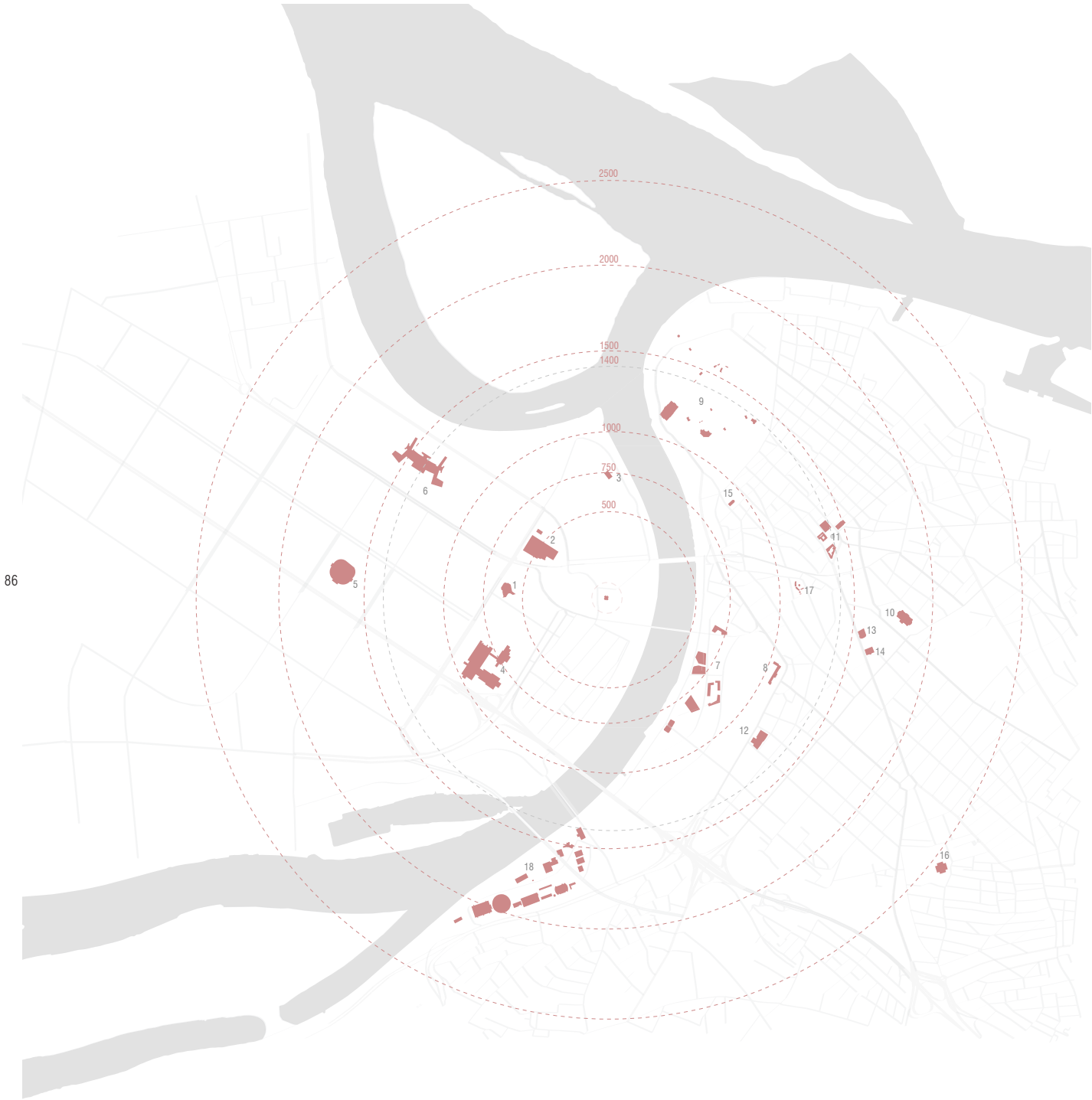
1980



1990

- New Shopping Malls
- New Business and other commercial content





86

- | | | |
|--------------------------------------|-----------------------------------|------------------------------------|
| 1. Hyatt Hotel | 7. Belgrade Waterfront Residences | 13. Stari dvor Government building |
| 2. Usce Tower and Usce Shopping Mall | 8. Old railway station | 14. The Republics presidency |
| 3. Museum of Contemporary Art | 9. Belgrade Fortress Kalemegdan | 15. Saint Michael Cathedral |
| 4. Sava Center Congress Hall | 10. National Assembly of RS | 16. Church of Saint Sava |
| 5. Stark Arena | 11. Republic Square | 17. Zeleni Venac Market |
| 6. Palace of Serbia | 12. Palace of Justice | 18. Belgrade Fair |



Museums, theatres, galleries and culture centres are presented in map. Strong contrast between New Belgrade and rest of the city referring to cultural content is evident.

Residential development during the first stages in New Belgrade was priority and in last two decades other content was brought. However, the recent planning strategies didn't answer to the need for cultural content.

Looking at the location of Old Fairground which represents section point of Old and New Belgrade and adding the historical dimension that it poses, it is plain to see the unused potential of this place and how it can become a cultural core for citizens of Belgrade



Morphology of surrounding can be described as very contrasting when comparing a vast green space in north and river on the east side to the structures built in the south and west. Settlements in the south can be described as dense, small and mostly low rise whilst the structures in the west are higher and larger with megalomaniac characteristics.

Looking at the site, highest building is a tower which is acting alone as a central mast of the areal. Around it, in the east, there are few parallel 2 storey buildings; in the north, there are buildings more scattered around the site with different heights, while in the west, they are forming groups and maintain the similar heights. Moving closer to the river, building density is descending. Slight difference in density between west and east side of site is visible.



Directly to the site, there is a Park of Friendship in north, one of the largest parks in Belgrade extending over 14ha. Sava and promenade with a green belt are spreading on right side next to site. Area in east are following patch-wise principles of green areas answering to the needs of mega structures.

Relation of the green and non-green area is following the similar division principle of morphology of site; trees and bushes are spreading in the east whereas on the opposite side is much less green space. Greenery is mostly overgrown and uncultivated.



Informal settlements

Around 1940 first houses were built in this area, most of them one or two storey high. Today some of the structures are built without legal permission,. All of them are planned to be demolished as part of new development project in this area.



Socialist blocks

Mostly residential, built after World War II, developed in the style of urban modern architecture, often called brutalist, with vast green spaces and wide roads.



Main railway and bus station

Main bus station was built in 1960 and Main railway station at the end of XIX century and represents classical architecture.



Commercial and residential complex

Most of the buildings are high-rise buildings in the modern, glass and steel, style, built or reconstructed (Usce Tower) in XXI century



Modernist public buildings

Palace of Serbia, Museum of Modern Art and Sava Congress centre are most representative buildings in the development of New Belgrade. They are all dating from socialist era.



Austro-Hungarian period

Most of the buildings in Old Town are built during the Austro-Hungarian period in 19th century. Architecture is typical Gründerzeit architecture. Residential buildings are up to 5 storey buildings with enclosed courtyard. Many administrative buildings are dating from this period.



Mixed typologies

In urban pattern is still visible austro-hungarian period but many buildings are from XX century till today.



New urban development projects

Right side of Sava riverbank is currently part of new urban development area. It represents a residential-business area with high-rise buildings and glass structures.



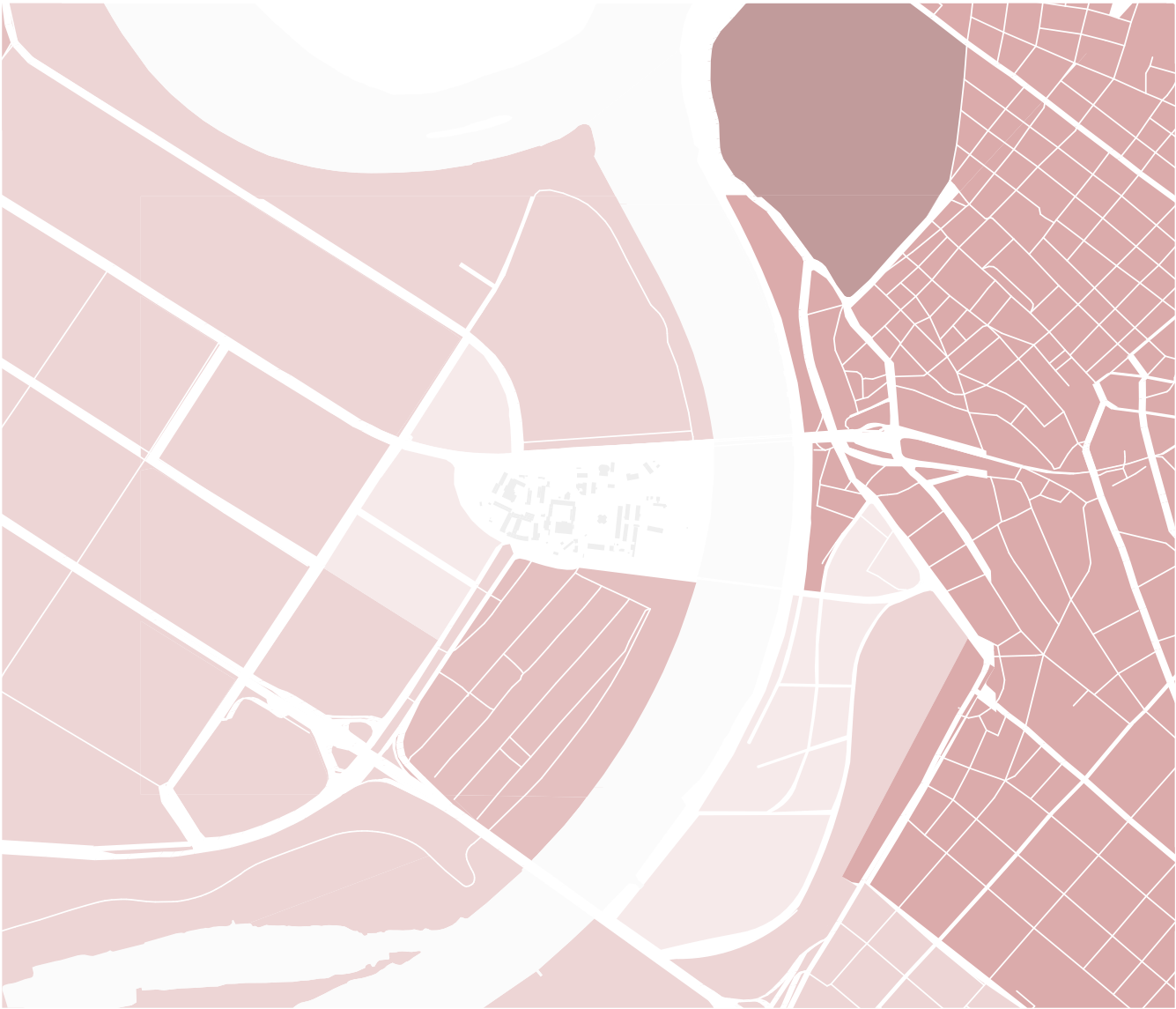
Industrial buildings

On the right side of river Sava, there were many industrial buildings, but most of them were demolished during the construction of project Belgrade Waterfront.



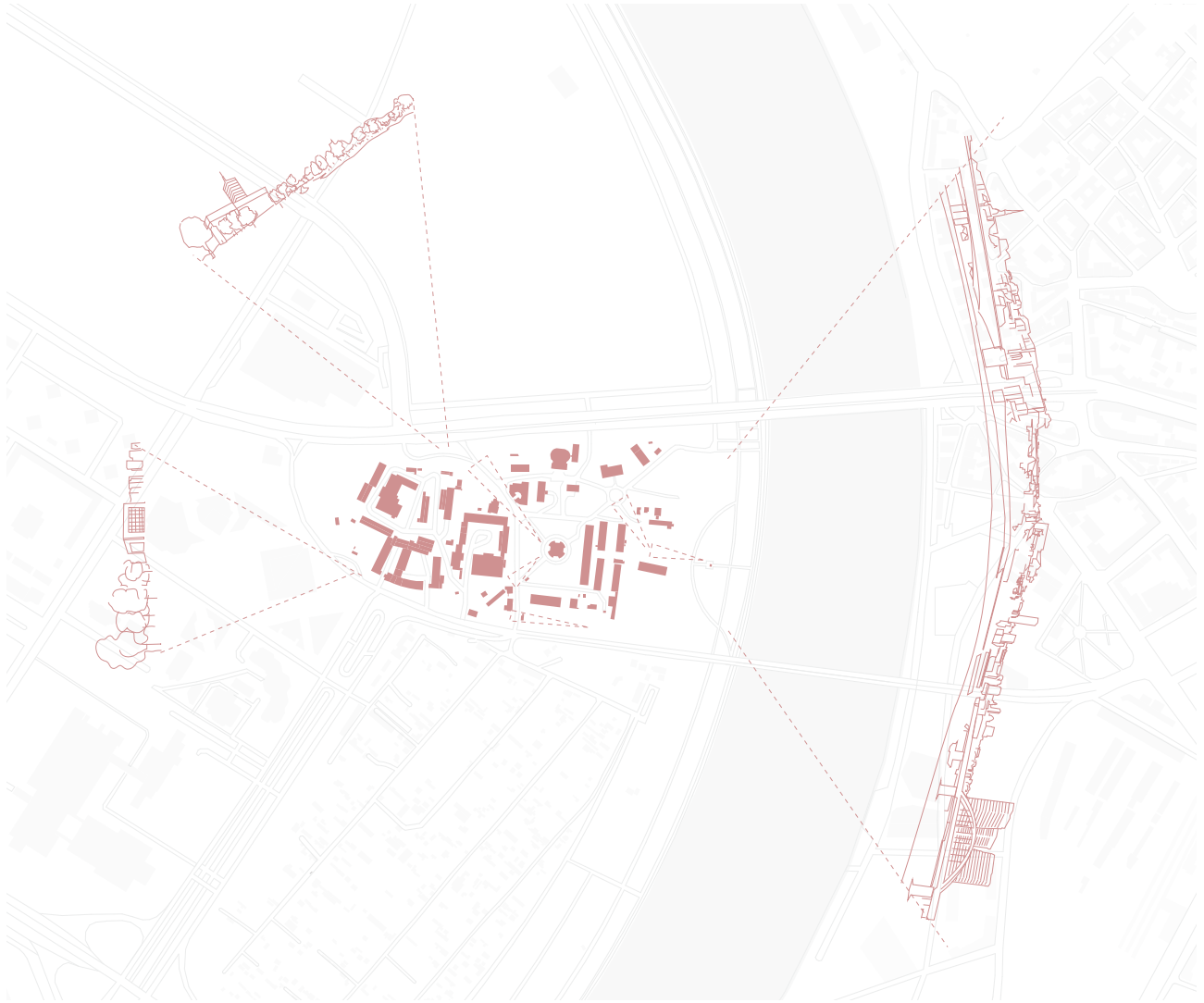
River Night Clubs

These structures became very popular in the 90s and are an important part of Belgrade nightlife.



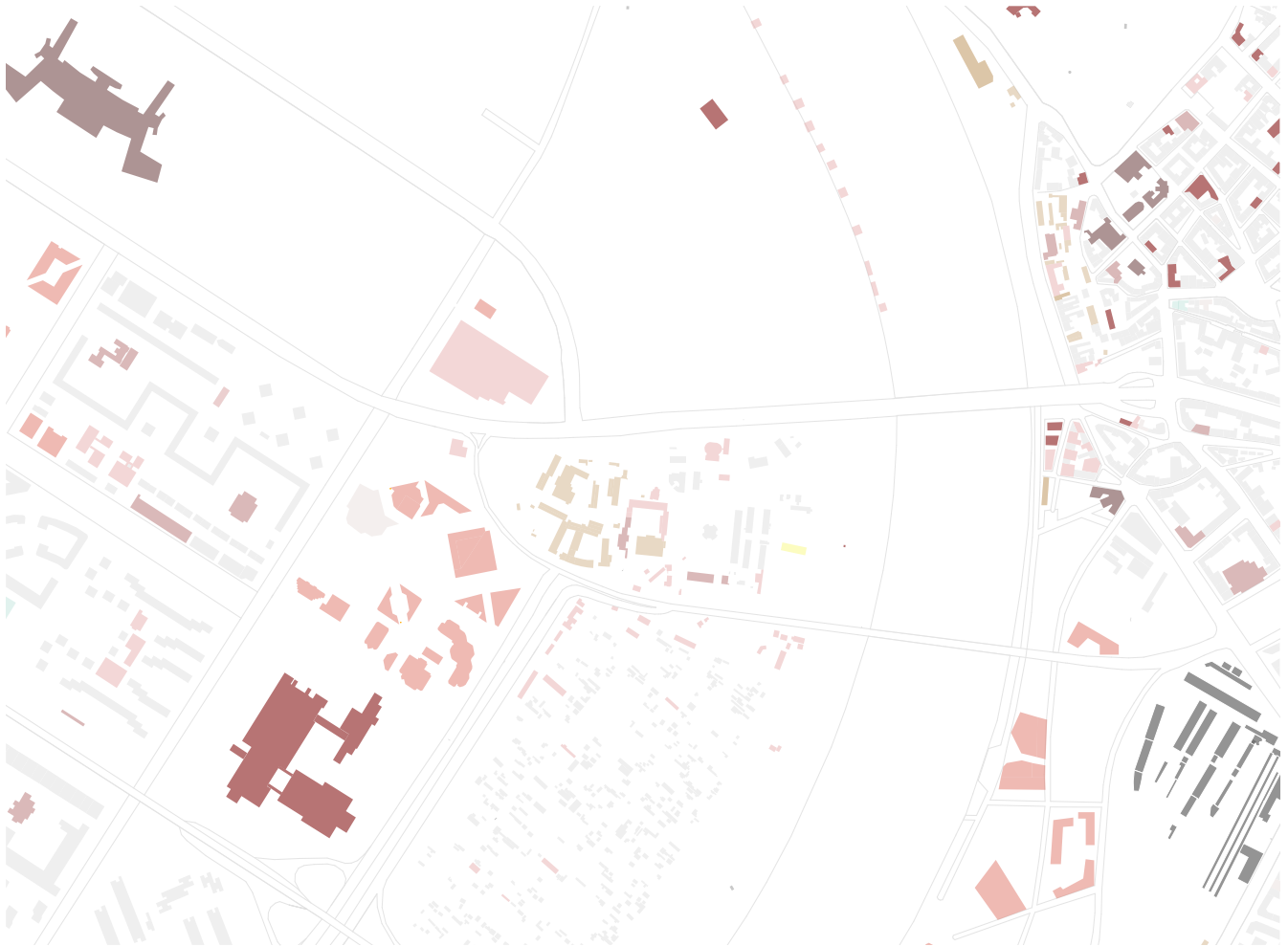
- | | |
|-----------|---------------------------------------|
| -1687 | Old core (1521–1687 Ottoman period) |
| 1687–1918 | Austro-Hungarian / Ottoman / Serbia |
| 1918–1945 | Kingdom Of Serbs, Croats and Slovenes |
| 1945–2000 | Yugoslavia |
| 2000– | Contemporary |

Old core of the city has been part of legionary camp and Roman town from III century and Byzantine castrum in VI century. Medieval ramparts were as well part of it. 1521 the fort was finally captured by sultan Suleiman the Magnificent, and that is the starting point of Ottoman rule which was interrupted in 1687. Afterwards the city was occupied by the Habsburgs three times. At the beginning of the 19th century there were two uprisings and as result was proclaimed semi independent state Principality of Serbia.

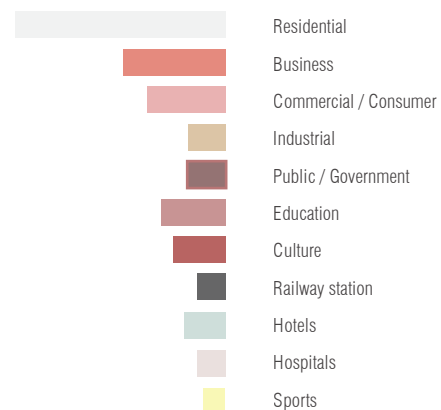


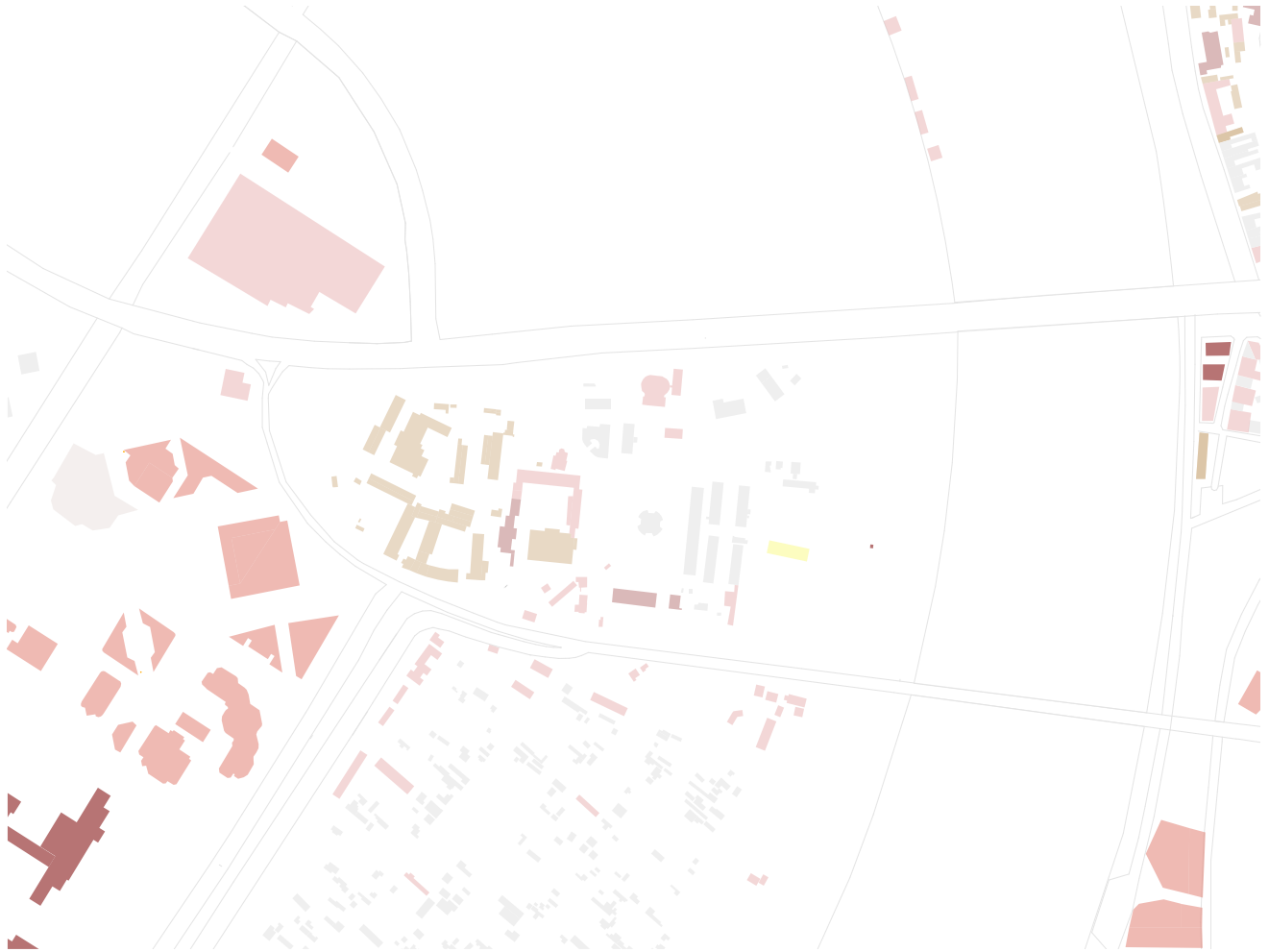
Site itself has a lot of greenery, which provides privacy while at the same time limiting the view in both directions. The river is not visible from distance because of the height differences in this area. It's becoming more visible while approaching the other important orientation point – the monument. Looking towards Branko's bridge, one can notice on the left side Kalemegdan and the Old city, whereas on right side, in direction of Old Bridge, buildings from infamous Belgrade Waterfront projects are rising rapidly. From this viewing point,

the contrast between those structures is very clear and disharmonious, but it also shows the importance of the position of site- being between Old and New Belgrade, looking towards past and future.



The surrounding of the site is depicting a variety of functions. North-east side has a more nature-like character having a lot of green space and river Sava on the right side. Along the Sava, there are many nightclubs, but none of these are directly connected to Sajmiste. To the north of the site, behind the Mihajlo Pupin Boulevard (extension of the Branko's bridge) there is a big park area together with a skate park and Museum of Contemporary Art. In the south, mostly residential area is spreading from Zemun road till Gazela Bridge. On the west side, the Old Fairground is enclosed with shopping mall Usce, urban neighborhood of Belgrade which occupies Blocks 10, 13, 14, 15 and 16 and Savograd, an elite residential-business area located in the Block 19. Savograd is fitted into the larger urban area, which consists of the Blocks 19 and 20 and includes the buildings in the modern, glass and steel style, which are making high contrast to the buildings of Old Fairground.

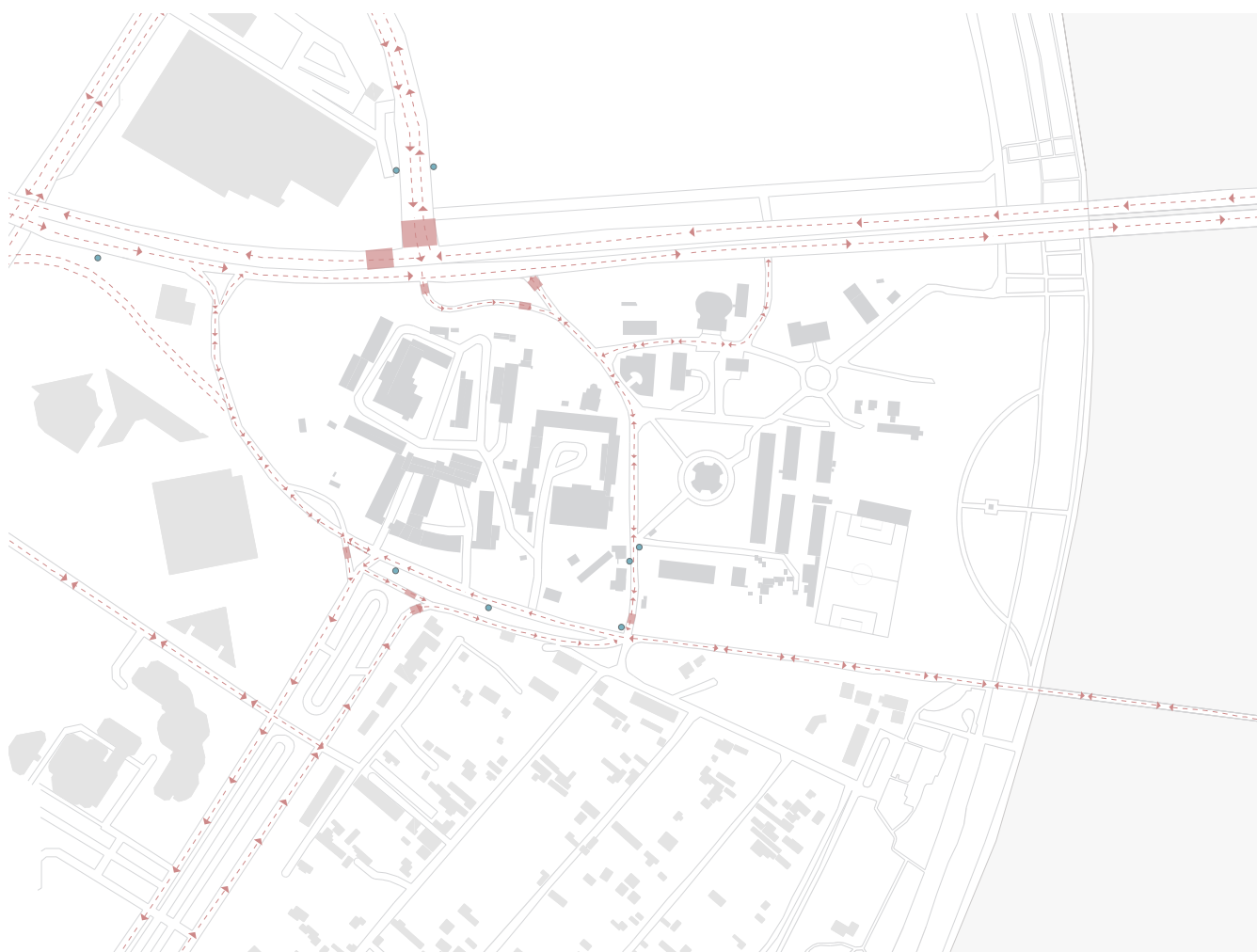




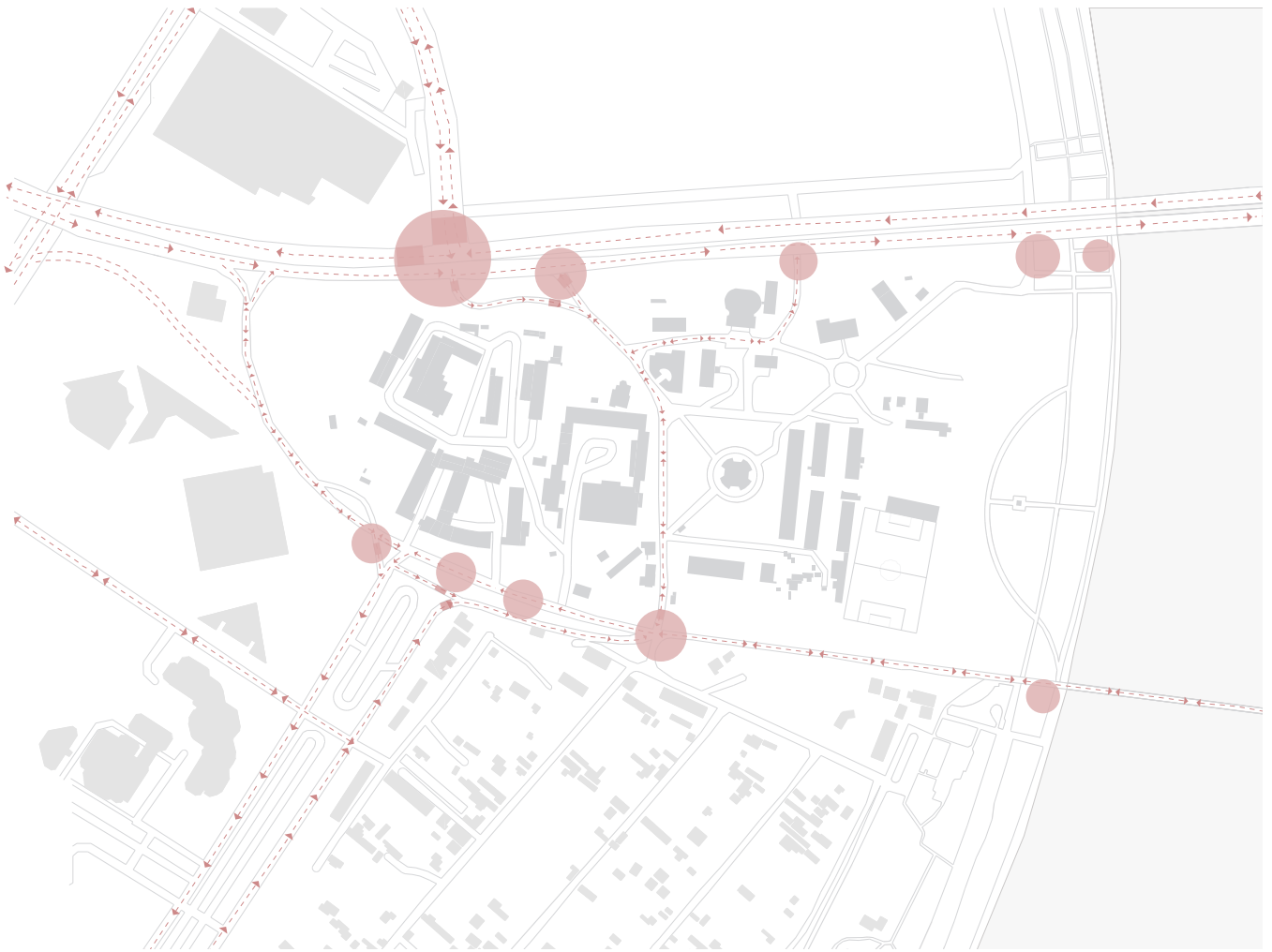
The site itself has the specific structure (functions). Restaurants, a football club with a football field, residential buildings, various car-dealer shops, one high school, kindergarten, small private university are some of the functions that can be found in unusual correlation. The street that is cutting the site is at the same time dividing these functions – right side is more public because of university, car shops and gas station, while on the left side is a more private area with residential buildings.

Many of the buildings are in bad conditions and some of them are completely abandoned.

- Residential
- Commercial / Consumer
- Industrial
- Education
- Sports

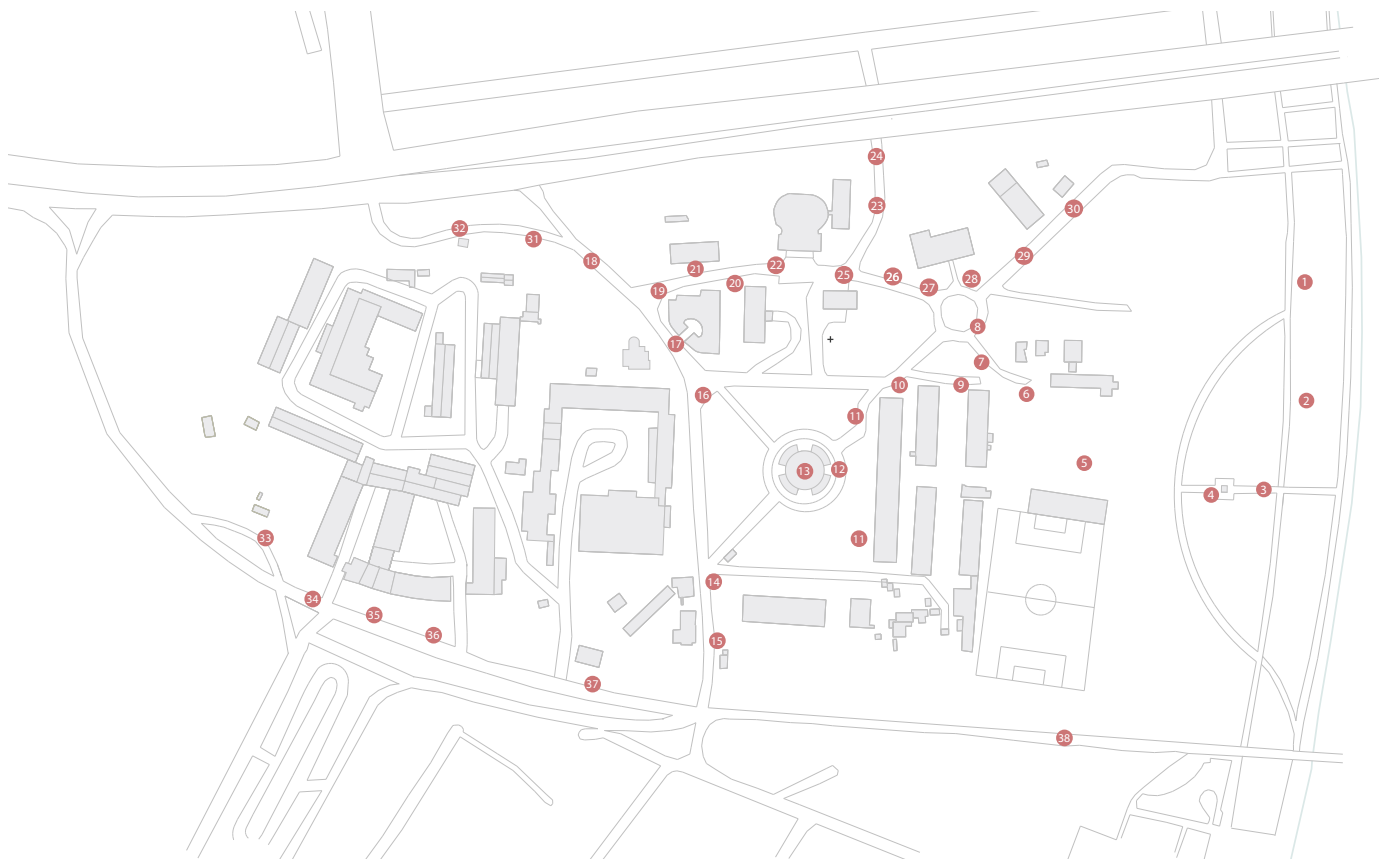


Site is surrounded by two bridges ,Old Sava and Branko's bridge, therefore being near the cross-section of two important network threads. Spreading between Mihajlo Pupin Boulevard (extension of the Branko's bridge) and Zemun road (extension of Old Sava's road-tram Bridge), the site is connected to both city center and the rest of the New Belgrade. Several tram lines 11, 7, 9 and buses 60, 78, 83 are passing along the site. Along the river is a nice road for cyclists.



As an extension of the Branko's Bridge in north , Mihajlo Pupin Boulevard is set on a higher level, making a barrier between the park and the site. Being on a lower level, the access towards park is restricted. The most of the access point are in western part of site , whereby in east only under-bridge access points are to be found. Underground passage behind Spasic pavilion is only direct connection of central part of site with park.

In south is Old Sava Bridge which makes another barrier with southern part of city. Bridge is reaching a site height level in the middle where are first access points to be found.





-
1. Sava river with Branko's bridge and Old City in background. The highest visible point is Holy Archangel Michael Church, city's main cathedral, built in the 1830s.
 2. Old Sava Bridge, used both for car and tram traffic and built in 1942. Behind is Belgrade Waterfront, an urban renewal development project which is greatly criticised most due lacking of a public consultation process which led to series of street protest.



3. Monument to the victims of the Sajmište camp, 10 meters high and heavy 20 tons, work of the Belgrade sculptor Miodrag Popovic. This sculpture, in the form of a “broken circle” symbolizes life, and its ‘broken’ part death.



-
4. Football field and Soccer club 'Brodarac'
 5. Stairs from Monument plateau are leading to small parking lot/basketball court opposite football club.
 6. Smaller one-storey structures are arranged behind parking lot and mostly used for living.



-
- 7. Former Hungarian pavilion is still preserved, but significantly changed and in very bad state. It is used for housing.
 - 8. Roundabout with laundry and junk pile.
 - 9. One-storey housing building, dating back from time of Tito's brigades





-
10. Two-storey housing building, dating back from time of Tito's brigades and additional structures with temporary character built in 90s. Broken windows, decaying facade, roof holes are a few characteristics stating about conditions in this building. .
11. Area between housing and central tower.
12. Overgrown Central tower





13. Central tower was 'home' of artist for past few decades, but according to current state and article in newspaper it's not inhabited.¹

¹ <http://www.politika.rs/sr/clanak/345388/Drustvo/Raseljena-centralna-kula-Starog-sajmista>



14. Central tower is hidden behind trees . Small bakery shop in front.

15. Line of smaller shops. On one side of road is bus station. Usce Tower in background, 115 m high is currently the tallest building in Serbia.



-
16. Publishing house *English book* - Former administration building
 17. Former Italian pavilion - today used for housing, partly abandoned





-
- 18. View from former entrance axis - Central tower between former Italian pavilion and administration building
 - 19. Italian Pavilion back side
 - 20. Former Czechoslovakian pavilion, today used for housing
 - 21. One storey house



22



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23



24

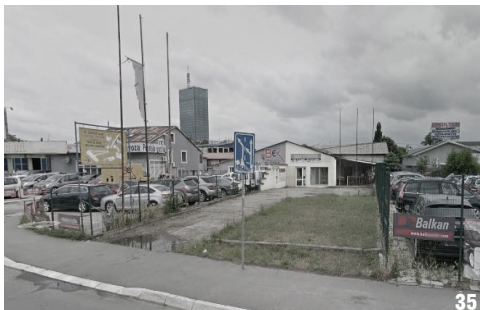
22. Former Savic Pavilion, today in possession of Poseydon company, used as sport/event hall, restaurant and kindergarten.
 23. Abandoned structure with unknown use.
 24. Underpass leading to Usce park with Museum of Contemporary Art



25. Restaurant *Salt and pepper* in former Turkish pavilion
 26. Former Savic Pavilion, today in possession of *Poseydon* company and a Car Service *Vinor*
 27. Car Service *Vinor* and extension of former Hungarian pavilion



- 28. Former Hungarian Pavilion
- 29. Path towards Sava Promenade
- 30. New structures with temporary character, used for housing
- 31. Car-Service and storage
- 32. Abandoned structure, use unknown
- 33. Gas station
- 34. Storage
- 35. Car Service
- 36. Road towards Old Sava Bridge with Usce Tower in background
- 37. Abandoned structure
- 38. View from Old Sava Bridge with Football field, Central tower and Usce Tower



PROBLEM IDENTIFICATION

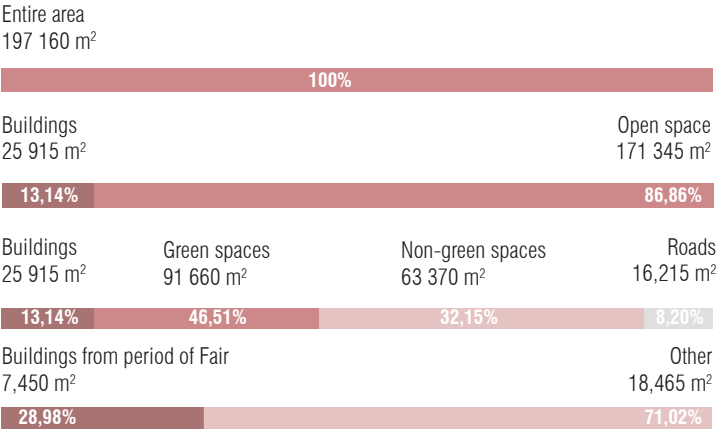
Problem Identification is primarily based on the knowledge presented in *Analysis*. It starts by presenting current state and addressing the biggest issue, the non existence of complex.

It is presented through reconstructed axonometric plans of current state.

Solutions are suggested through straight forward didactic approach.

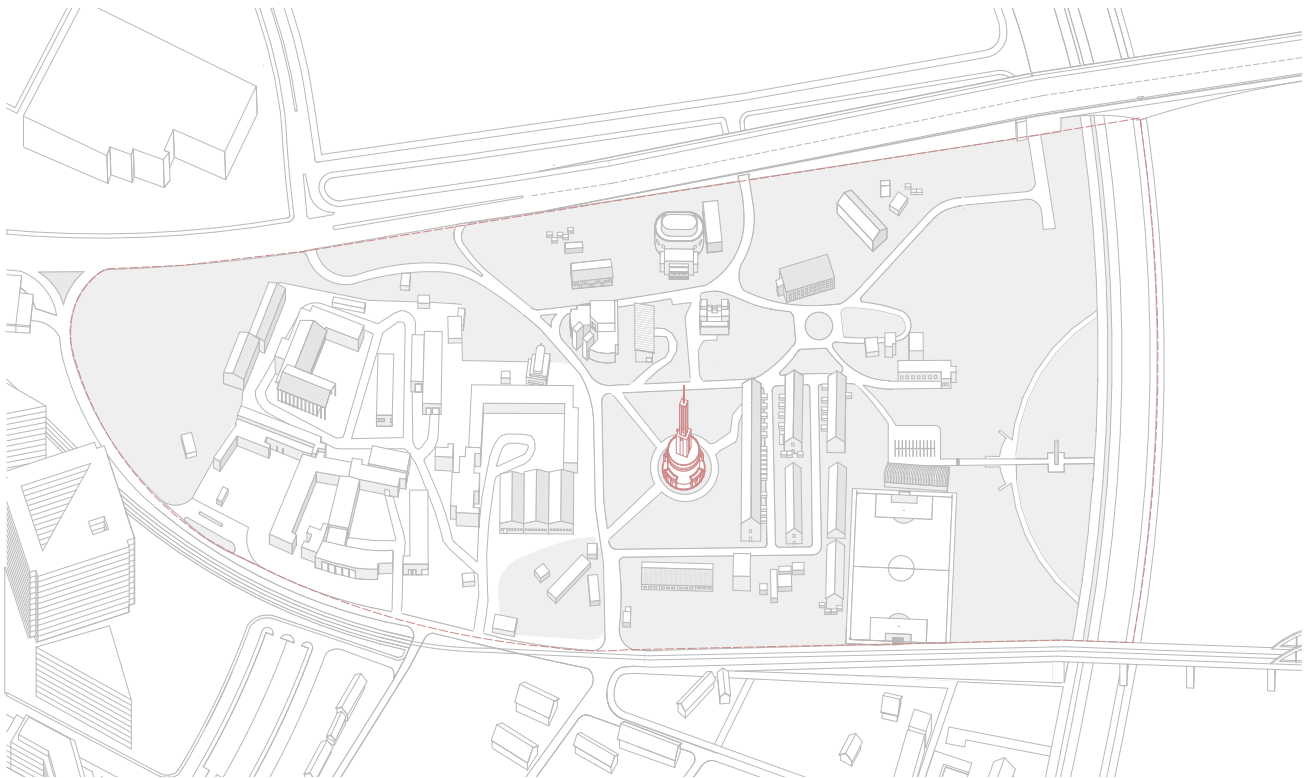
Potential and *New Dimension* are presented by introducing a bigger scale.

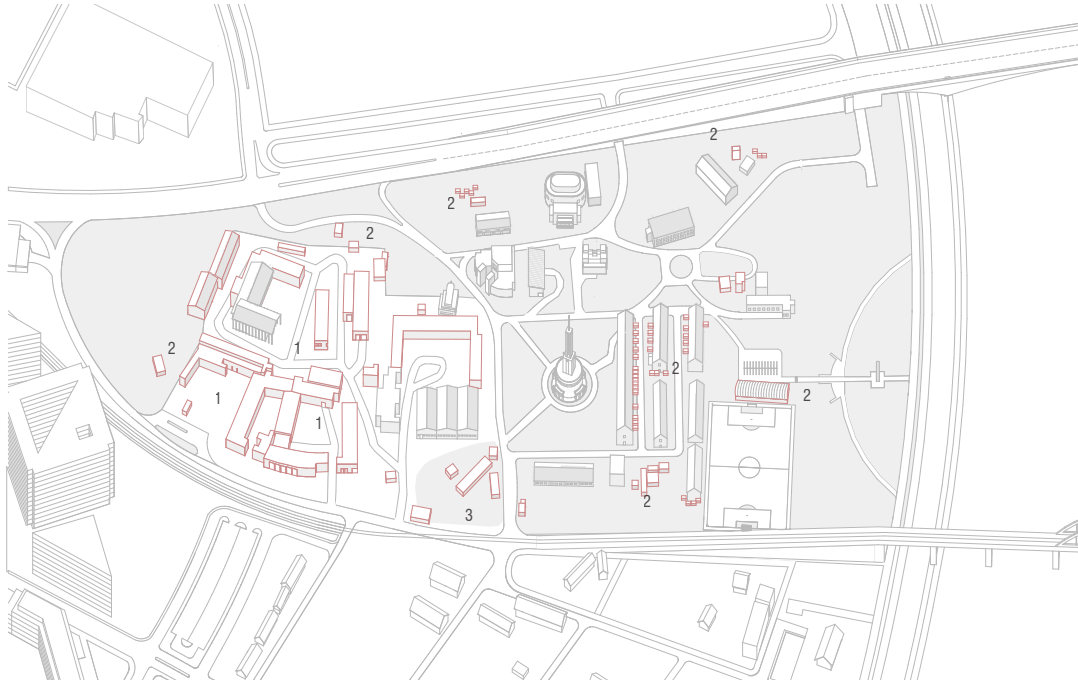
<u>Building and Land Use</u>	118
<u>Problem Identification</u>	119
<u>Solution and Potential</u>	123



Cultural good “Old Fairground—Gestapo Concentration Camp”

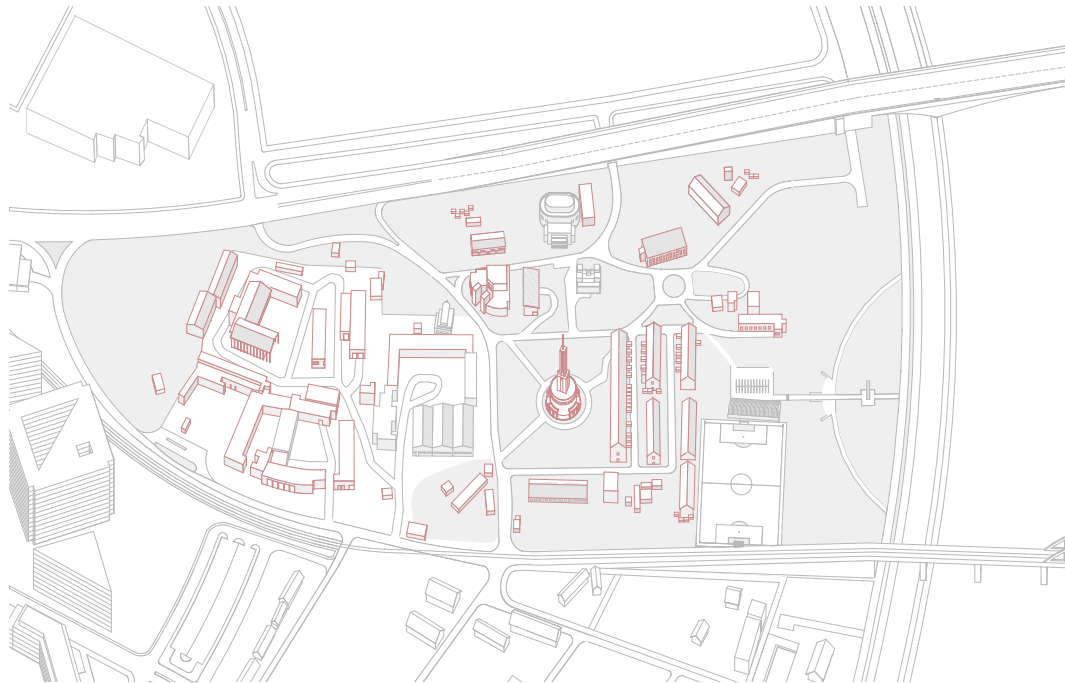
Being presented as a cultural good, Old Fairground doesn't possess (m)any characterises of such place, regarding current conditions. Firstly, the borders of this cultural complex are not precisely defined. Is the area between Brankos and Sava Bridge considered as a cultural site, or does the road that cuts through it represent a western border; how to react on a proposal from General regulation plan to build 4 lane-highway that runs through it, while demolishing one of the remaining pavilions. Looking at the current physical state of site and its structural organisation, as well as strong contrast between east and west side of complex it's hard to tell where Old Fairground starts and where it ends. It's hard to tell does it exist at all. Disposition of pavilions from pre-war period as well as the its strong axis were the main characteristics that provided sense of unity, clarity and easy orientation. Apart from the name that this area carries, there is no connecting element, which would shows the unity of this place.





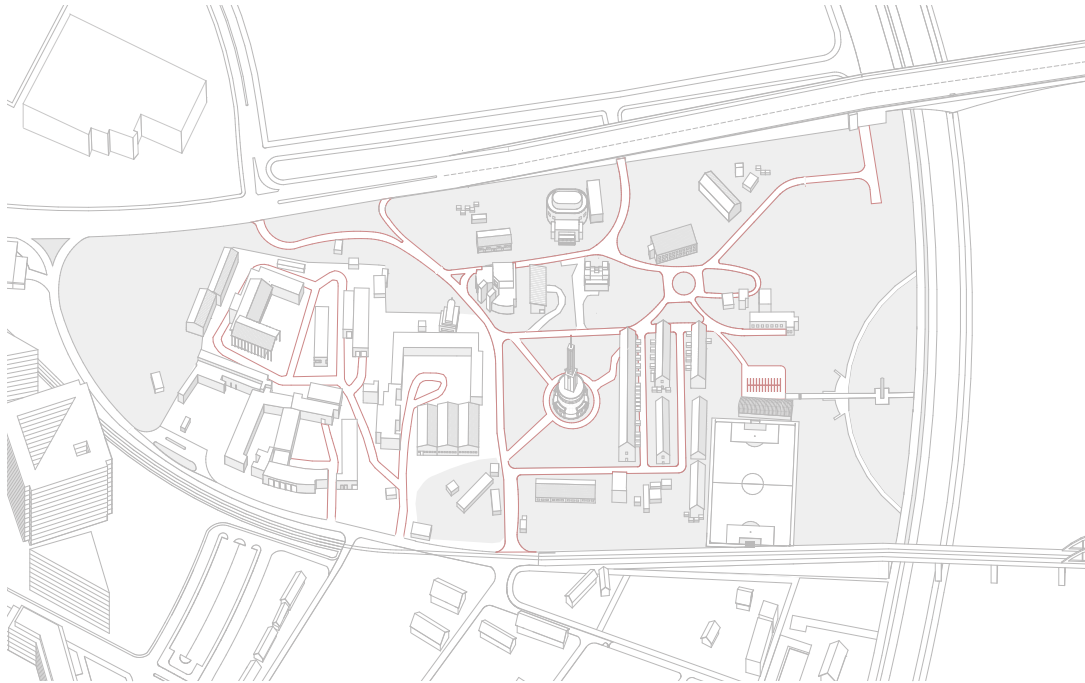
Structures lacking specific architecture quality

1. Structures built of cheap materials
2. Structures with temporary character like garages, outdoor storage spaces, football tent
3. Tobacco and Food kiosks



Buildings in bad condition

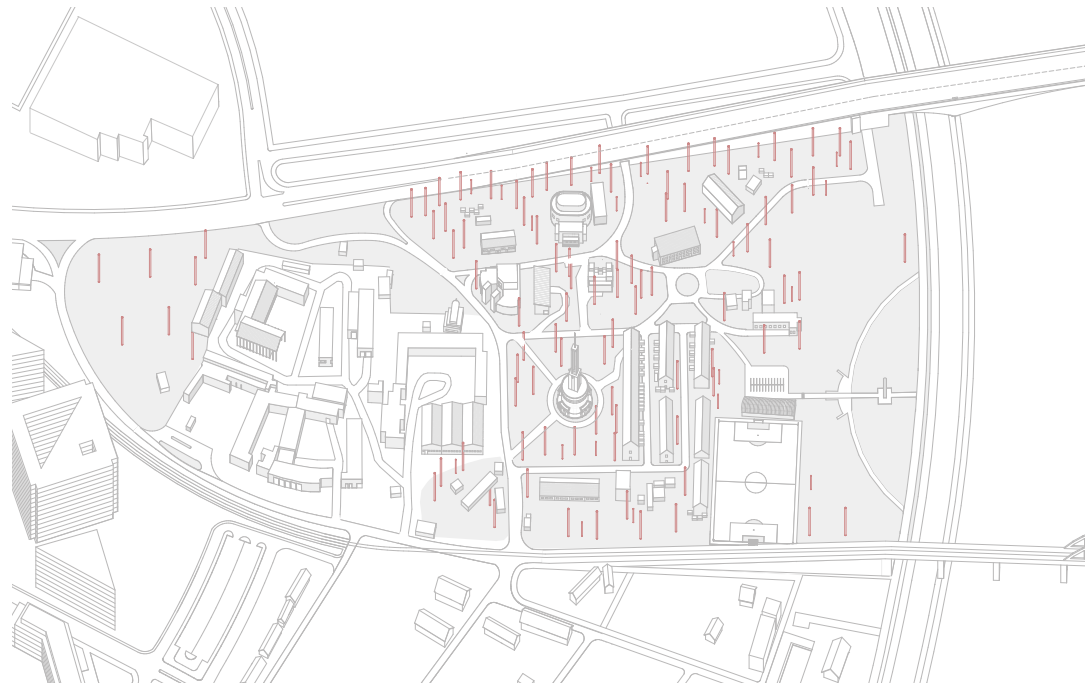
1. Inadequate maintenance of most of the buildings
2. Housing is lacking adequate sewage system



Orientation and paths

1. Traffic at the site
2. Road that splits site in half

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Overgrown Greenery

1. Inadequate maintenance of vegetation / overgrown
2. Limits the vision and orientation

PRESENT

1. Cultural good “Old Fairground—Gestapo Concentration Camp”

Being presented as a cultural good, Old Fairground doesn't possess (m)any characterises of such place, regarding current conditions. Firstly, the borders of this cultural complex are not precisely defined. Is the area between Brankos and Sava Bridge considered as a cultural site, or does the road that cuts through it represent a western border; how to react on a proposal from General regulation plan to build 4 lane-highway that runs through it, while demolishing one of the remaining pavilions. Looking at the current physical state of site and its structural organisation, as well as strong contrast between east and west side of complex it's hard to tell where Old Fairground starts and where it ends. It's hard to tell does it exist at all. Disposition of pavilions from pre-war period as well as the its strong axis were the main characteristics that provided sense of unity, clarity and easy orientation. Apart from the name that this area carries, there is no connecting element, which would shows the unity of this place.

2. Inadequate Content and Land Purpose

Almost all of the buildings on the site have inadequate purpose when this area is treated as cultural good with additional memorial function. Restaurants, football field with tent, car shops are some of the functions that are highly inappropriate regarding area of memorial significance. Housing in poor condition and partly improvised garages and storage can be considered as well inadequate mostly due current conditions. Cars are parked in front of houses (in front of central tower) and there are two smaller parking lots in eastern part of areal. Whole western part of site is industrial and commercial, functions that are as well considered inadequate, having as a side effect many different vehicles parked in this area.

3. Poor Condition of Buildings from period of the First Fair

Buildings from period of First fair are today in very bad condition due to neglect of maintenance or adaptations. Degradation of original materials or applying inadequate materials, roof damages are some of conditions that all of these buildings are suffering today. Few of them are in almost completely changed state like Hungarian pavilion and others are only partially adapted for example Savic Pavilion.

4. Neglect of Maintenance of other buildings and Land

Most of the buildings are in dissatisfying conditions. Falling parts of the façade, broken windows and appearance of cracks are some of the obvious examples of neglect of maintenance. Apart from appearance, housing is lacking adequate sewage system. Vegetation is overgrown, drainage system is not existing. On some parts of site are smaller garbage dumps.

5. Road network

Old fairground being presented as a cultural good has inadequate conditions regarding existing traffic and transport condition as well as planned solution. At the moment site is cut with a road that connects extensions of Brankos and Sava Bridge. Although being placed between these two bridges it is has poor connection with the rest of city. According to General plan from 2003, a new highway is planned, that should pass through western site of complex, whereby German pavilion should be demolished.

6. Property issues

As a cultural good, all terrain is owned by the state. In reality, parcelling is highly fragmented and holders are many. This is reflected on owners on the right of buildings. Type of properties and use of properties are heterogeneous. Many of them are marked as “Buildings Built without Permits for Construction”.

7. Unused potential of location

Having attractive position near river, at cross point between New and Old part of Belgrade , surrounded by various development project, Old Fairground developed spontaneously without any planning strategies and therefore not using any of its potential.

1. Reviving the "Complex"

One of the key points of the architectural and spatial concept should be the organization of structures that would form the complex. Place of such cultural significance should be recognizable and give the impression of unity and integrity following the previous urbanism concepts of the Old Fairground from period between 1937 and 1940. Axis from this period as well as the new ones should be implemented following the clear principles. Pre-war state of site together with memorial coast should define first line border of this complex therefore providing primarily cultural content. Nearby area can provide other functions, presenting second line border of complex.

2. Adequate Purposes and Open Space Concept

Whole area of the fairground should represent place of cultural significance offering variety of cultural and educational content. Existing pavilions should undergo reconstruction process, whereby some of the current function for example ateliers can be maintained. New buildings that are to be built on the grounds will have polyvalent purposes with an accent on cultural content. Parking lots and industrial-commercial zone should be removed. Overgrown greenery should be cultivated at the same time allowing good orientation and free viewing axis. Green belt that is providing privacy for certain zones and noise protection should be preserved.

3. Improving Maintenance and Reconstruction of Buildings Which Have Memorial Characteristics

Pavilions from pre-war period should undergo reconstruction and revitalization process in accordance to their future purpose. Depending on their current state and preservation level, adaptation will be defined.

4. Revitalization and Adaptation of remaining buildings

Remaining structures that are at same time lacking specific architecture quality and are in bad conditions should be demolished. These are the structures built of cheap materials; structures with temporary character like garages, outdoor storage spaces, and football tent; tobacco and food kiosks.

5. Optimizing Traffic and Access to Site

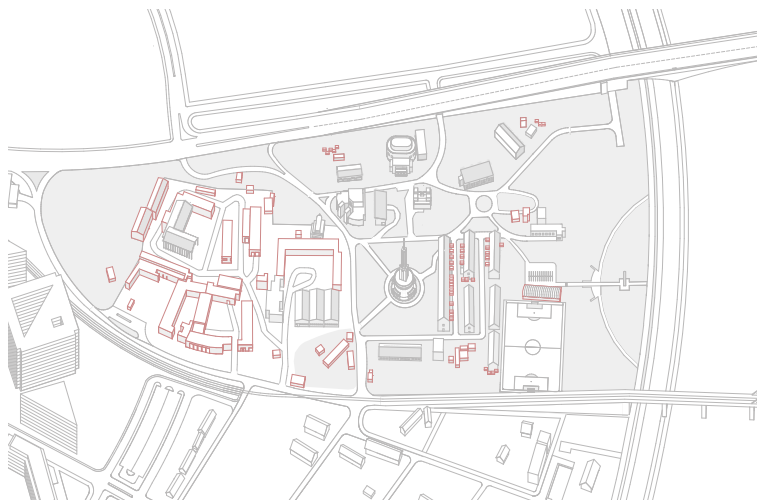
Following initial urbanism concepts of the Old Fairground and idea of unified complex, a solely internal character should be kept, which demands a new traffic solution in area around the location. New access points are to be introduced allowing easier connection with rest of the city, primarily via bridge connections.

6 Solving Property Issues

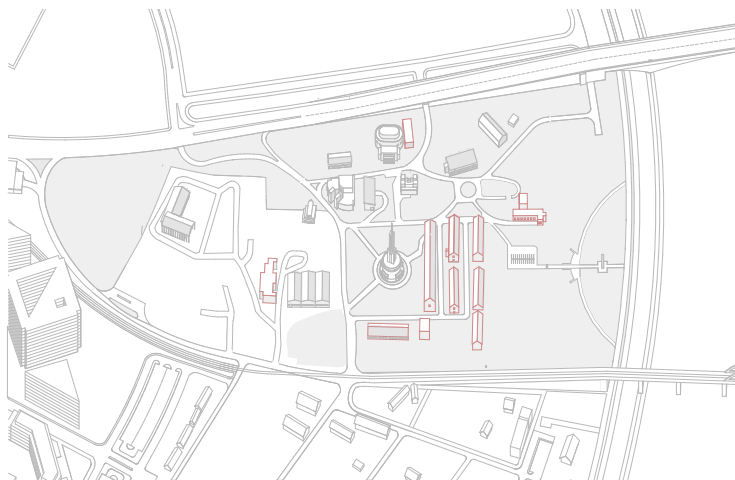
Legalization of buildings that are built without construction permit should be disabled as well as conversion of state property to private property on the land designated as a cultural good.

7. Adding a New Dimension

Apart from introducing a cultural and educational content in renovation, if the bigger scale is taken in concern a oxymoron presence of New Old Fairground can present a new cultural core of the whole city. With new development projects in surrounding it special quality will be its contrasting historical layer.



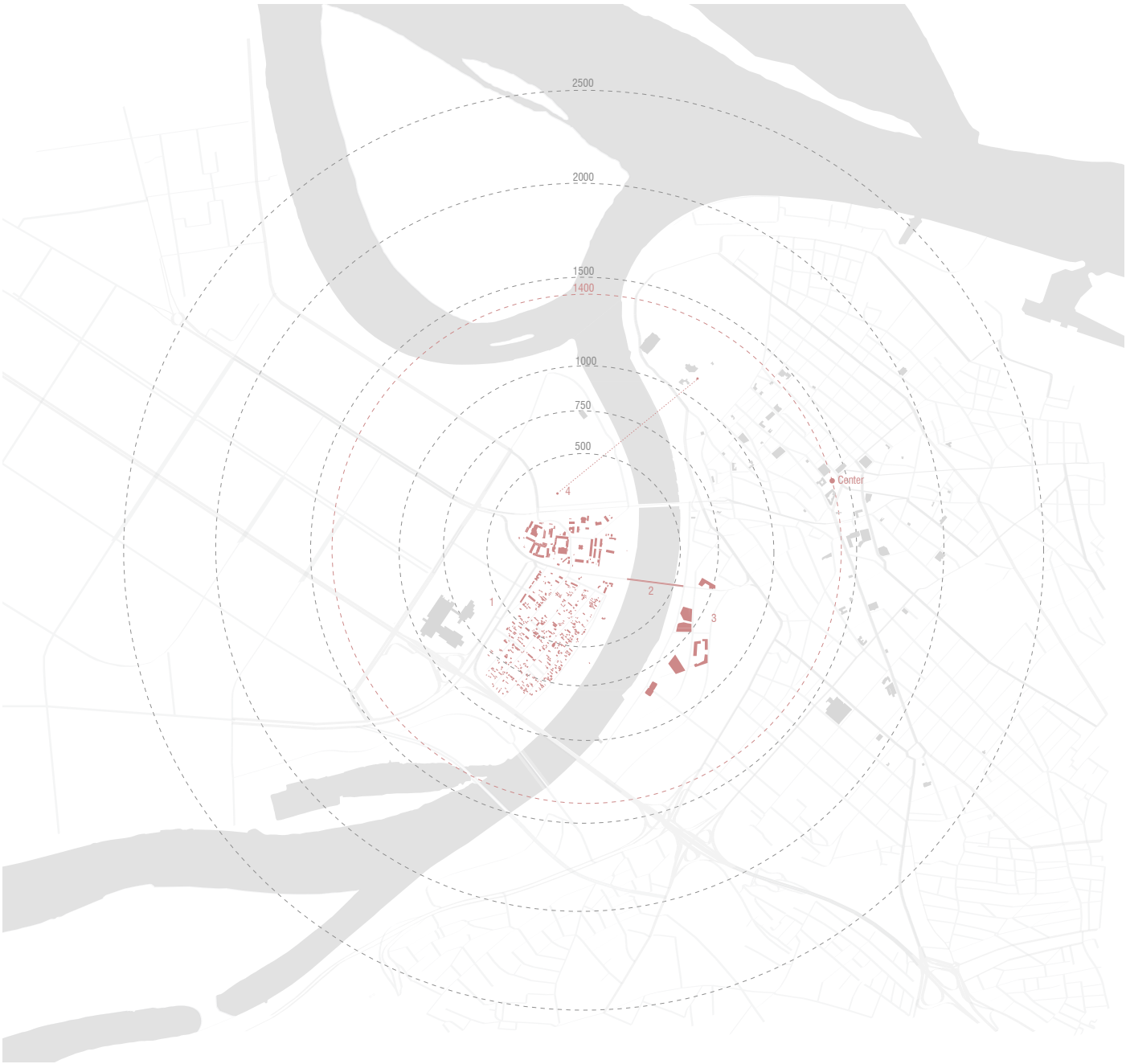
Demolition of structures lacking architecture quality and are therefore inadequate for adaptation



Demolition of structures in bad condition and/or inadequate use



Restoring the Buildings dating from period of First Fair and adaptation of remaining structures



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New projects in surrounding planned and ongoing

- 1. All the current structures are planned to be demolished as part of new urban development project
- 2. New bridge

- 3. Belgrade Waterfront residencies (ongoing)
- 4. Gondola lift

CONCEPT

Through connection of *Guidelines* with important historical *Phases* idea behind conceptional *Zones* is developed.

A brief *Program overview* based on different *Zones* is introduced.

Diagrammatic presentation of *Building phases* should represent a development process with focus on built structures.

Guidelines	128
Phases	129
Zoning	130
Program overview	136
Building phases	140

Merging the principles of spatial organization of pre-war Belgrade fairground with current situation:

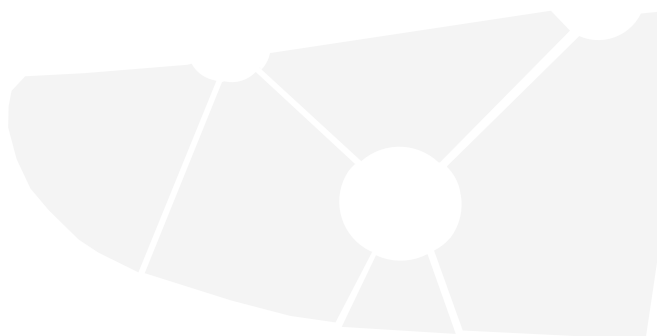
- Restoration and adaptation of existing pre-war buildings
- Re-establishment of main axis
- Construction of new objects following the spatial organization of pre-war Belgrade Fairground
- Free space around central tower
- Central tower as orientation point
- Zoning



Remaining buildings and central square



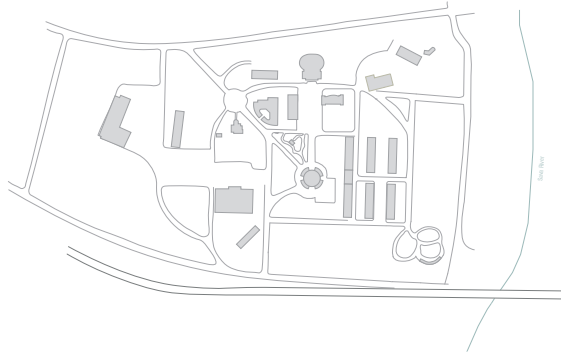
Main axis



Zones and main access points

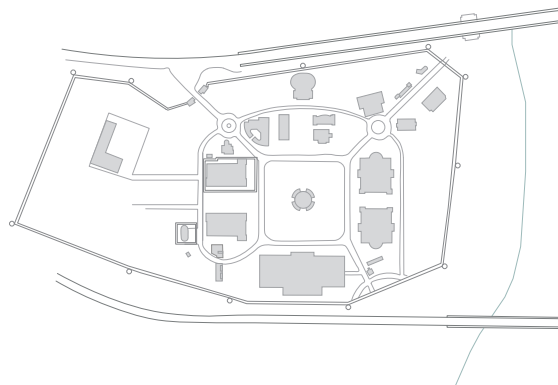
Different zones reflect important phases in history of site. Period when Artists' colonies lived on parts of this site from 1952 till recent, period of World War II, where this place was washed in blood of many people and became most significant place of Holocaust in Serbia and period of Fairground, a great example of architecture and innovation. Originated from this phases Art, Memorial and Fair Zone should be established.

Artists' colonies



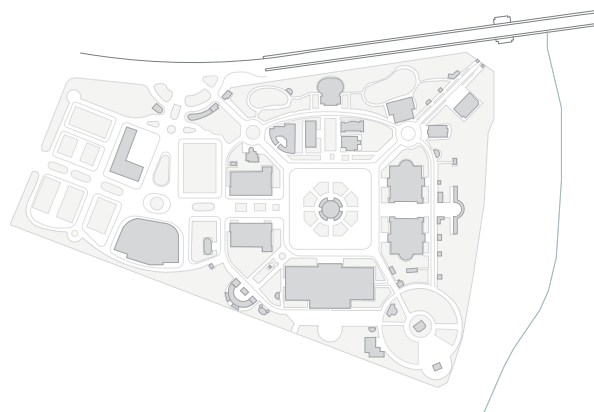
Art Zone

Jewish camp



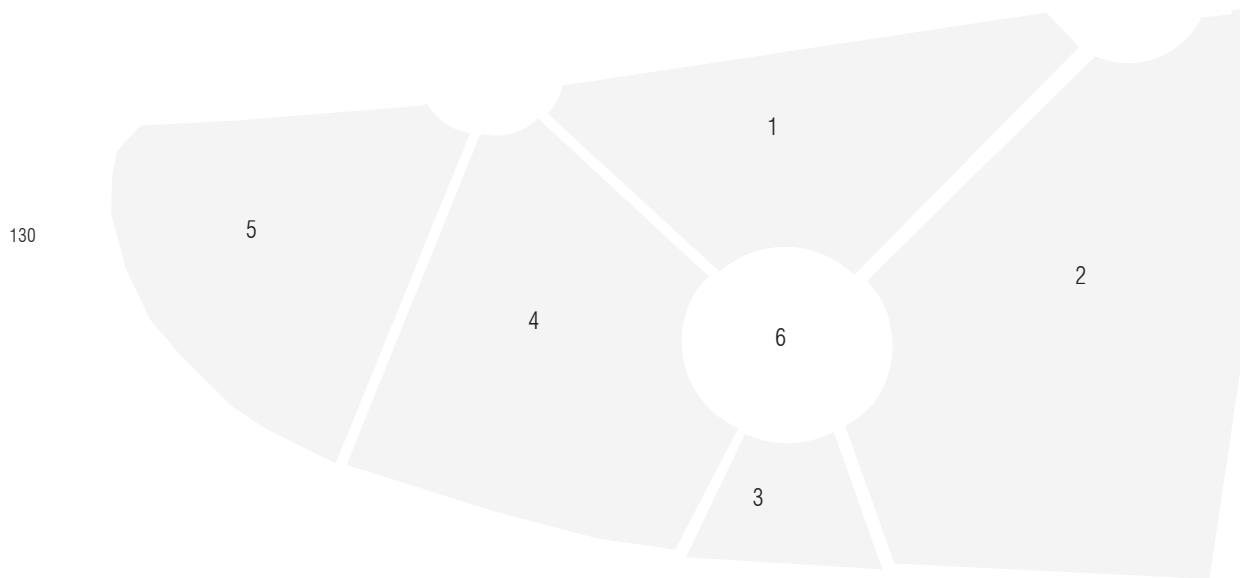
Memorial zone

Fair

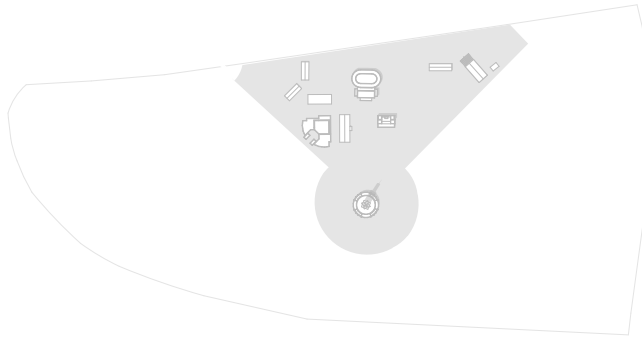


Zone of Fair

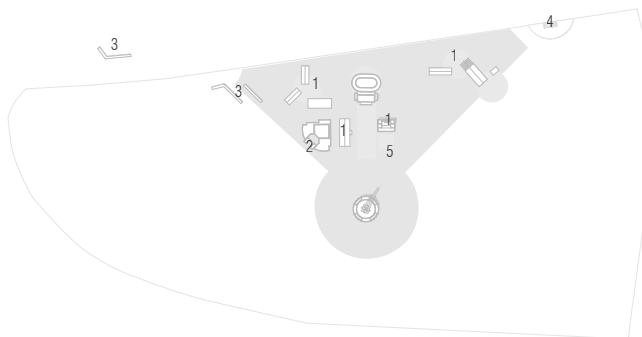
Those are Zone for Artists in north, Memorial Zone in east, Zone of Fair in south and Education and Housing Zone in west whereby the last two are answer to current situation and needs of city. All five of them are harmonically arranged around central square with tower as central and orientation figure.



- 1. Art Zone
- 2. Memorial Zone
- 3. Fair Zone
- 4. Education and Culture Zone
- 5. Housing
- 6. Central square

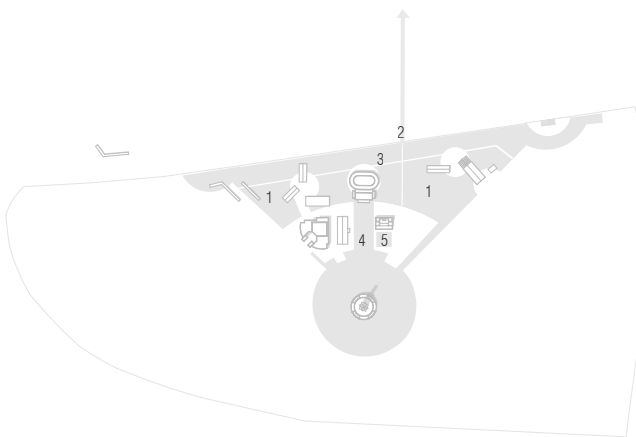


Artist zone situated in north offers living and working spaces for artists as well as the exhibition spaces. Therefore its has a semi open character, whereby green spaces are providing more privacy for artist studios. On left side is underground access to site while on the right side is direct connection to site via elevator on bridge. This zone has a direct connection to Park of Friendship and Museum of Contemporary Art.

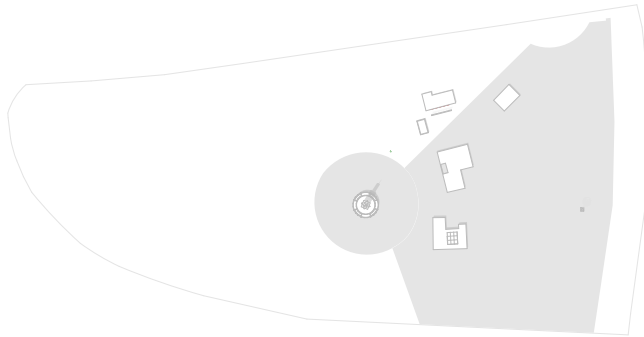


1. Artist studios and workshops
2. Exhibition pavilion
3. Underground Passage
4. Viewing platform with elevator and staircase
5. Memorial plaque

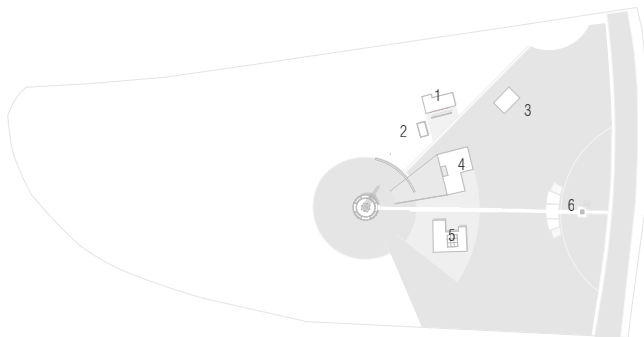
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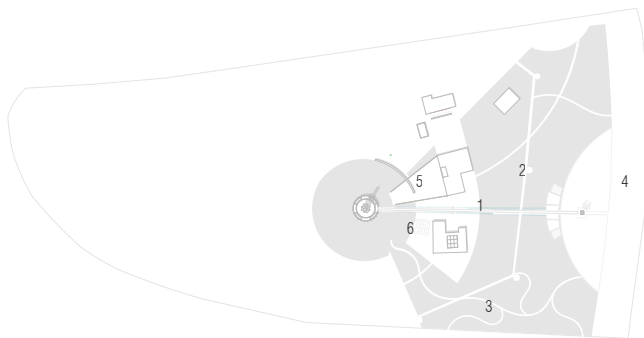
1. Green Belt
2. Connection to Museum of Contemporary
3. Path marking former bribed wire
4. Central path connected with tower
5. Memorial platform



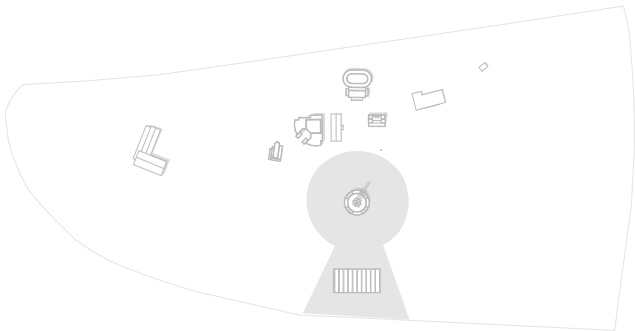
Memorial zone is located on east side of site towards river. It extends further as a Memorial coast promenade with route for cyclists. Green spaces and paths are dominant in this zone. Former infamous Hungarian pavilion is restored to Museum of suffering, materializing approach of non-sterile museum-like ways of exhibition. Museum of Holocaust and Museum of Hope are imitating pre war disposition of site. They represent contrast to one another. Museum of Holocaust is a heavy concrete structure accessible via ramp while Museum of Hope is white translucent object. They are separated through water strip between them that acts at same time as path toward Memorial Plateau. This connection is interrupted through perpendicular path, drawn in place where barbed wire used to be. It extends in small circular platforms. Secluded park is located in southwest part of site. Part of it cuts central square symbolising broken circle.



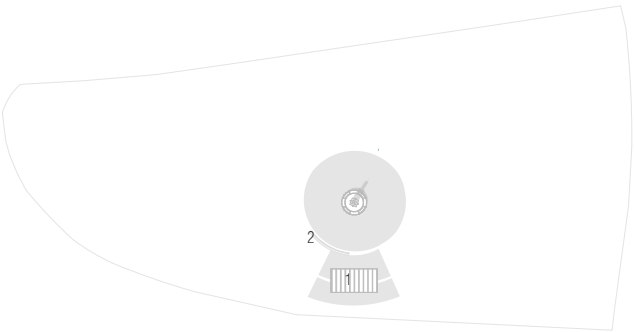
1. Museum of suffering
2. Visitor centre
3. Research centre
4. Museum of Holocaust
5. Museum of Hope
6. Memorial Plateau



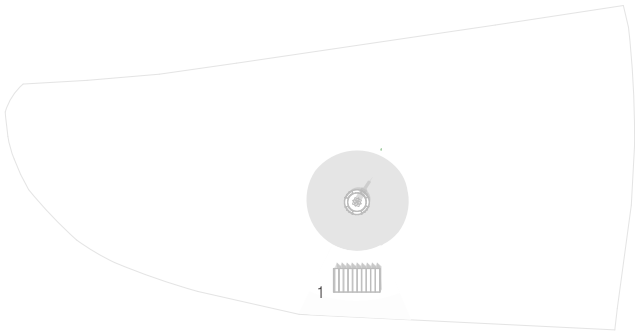
1. Water strip
2. Path in place of barbed wire
3. Secluded park
4. Promenade
5. Ramp
6. Water surface



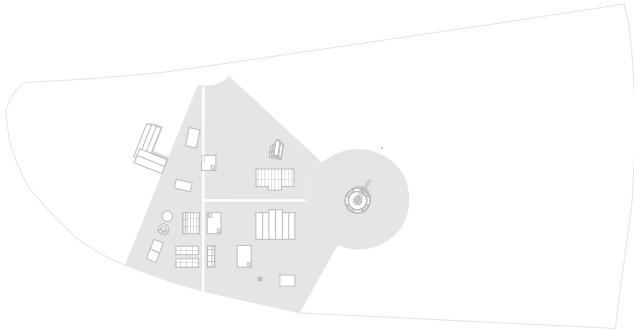
Apart from re-establishing the axis from period of Fairground and reconstruction of existing buildings from that era, one building that tells the story of fairground is planned. It is museum of Fair , which by its position and size reminds us of Fifth Yugoslav pavilion from Old Fairground. Its is building with industrial character and large exhibition area.



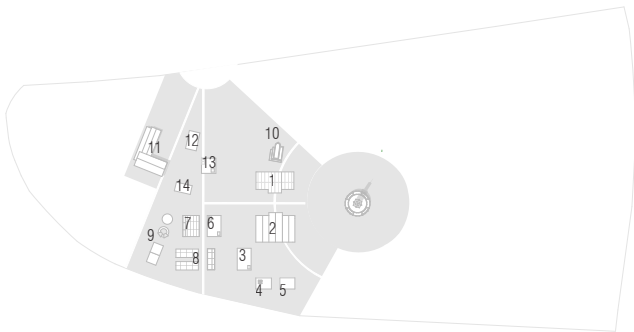
- 1. Fair Museum
- 2. Pergola



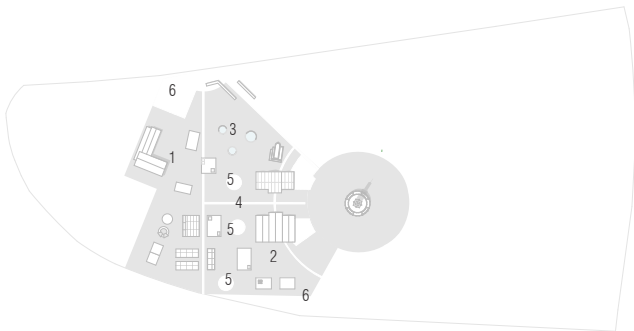
- 1. Green Belt



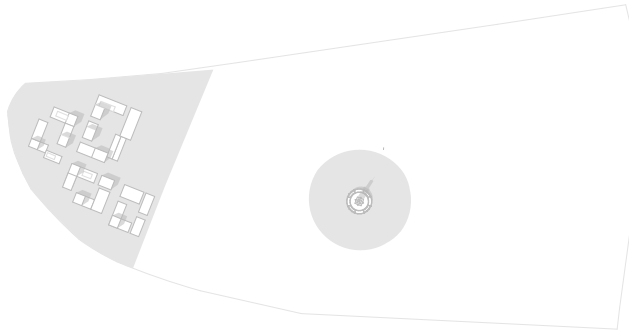
Cultural content combined with educational purpose is important part of this complex. This is to be established as part of education zone in western part of site. New axis is introduced as extension of main entrance. It is perpendicular to main axis coming from central tower. Two of them are creating different zoning within this area. Cultural , educational and commercial spaces and four smaller squares are part of it.



1. Library and archive
2. Education centre
3. Youth centre
4. Therapy centre
5. Counselling
6. Research Centre
7. Innovation lab
8. Co-working spaces
9. Restaurants and shops
10. Administration building
11. Performance and Exhibition Hall
12. Theatre and Visual centre
13. Art school
14. Gallery

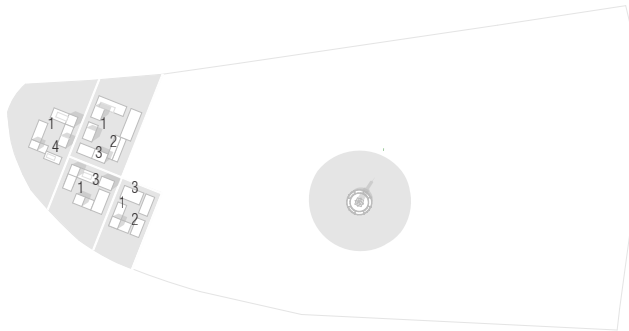


1. Event space
2. Square
3. Water ponds and sitting
4. Pathway with trees
5. Green patches
6. Green shield

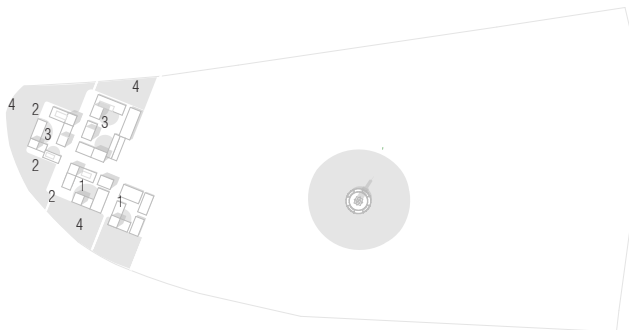


Belgrade is city that is currently undergoing a lot of changes. It is developing rapidly and there are many construction sites around the city. One of the most important buildings sites is Belgrade Waterfront, a project financed by leading Abu Dhabi-based private investment and development company. It is widely criticized project due to which Belgrade historical outline is being destroyed. Old Fairground could have had similar fate. One of the *protectors* Of the site is people who live there. People who should have their own houses again with normal living conditions.

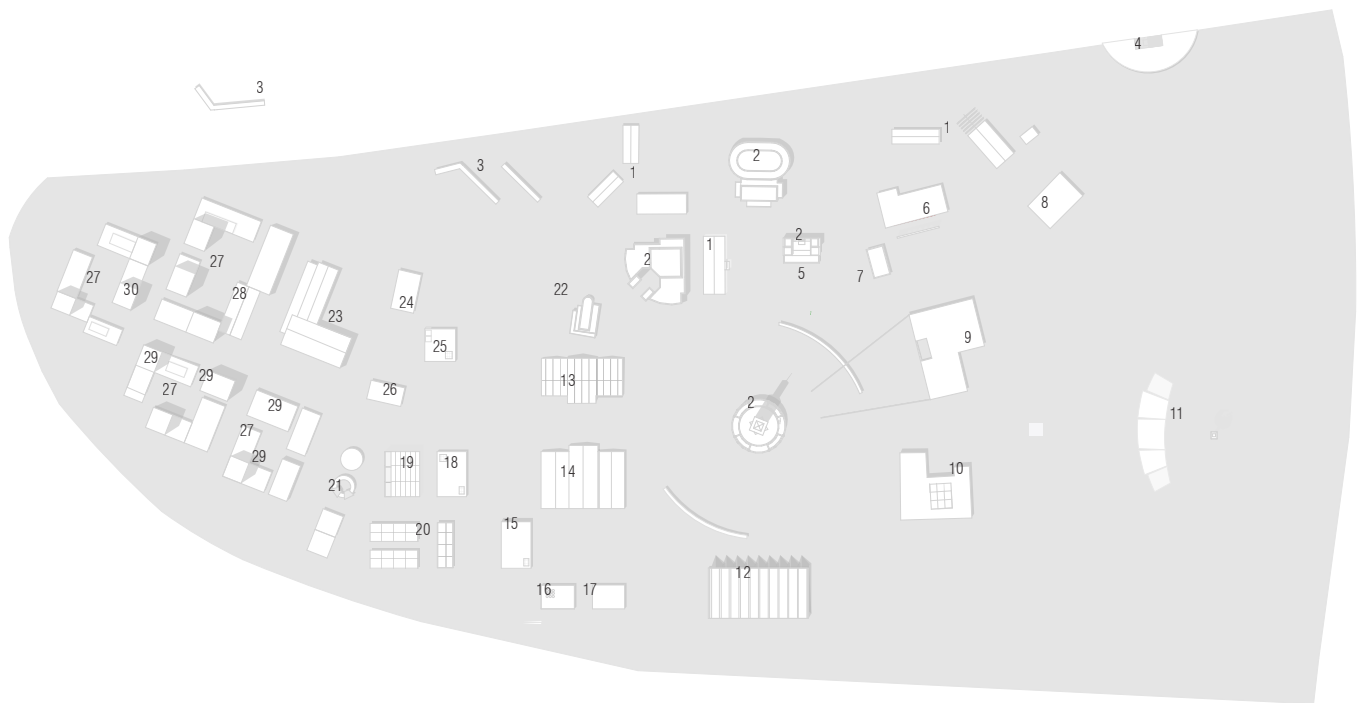
In the western part of site is mostly residential area with up to 6 floors and public ground floor oriented toward main paths. It has introverted character and gardens in between. Basketball courts, - typical for New Belgrade, are placed on side of fire walls. Green belt around complex offers certain level of privacy.



1. Housing
2. Cafe
3. Shops
4. Kindergarten



1. Gardens
2. Basketball court
3. Playgrounds
4. Green belt



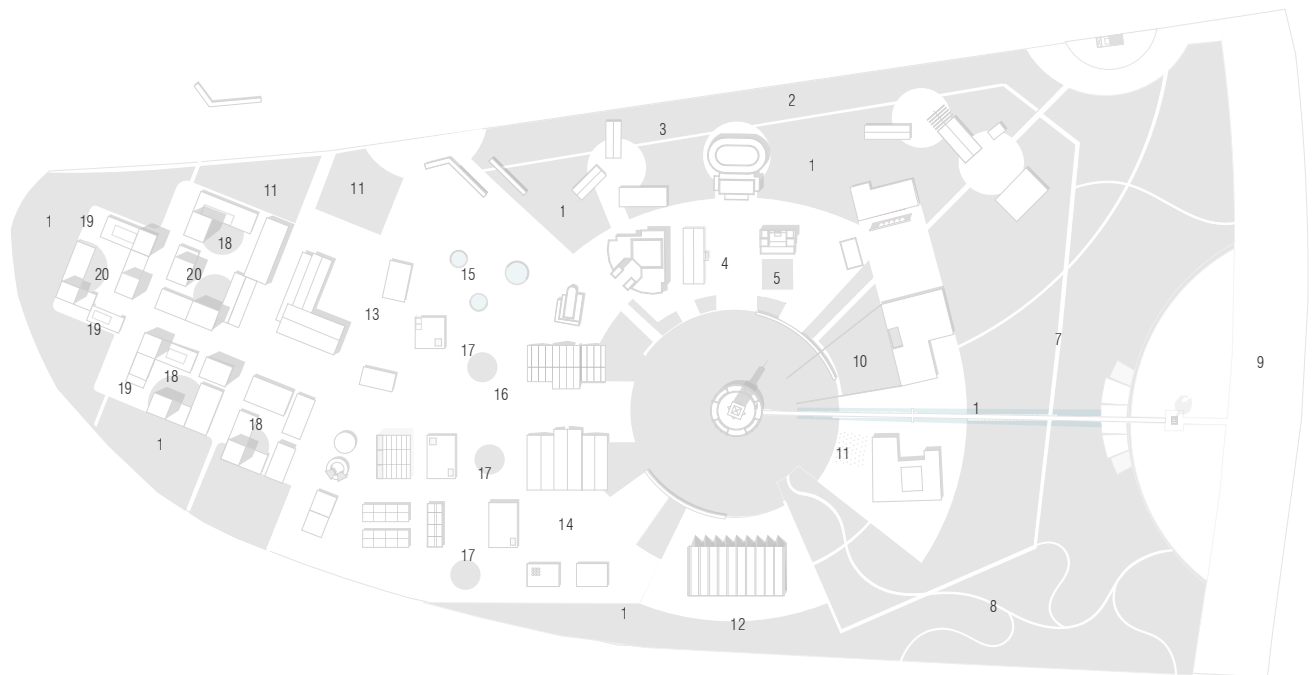
1. Artist studios and workshops
2. Exhibition pavilion
3. Underground Passage
4. Viewing platform with elevator and staircase
5. Memorial plaque

6. Museum of suffering
7. Visitor centre
8. Research centre
9. Museum of Holocaust
10. Museum of Hope
11. Memorial Plateau

12. Fair Museum

13. Library and archive
14. Education centre
15. Youth centre
16. Therapy centre
17. Counselling
18. Research Centre
19. Innovation lab
20. Co-working spaces
21. Restaurants and shops
22. Administration building
23. Performance and Exhibition Hall
24. Theatre and Visual Art centre
25. Art school
26. Gallery

27. Housing
28. Gastro
29. Trade/Craft
30. Kindergarten



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- 1. Green Belt
- 2. Connection to Museum of Contemporary
- 3. Path marking former barbed wire
- 4. Central path connected with tower
- 5. Memorial platform

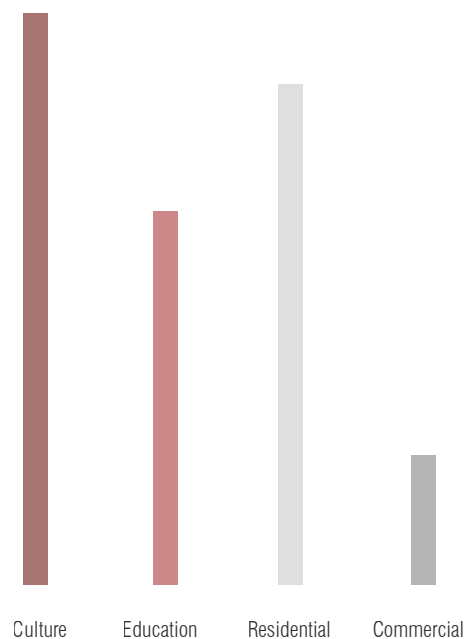
- 6. Water strip
- 7. Path in place of barbed wire
- 8. Secluded park
- 9. Promenade
- 10. Ramp
- 11. Water surface

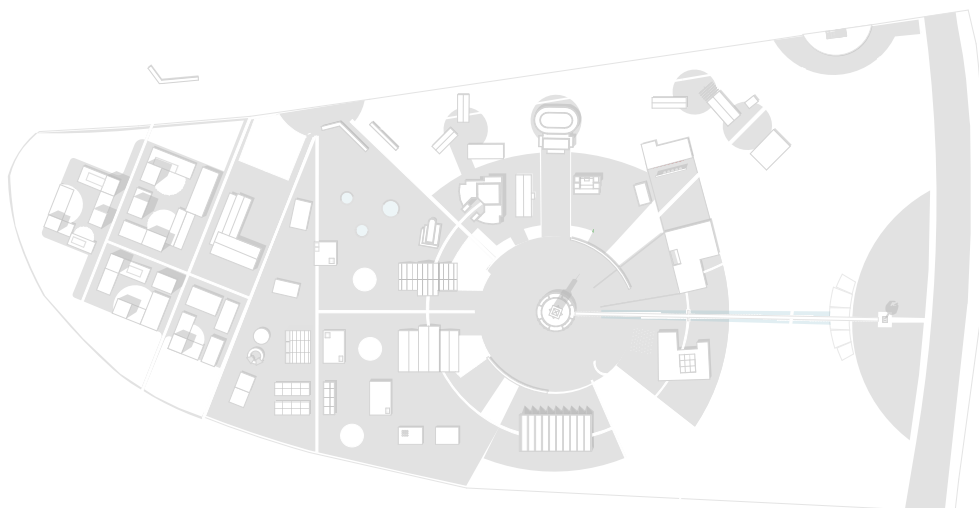
- 12. Green Shield

- 13. Event space
- 14. Square
- 15. Water ponds and sitting
- 16. Pathway with trees
- 17. Green patches

- 18. Gardens
- 19. Basketball court
- 20. Playgrounds

1. Artist studios and workshops	1700 m ²	1.5	2550 m ²
2. Exhibition pavilion	2909 m ²	2	5818 m ²
3. Underground Passage	1300 m ²	1	1300 m ²
4. Viewing platform	650 m ²	1	650 m ²
5. Memorial plaque	185 m ²	1	185 m ²
6. Museum of suffering	615 m ²	2	1230 m ²
7. Visitor centre	137 m ²	1	137 m ²
8. Research centre	450 m ²	3	1300 m ²
9. Museum of Holocaust	1400 m ²	2.5	3500 m ²
10. Museum of Hope	1170 m ²	2.5	2925 m ²
11. Memorial Plateau	8800 m ²	1	8800 m ²
12. Fair Museum	1518 m ²	3	4554 m ²
13. Library and archive	1010 m ²	2.5	2750 m ²
14. Education centre	1530 m ²	2	3060 m ²
15. Youth centre	428 m ²	2	854 m ²
16. Therapy centre	245 m ²	1.5	367 m ²
17. Counselling	237 m ²	1.5	355 m ²
18. Research Centre	410 m ²	2.5	1025 m ²
19. Innovation lab	487 m ²	2.5	1217 m ²
20. Co-working spaces	740 m ²	1	740 m ²
21. Restaurants and shops	494 m ²	1	494 m ²
22. Administration building	293 m ²	1.5	439 m ²
23. Performance and Exhibition Hall	1240 m ²	1.5	1860 m ²
24. Theatre and Visual Art centre	284 m ²	3	852 m ²
25. Art school	311 m ²	3	933 m ²
26. Gallery	205 m ²	1.5	307 m ²
27a. Housing	1535 m ²	5	7670 m ²
27b. Housing	4808 m ²	2	9616 m ²
27c. Housing	715 m ²	3	2145 m ²
28. Cafés	376 m ²	1	376 m ²
29. Trade/Craft/Business	3591 m ²	1	3591 m ²
30. Kindergarten	1232 m ²	1	1232 m ²



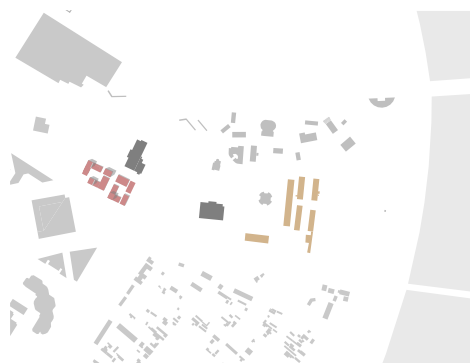




1. Revitalization and adaptation of old pavilions in artist and central zone
2. Clearing of abandoned buildings and structures with temporary character around central and artist zone



1. Adaptation of other structures in artist zone
2. Clearing the western part of site from primarily commercial and industrial structures.
3. Development of northern part of site, building of additional studios and ateliers
4. Providing new access point through underground passage in west and elevator in east.



1. Adaptation of Old German pavilion and Education centre
2. Development of housing area in west (phase 1)
3. Demolition of barracks in east and leather design school in south. Temporary relocating of inhabitants



1. Development of memorial zone in eastern part of site
2. Development of Fair Zone
3. Development of housing area in west and moving in of former inhabitants (phase 2)

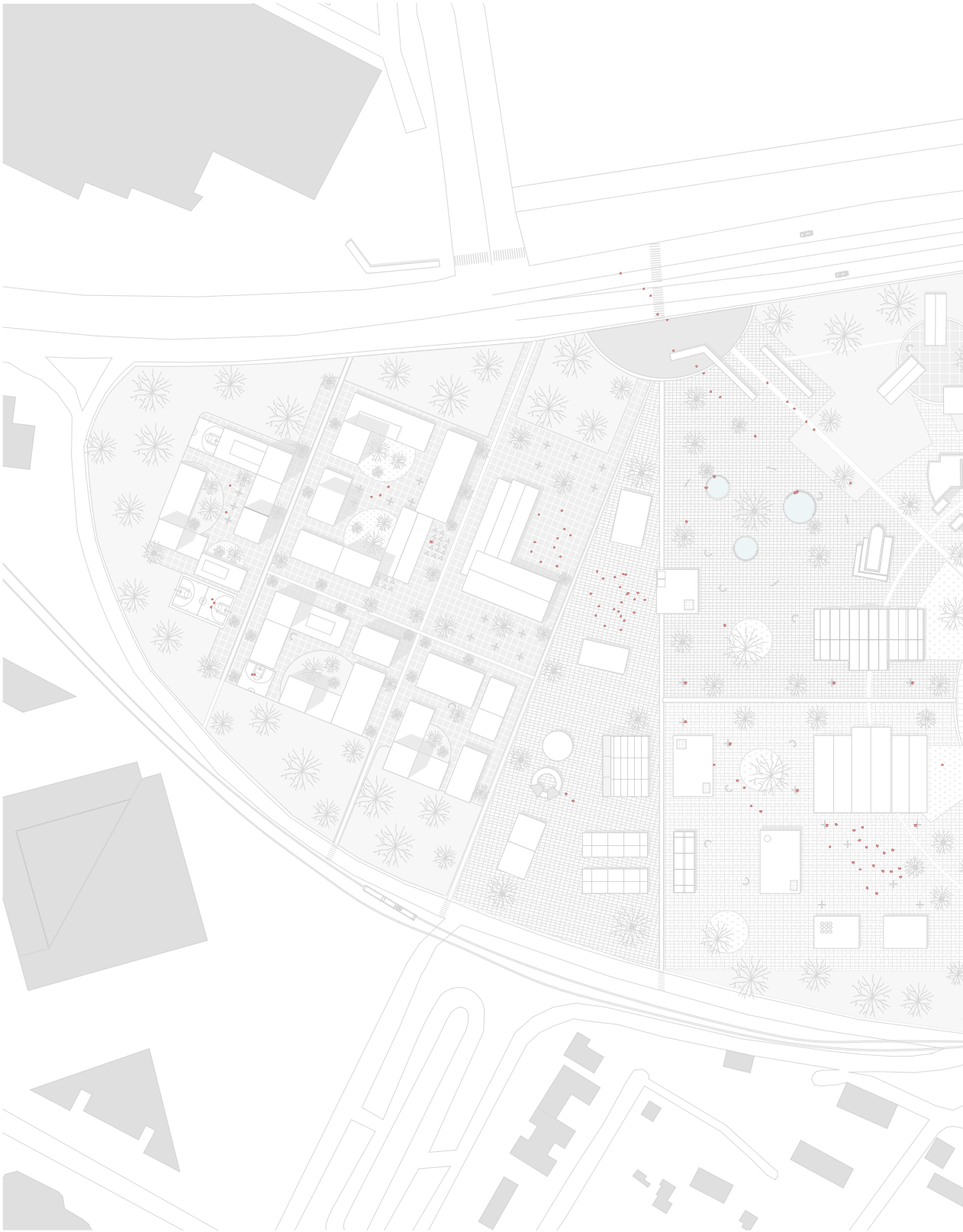


1. Further development of housing area in west (phase 3)
2. Additional structures in education and culture zones



1. Development of education and innovation zone

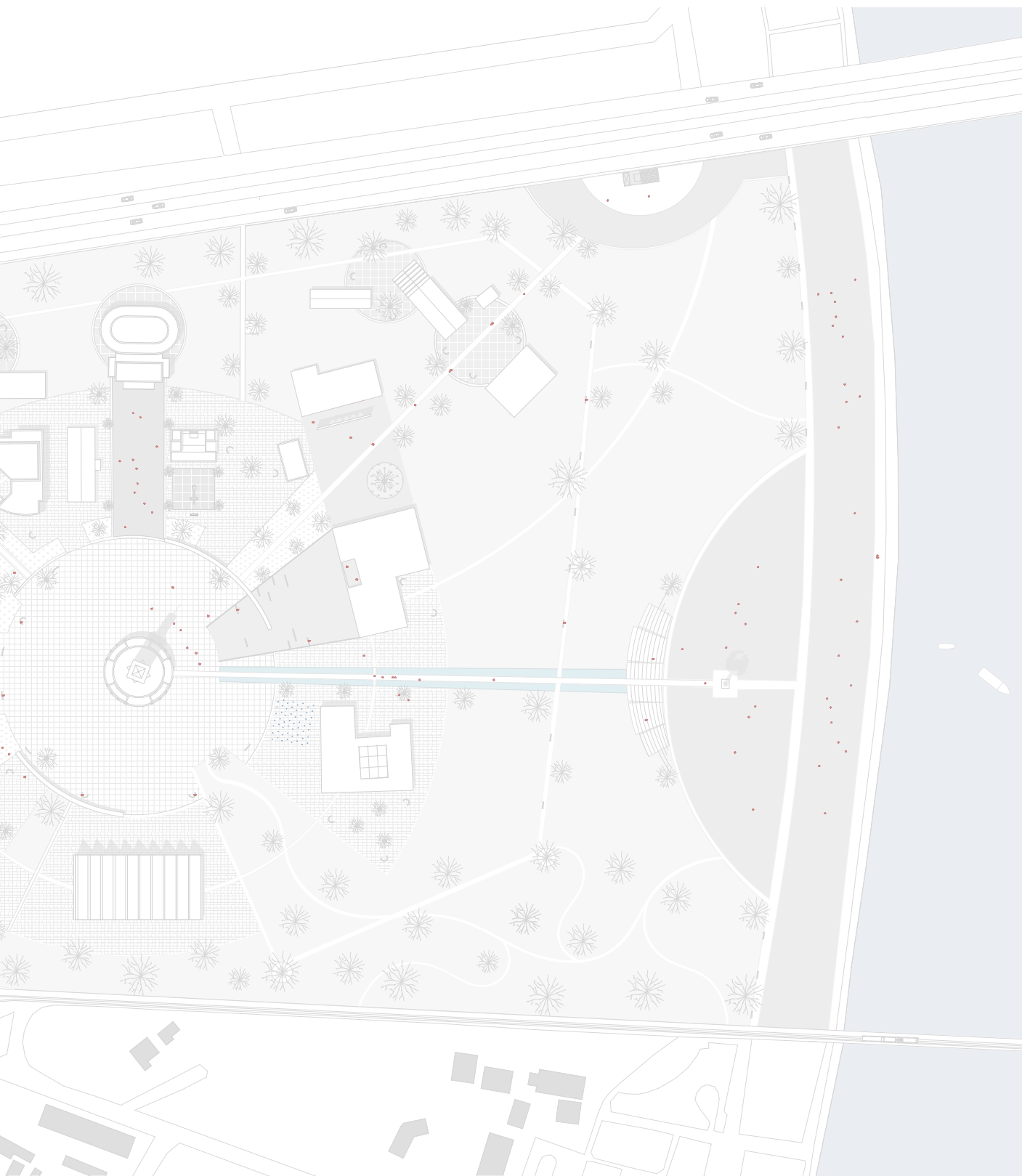


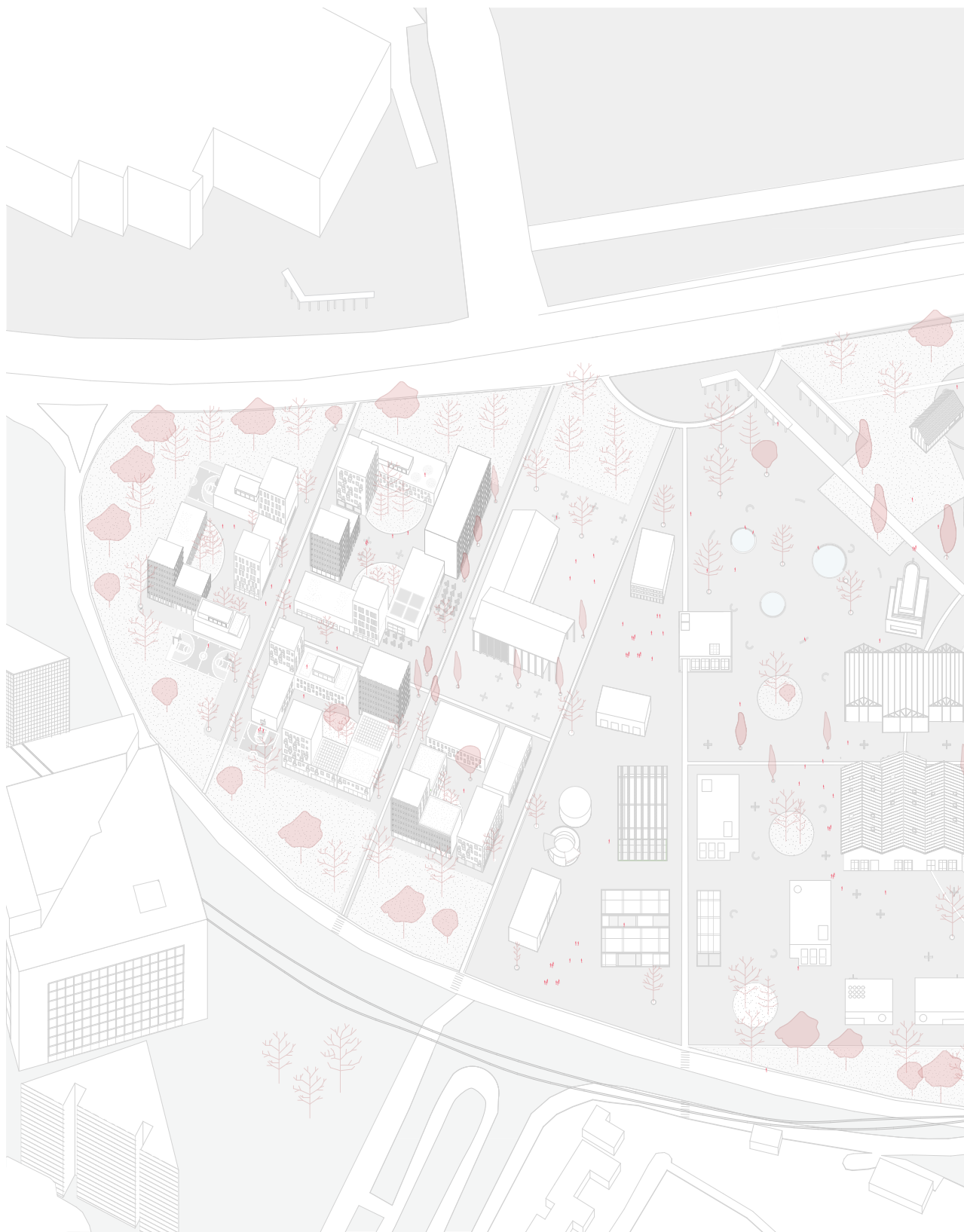


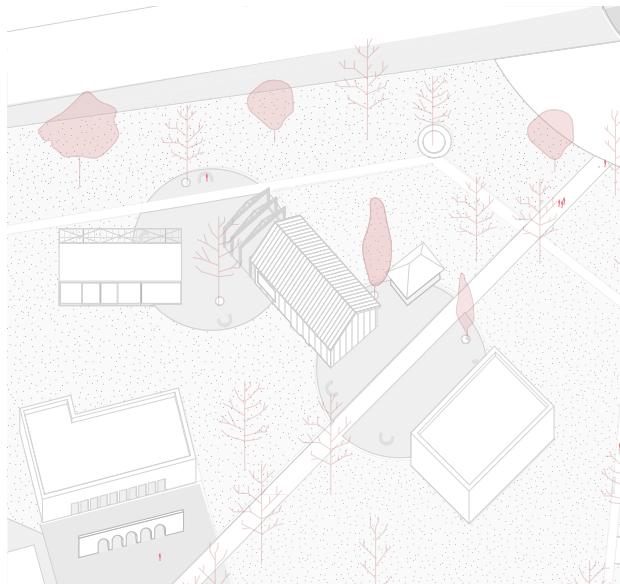
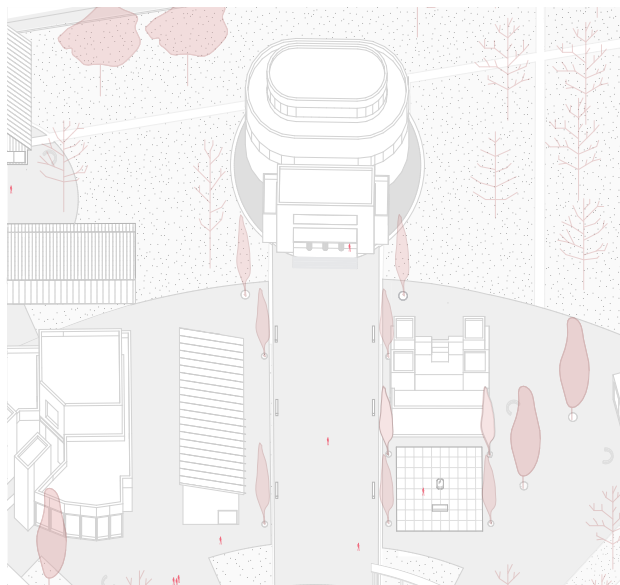


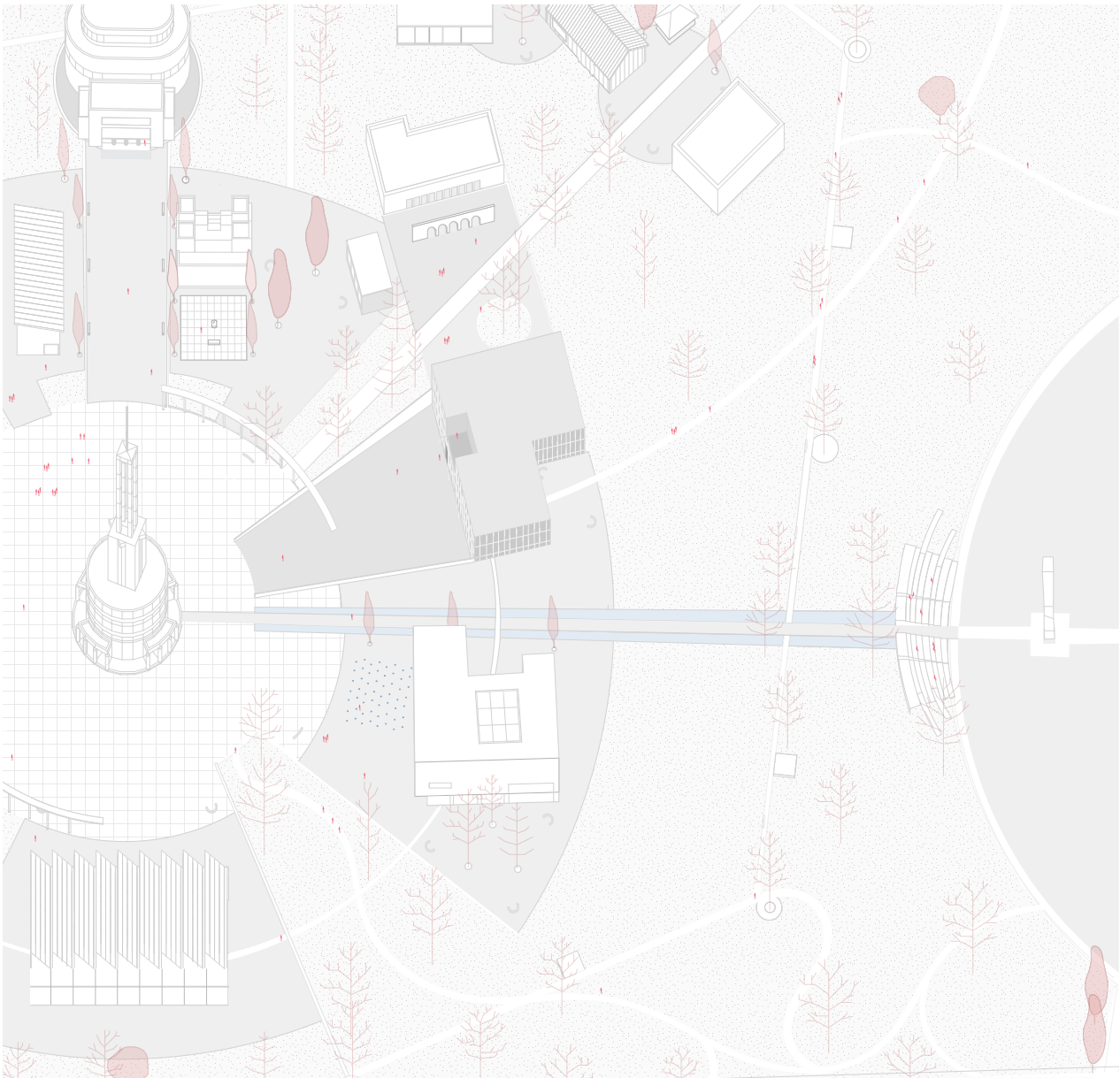
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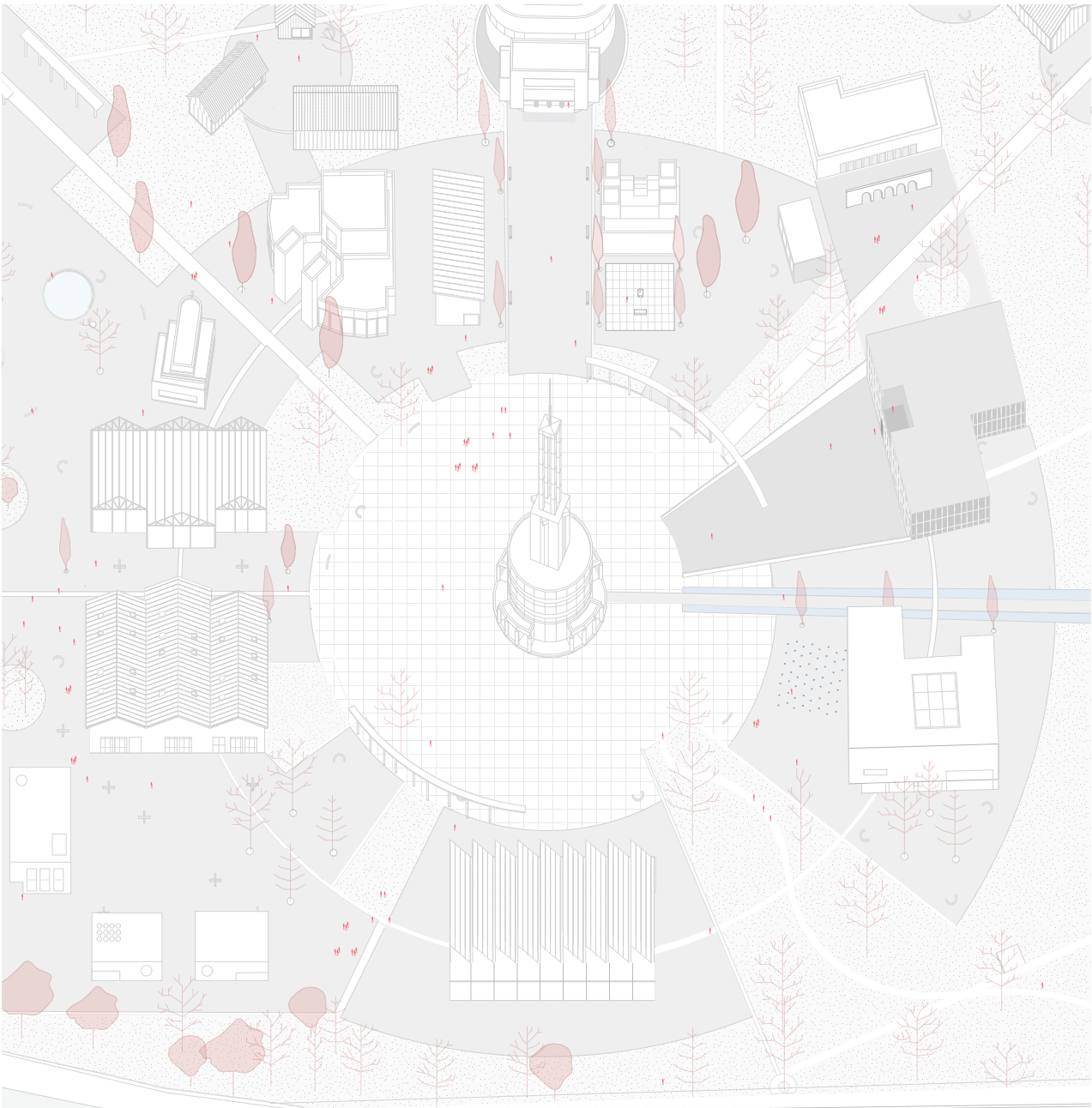
200 m

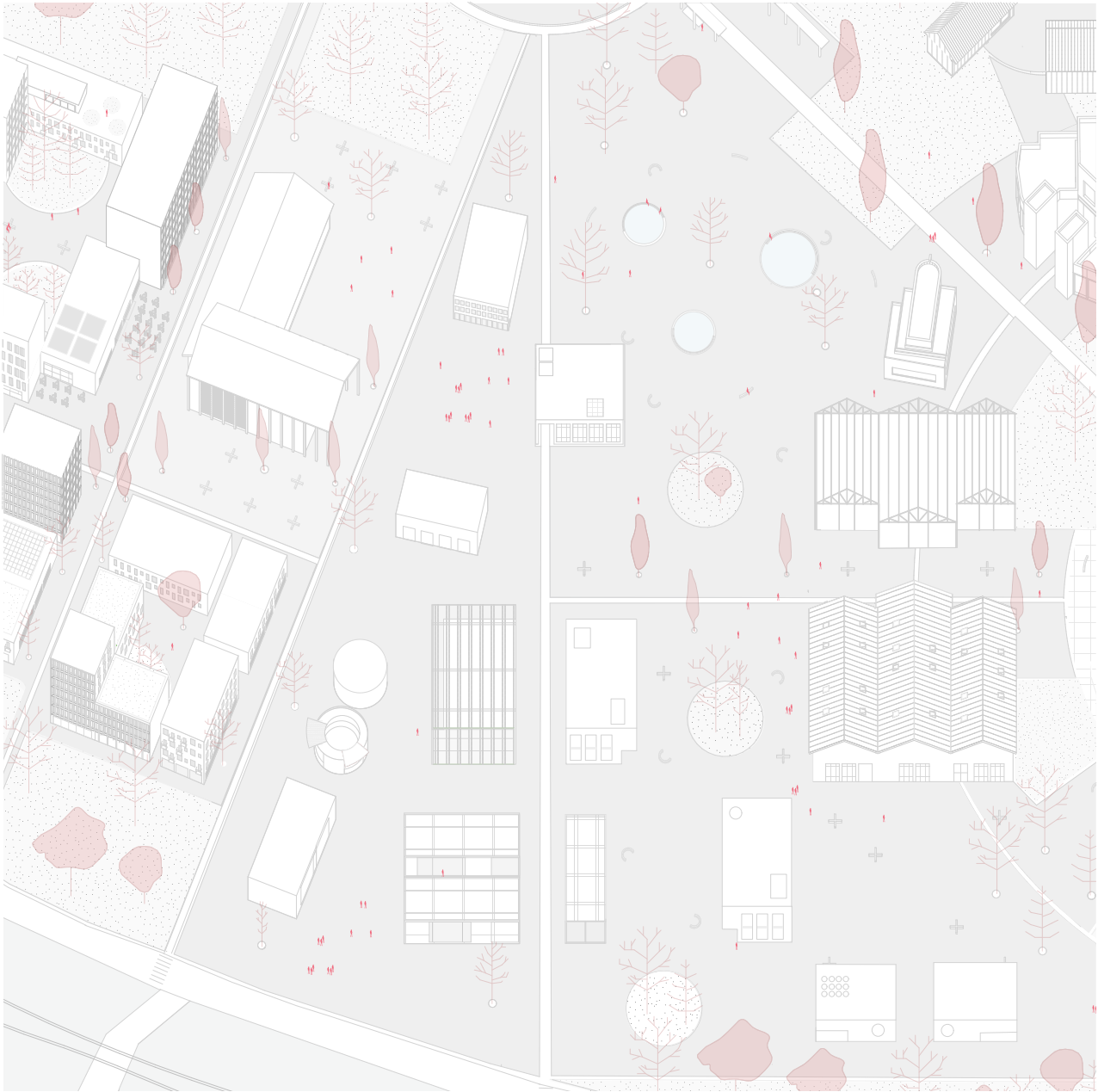


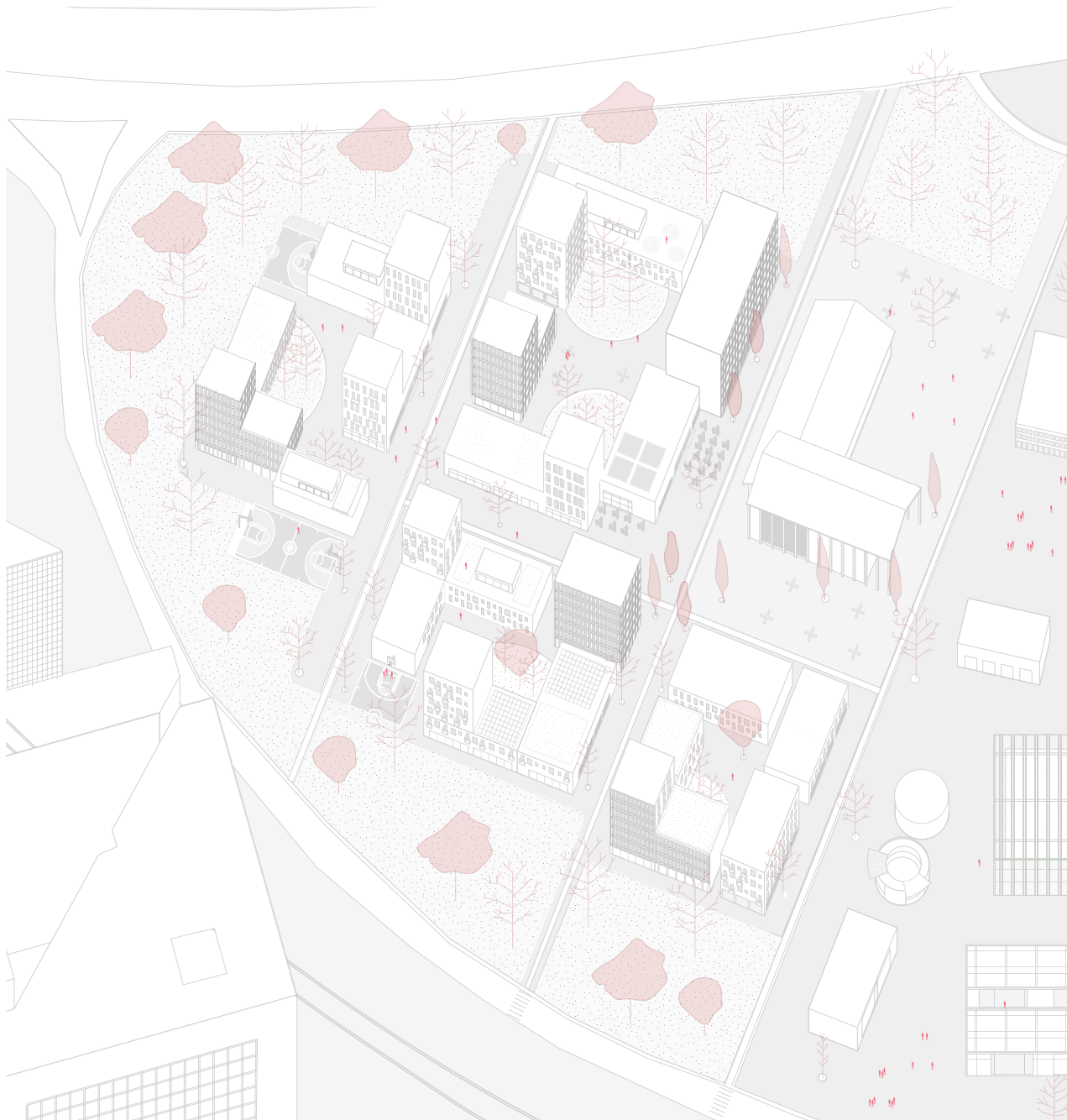


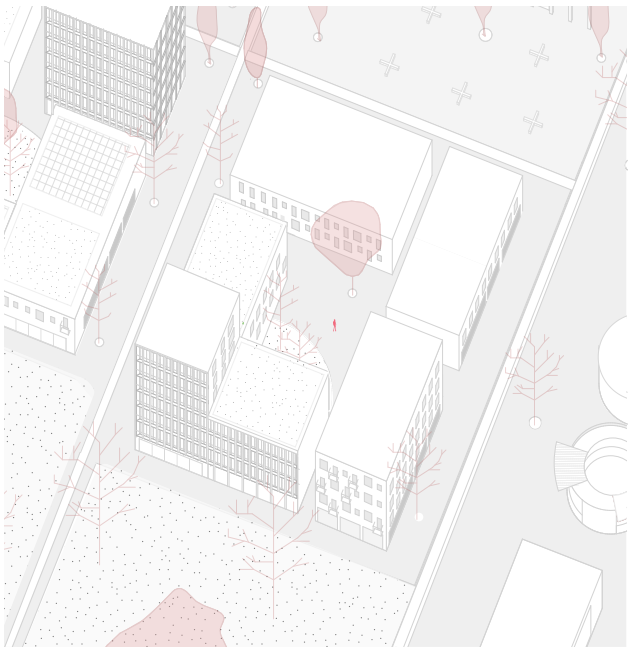
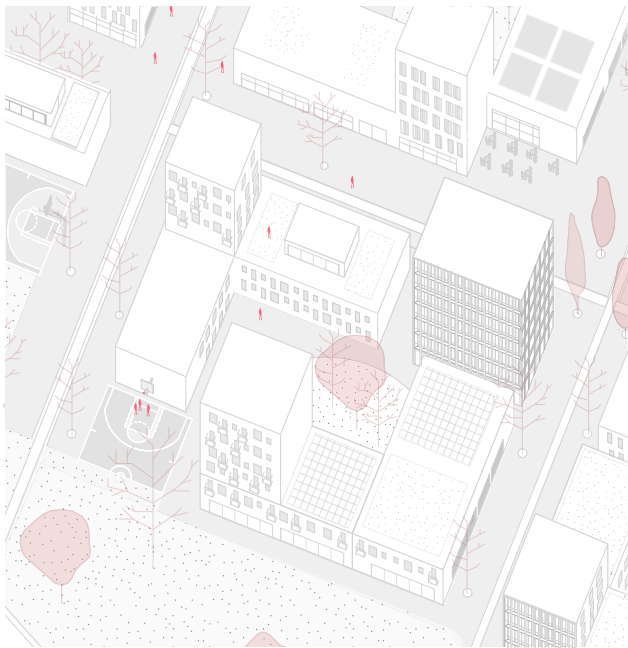
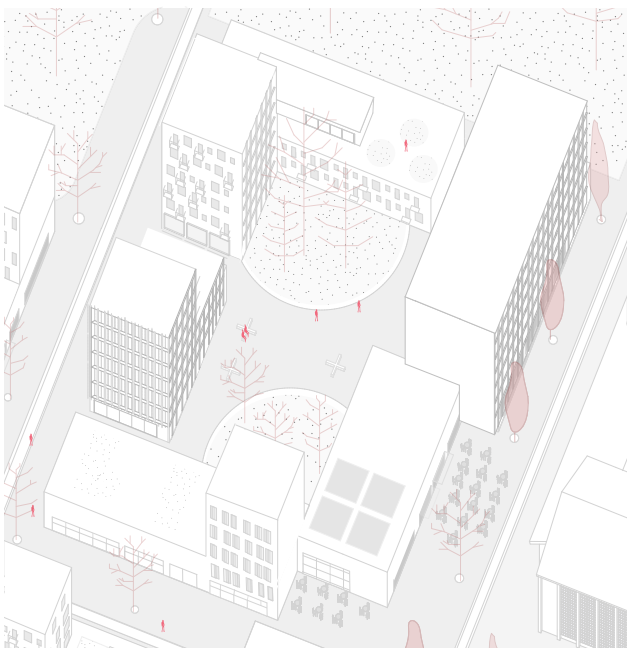
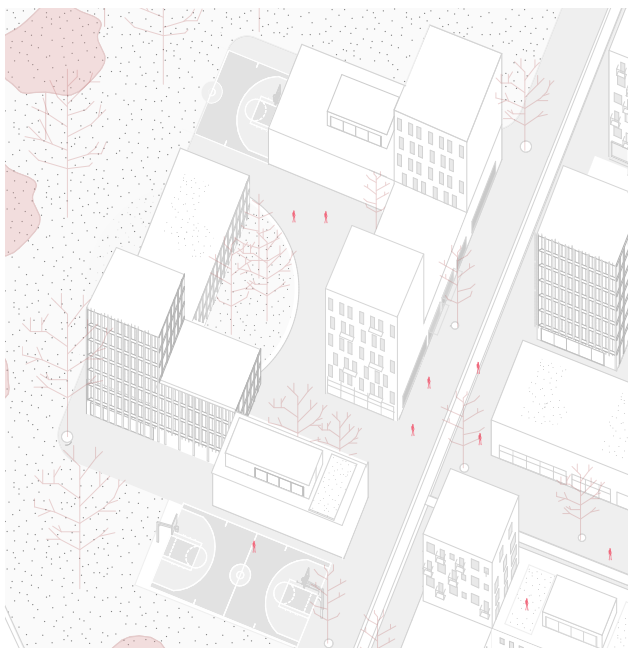


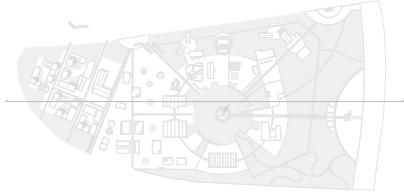


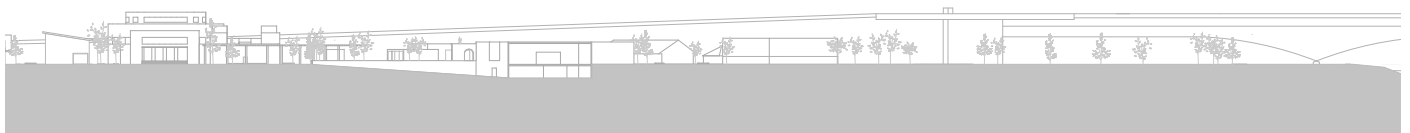
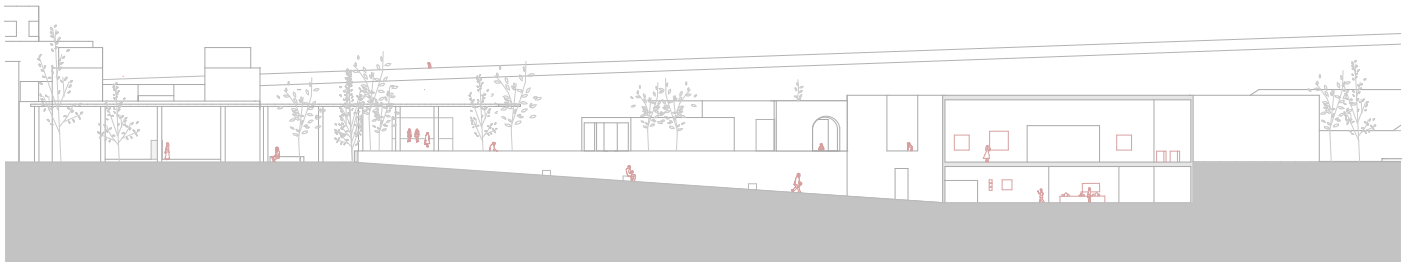


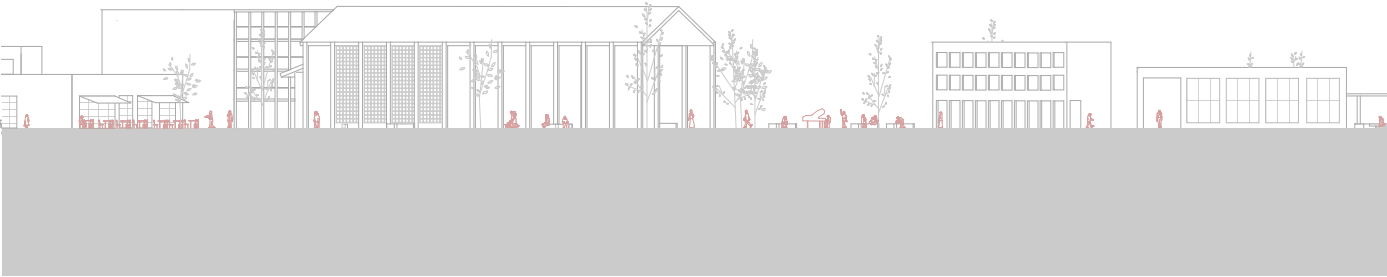










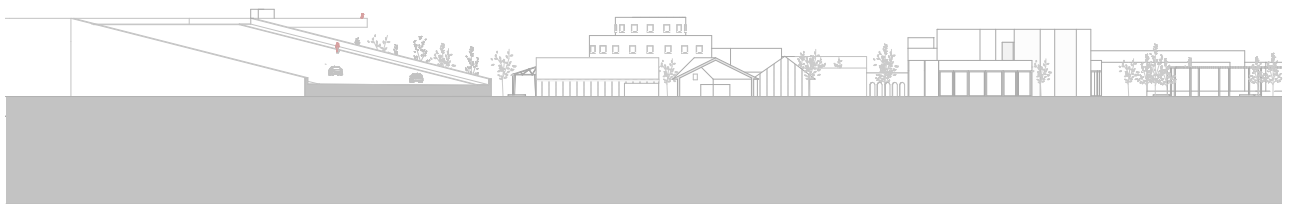
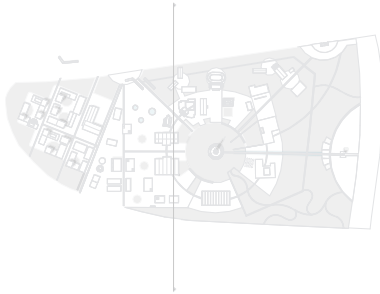


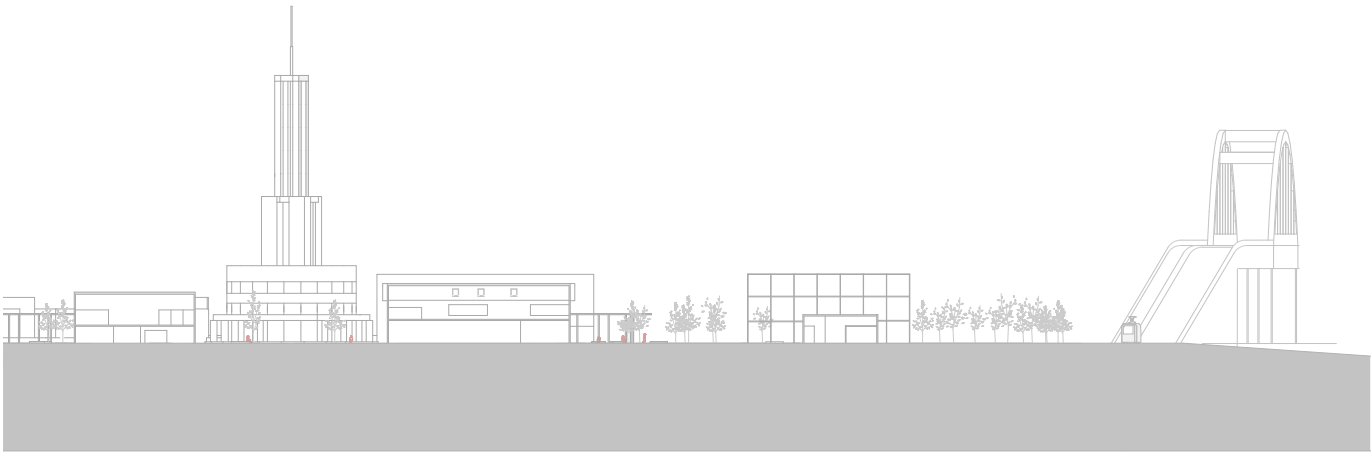
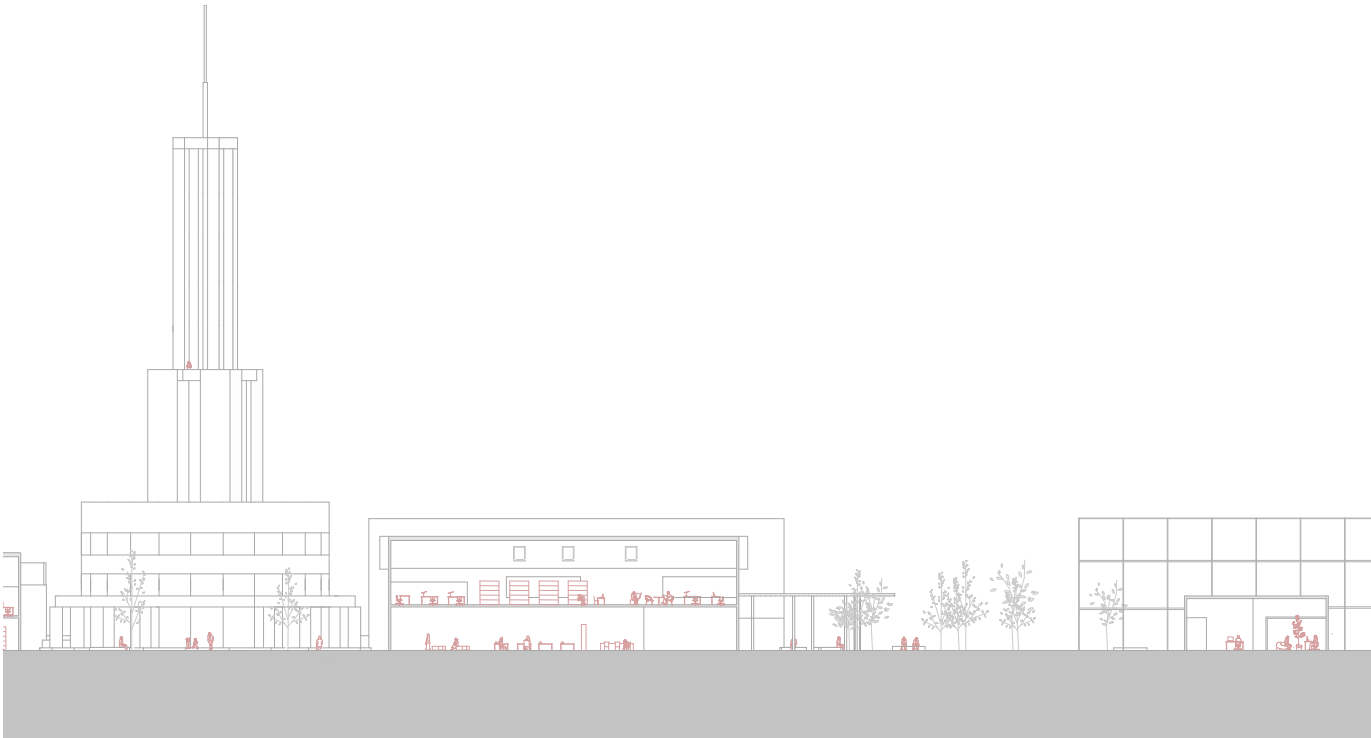


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Behind the Concept

Memory represents the very core of every individual. Although the present represents a constant companion, with its slippery features, it can be caught and comprehended only through memory process. The memory is vital for the development and the identity of every human being. Without it, we would be incapable of understanding ourselves, our own identities as well as our experiences. It allows personal interpretation of the events in the life of individuals. This memory is often called individual memory. Processing and selection of external influences take place in the nervous system and it is absorbed in the memory, but they are shaped and make sense only when embedded in the social framework of each individual. This memory, although called individual memory, is completely influenced by these different sociological frameworks. Thus, the personal experience is just one part that contributes to memory formation. This term, in French *cadres sociaux*, was defined by Maurice Halbwachs. It refers to the influence and sense of belonging to different social groups like family, religion, class, occupation, nation and others. It explains that human memory can only function as a part of the collective one. In order to explain how the individual's memory becomes linked to that of the collective, Halbwachs says that "While collective memory persists and draws strength from its base in a coherent body of people, it is individuals as members of the group who remember."¹ Therefore, only an individual can create a memory. They are the source and carrier. According to Aleida Assman human beings do not only live in the first person singular, but also in various formats of the first-person plural.² She also points out the relevance of individual and collective memory in political analysis. This can be explained through the terms that's she is using - "Erinnerung" and "Gedächtnis". An individual remembers, has an experiences, that one thinks about or recalls and relate to others, using therefore term (Erinnerung). But remembrance (Gedächtnis) is created by larger groups like nation keeping a part of the past present, a part that is particularly significant for the present and the future of the nation. Pierre Nora adds to Halbwachs's understanding of the distinction between collective memory and history with his volumes on the construction of French history. Although we might think the memory of an event would closely follow historical accounts, Nora explains how memories become detached from their historical antecedents.³ According to him, unlike history, which has always been in the hands of the public authorities, scholars and specialized peer groups, memory has acquired all the new privileges and prestige of the popular protest movements. It has come to resemble the revenge of the underdog or injured party, the outcast, the history of those denied

the right to one. Up till then, if it did not have the truth, at least it had loyalty on its side. What is new and what it owes to the abysmal sufferings of the last century, to the increase in life expectancy and to the continuing presence of survivors, is the demand for a truth more „truthful“ than that of history, the truth of personal experience and individual memory.⁴ On example of Old Fairground, history and historical documentation has followed needs of different regimes, therefore occasionally digging out pieces of history of this place and again burying them when needed. He explains bloom of collective memory of liberated people (including the Balkans) after collapse of twentieth-century totalitarian regimes, whether communist, Nazi or just plain dictatorial. The explosion of minority memories of this kind has profoundly altered the respective status and the reciprocal nature of history and memory - or, to be more precise, has enhanced the very notion of „collective memory“. About consequences of Communism on memory of the people from Balkan, writes architect and writer Bogdan Bogdanovic - "The so-called Communism loved to cover up, to conceal, to suppress memories, one after another. So far as he halves, thirds accepted, he subjugated to them his own Euhemerism. In order to approach the complexes of the primitive, he released them from fear with simplified, universal explanations, took the magic spell of many hieroglyphs, but at the same time, stripping these hieroglyphs of their original meaning."⁵ Left with a halved memory and pieces of truth, the memory of the people was additionally washed with nationalism. With some kind of amnesia, people from Balkan were left to play a dangerous game of memory selection. According to Manojlovic-Pintar ⁶, the space of the Old Fair consciously remained an empty space, place "cleared" of the traumatic testimony of the war. This emptiness is an indicator that shows selectively removed traces of the past in the process of constructing a national presence. It is an important indicator of a society that carries out the extreme notion of national identity. Possible way out is acceptance and showing the respect toward past by including those whose rights to public display of collective memories were disputed in the past and not allowing the re-nationalization of the victims. That's the first step among many others to be taken afterwards. Storing memories in places is accessible to everyone; learning about the past; learning about the present and tolerance, learning about diversity, learning about acceptance, allowing the change. The Strength of Old Fairground and this project lies within cultural values like History and Identity whereby architecture can be seen as a catalyst, which will broaden its strengths adding and a potential educational value and social value to its spectre.

1 Halbwachs, Maurice (1992) On Collective Memory, p.48
 2 Assmann, Aleida (2006) Memory, Individual and Collective in The Oxford Handbook of Contextual Political Analysis
 3 Nora, Pierre (2007) Between Memory and History p.13-15

4 Nora, Pierre (2002) Reasons for the Current Upsurge in Memory p.5.
 5 Bogdanovic, Bogdan (1993) Die Stadt und der Tod p.44
 6 Manojlovic-Pintar (2008) p.101

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- Urbanizam Beograda XXV, Town Planning Institute of Belgrade, Belgrade 1974

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