

Layers of Staro Sajmište

[Re]Opening Dialog

A Thesis Presented for the
Master of Architecture
Degree
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DEDICATION

Dear Brianna,
much love,
JB

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Words cannot begin to describe my gratitude for the support I've recieved during this process.

Before my first trip to the Balkans in the Summer of 2014, Lydia Pulsipher and Maja Djorčev gave me valuable insight on what to expect and connected me with many wonderful people to support me during my travels. While in Slovenia Maja Jeranko (and family), Juca Bonaca, and Loni Hazl (and family) made me feel abundantly welcome, gave me personal insight, and took me to some of the best restaurants I've experienced. While in Croatia Dr. Vjeran Pavlakovic invited me to rock concert, bought me a fried chicken lunch, and provided me with invaluable connections and resources.

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ABSTRACT

This research analyzes and tests the application of a process driven memorial intervention on the contested territory of Staro Sajmište, Novi Belgrade's former 1937 International Exposition Fairgrounds that was adapted into a concentration camp in 1941. Today, Staro Sajmište exists as makeshift living for an impoverished community. Traditional memorial and conservation efforts have been attempted on the site over the last 60 years; however, none have achieved an appropriate depth of impact. I propose to revisit Staro Sajmište through an intervention not recognized as a literal memorial, but rather as the transformation and re-appropriation of the urban fabric into an interactive and didactic neighborhood focused around a conversation of multi-layered identities.

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Figure 1.01:
Interior View of the Flavian
Amphitheater, Piranesi (1720-1778).

After housing different programs and functions for over 1500 years the Flavian Amphitheater, commonly known today as the Roman Colosseum, was overtaken by vegetation, transforming into a botanical garden. In 1855, Richard Deakin published a book illustrating four hundred twenty species of fauna thriving throughout the crumbling amphitheater. Many species of plants were extremely rare, likely a result of food given to exotic animals a century prior. While in the 19th century Papal authorities decreed all post-Roman structures be removed. The Colosseum was then preserved as a relic of Imperial Roman heritage. To this day, a singular history is emphasized to the public – one of genius and terror.

MEMORY + HISTORY

Memory has been recognized simultaneously as a collective heritage and an individual construct, cultivated through personal experience and education. Pierre Nora explains in “Between Memory and History: *Les Lieux de Mémoire*”, there are as many unique memories as there are individuals or groups. Whose memories are blind to all, other than those they bind. Memory is spontaneous, and remains in perpetual evolution, open to both remembering and forgetting, at times unconscious of its draw to one or the other. These characteristics of memory make consciousness vulnerable to manipulation and re-appropriation, susceptible to long periods of dormancy and at times periodic revival.¹

1. Nora, Pierre. “Between Memory and History: *Les Lieux de Mémoire*”. *Representations*. No. 26, Special Issue: Memory

The construct of history, on the other hand, actively works against interpretative memory in a seemingly unbiased and factual manner to either reinforce or diminish certain collective values. History collects pieces of the past and aims to be universal rather than unique, belonging simultaneously to everyone and no one.² It is written to insure society's permanence and facilitate its future. What happens if society fails and the collective values of the old conflict with that of the new? Often times relics remain as a reminder of a time once past, but their value is often emptied and reduced to a blurred vestige of another time.

Even though memory and history are at odds, each has its own ineffable role. It is important for new historical constructs not to extinguish the memories of the past because the past informs today by guiding both the collective and individual into the future. If fragments of the past are overlooked, society runs the risk of forgetting where its tradition and values originated. When considering the duty of the traditional memorials and their place between memory and history, little room has been left for true memory work because, like history, they often tell one story from one perspective. Neither memory nor history remains fixed; time causes values to change in complex, spontaneous, and valid ways. In response to this unquestionable phenomenon contemporary memorial design should be aware of change and inclusive to the unique memories existing throughout all relevant groups.

and Counter-Memory. University of California Press. Spring, 1989. 8.
2. Ibid. 9.

COUNTRY + MONUMENT

YUGOSLAVIA

These ideas of contrasting memory and history have particular relevance in the case of former Yugoslavian states; a single unified state of Southern Slavs. The idea of unified Southern Slavs was conceptualized as early as the 17th century but the idea rested throughout the 19th century. In 1918, after World War I and the dissolution of the Ottoman and Austro-Hungarian Empires, the unification of Southern Slavs was realized as the State of Slovenes, Croats, and Serbs merged under the name of Kingdom of Serbs, Croats, and Slovenes. In 1929 King Alexander renamed the country – Yugoslavia, in order to further unite various groups and mitigate nationalist tendencies.

Throughout the 1930's and 40's tensions were increasing throughout Europe due to the rise of Fascism in Italy, the Nazi consolidation of Germany, and rightwing ideology in many European States. In 1941 Axis Powers invaded Yugoslavia, beginning with the bombing of Belgrade. While the Axis Powers infiltrated regions throughout the Balkans, the communist Yugoslav Partisans initiated resistance under the leadership of Josip Broz Tito. During the war the Partisans worked closely with the Allied Forces to liberate the Balkans and the rest of Europe.

In 1945 following the closure of World War II, the Federal People's Republic of Yugoslavia was created. Initially the new government established strong central control via the Communist Party with Josip Broz Tito as the president. Following the establishment of this post-war Yugoslavia, tensions with the Soviet Union heightened and in 1948 Yugoslavia officially renounced their alliance with the Soviets. This crucial break from the Soviet Bloc allowed Yugoslavia to cultivate a new socialist condition. In addition to critiquing the Soviets view on communism,

Yugoslavia also did not align with Western policies; therefore, in 1961 they spearheaded the Non-Aligned Movement, which promoted non-al-
liance, political friendship, independence, and peace throughout the
Cold War. During the 1950's until 1980 Yugoslavia witnessed a period
of prosperity as their industry rapidly evolved, cities were modernized,
and relationships built with third world countries. However, this period
would come to an end after Tito's passing in 1980.

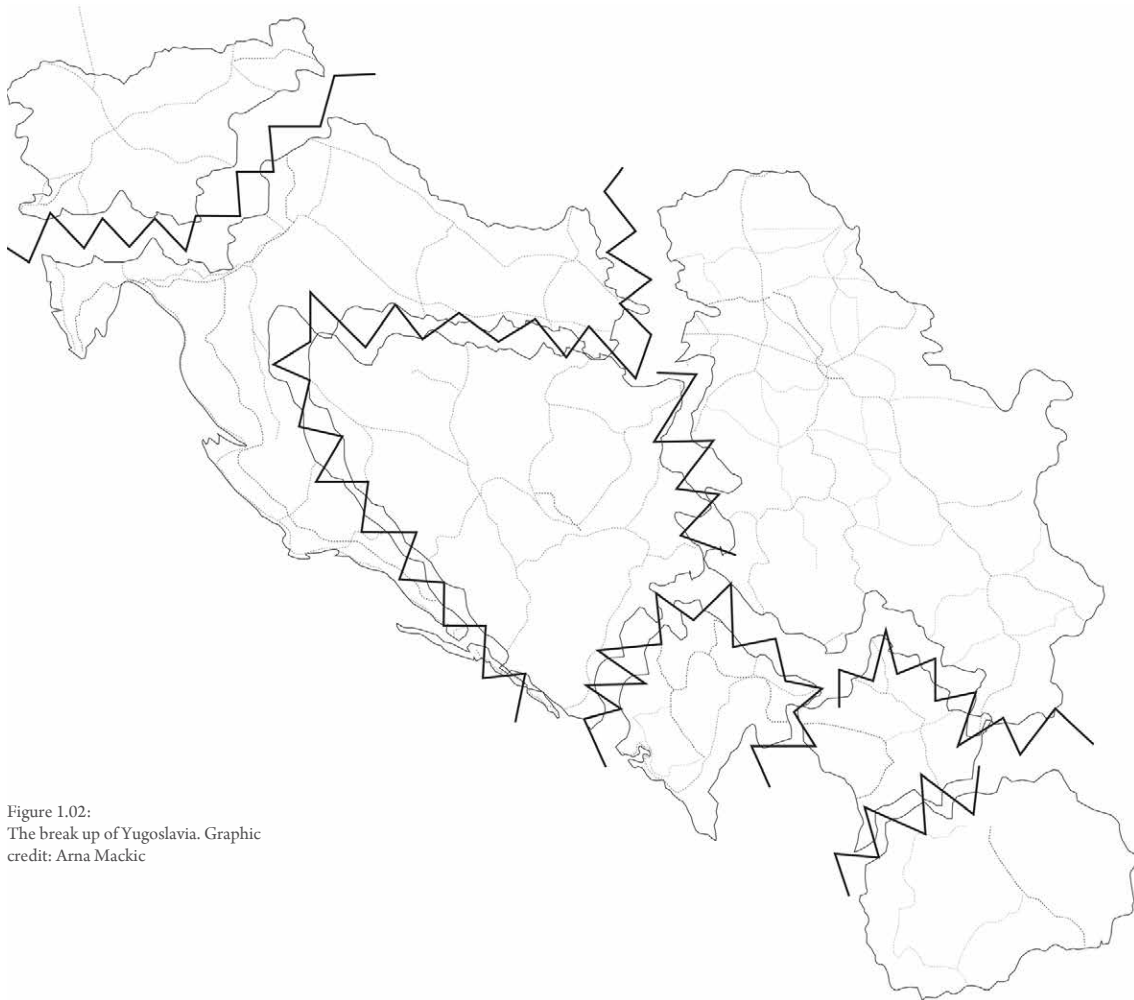


Figure 1.02:
The break up of Yugoslavia. Graphic
credit: Arna Mackic

Following President Tito's death, the unified Yugoslavia began to slowly dissolve as individual regions revived nationalistic tendencies. Additionally, the citizens of Yugoslavia became unsatisfied with the model of socialism that was cultivated over the previous forty years. Instead they wanted an open market and a parliamentary democracy. These tensions towards the central government and between ethnic groups eventually erupted into the bloody civil wars of the 1990's as fighting broke out in Slovenia, Croatia, and Bosnia-Herzegovina. Following the Dayton-Peace treaty in 1995 the territories of Serbia and Montenegro were what remained of Yugoslavia and they were formally renamed – Federal Republic of Yugoslavia. In 2006, Montenegro voted for its independence marking the complete dissolution of the six former Yugoslav states.



Figure 1.03:
Jasenovac Memorial Park, Bogdan
Bogdanović (1966).



Figure 1.04:
Podarić Memorial Park, Dušan Džamon-
ja (1967).



Figure 1.05:
Petrova Gora Memorial Park, Vojin
Bakić (1981).

SPOMENICI

From the beginning of this period of prosperity until its bloody end (1945-1991), radical transformations were initiated by the communist elite throughout cultural, political, and economic avenues in an endeavor to unify a modern Yugoslavia. As a part of this renewal, the traditional aesthetic language was redefined. Yugoslav architects began to foster a bold modernism, aiming to bind Balkan collective memory.

A primary element of this initiative was the construction of spomenici and spomen parkovi (“monuments and memory arks”), marking WWII battle sites, locations of concentration camps, and killing sites. Drawing from natural/vernacular typologies and fused with uncanny futurism, spomenici were a means to visualize the symbolic rhetoric inherent in Tito's new socialist utopia. Spomenici grew exponentially in abstraction and scale; many of the later spomenici were even inhabitable. Eventually, the line between typologies of monument and architecture became nearly indistinguishable. Many great Yugoslav architects and artists such

as Bogdan Bogdanović and Vojin Bakić helped spearhead this spomenici initiative.

After Yugoslavia dissolved in 1991, many spomenici lost their value and ownership. They quickly became neglected and vandalized, as they represent a political system and multi-cultural state now extinguished. Most of the initial negativity directed towards these memorials was driven by an urge to forget. The new political systems that spread over the Balkan territories aimed to erase the memory of the Yugoslav era and replace



Figure 1.06:
Monuments in former Yugoslavia
commemorating the Second World War.
Graphic credit: Arna Mackic

it with the nationalistic histories that existed prior to the formation of Yugoslavia.

In the case of the *spomenici*, the memorial efforts taken during their conception were not enough to weather the effects of shifting political systems. Due to media exposure the *spomenici* primarily exist today as overgrown structures in the landscape sought out by tourists, and are often misunderstood by outsiders as oppressive communist anomalies. This thought, however, is far from true. The current state of the *spomenici* is the result of an erasure of memory due to the collapse of Yugoslavia.

As tensions between these separate Balkan states have somewhat eased, a new sense of Yugoslav nostalgia has emerged (especially within the youth and academic realm), and through the re-envisioning of the positive aspects of the once unified socialist Yugoslavia the *spomenici* have the opportunity to tell a story again. This story will not only include the tale of original intent, but will also describe the events that invited their scarring.

TRADITIONAL + COUNTER

Memorials can take on many different forms, and find their legitimacy within a specific time, context of place, and stimulating event. However, for the sake of the discussion, it must be understood that social, cultural, and political conditions are not fixed in time but are in a state of flux, as society fails and new construct replaces the old.

Although every event holds unique characteristics, the process of design has the potential to be applied universally with consideration for the specific circumstance as a baseline constraint. From this point objectives are identified and investigated which in turn inform the design



Figure 1.07:
Monument to the Alleviation of Pain,
Boston Public Gardens

approach.

I have identified two approaches to memorial design that contain contrasting yet legitimate objectives. The first is a traditional memorial, which reads in a literal manner, telling a specific story from a singular point of view. The second is a counter-memorial, which provides an opportunity for personal interpretation and in turn facilitates open-ended dialog. Both methods hold particular value; therefore, the unique circumstance requires consideration of both options before either is deployed.



Figure 1.08:
Jochen Gerz and Esther Shalev-Gerz,
Monument Against Fascism in Ham-
burg, Germany (1986).



Figure 1.09:
Horst Hoheisel, Aschrottbrunn,
(1987).

A traditional memorial is typically characterized as a factual and permanent artifact, typically identifying a memory place for a heroic benchmark. The premise of the traditional memorial stands as an unambiguous representation of an achievement or event told from a singular perspective. In order to reinforce the definitive nature ascribed to the marker it is permanently installed in a visible location, embodying the collective values of a particular society within the realms of politics, culture, economics, or science. The material choice of this type of monument (commonly in stone or concrete) complements the grand and eternal nature of the history it conveys.

As time passes the traditional memorial allows little room for changing values or shifts in the political landscape. During these moments the traditional memorial will either endure as a disenfranchised representation of previous values or be removed. Thus the memory of the memorialized transforms into a memory of the era or style. As recognized by the ruins of antiquity, the ultimate fallacy of traditional memorials is that the story will inevitably change.

The characteristics of the counter-memorial are quite opposite to that of the traditional memorial. The counter-memorial is constructed as an

interactive and ephemeral intervention, and is open to potential changes in collective values. It accepts various interpretations and provokes open-ended dialog regarding the specific memories of society. As described by James E. Young, in “The Counter-Monument: Memory against Itself in Germany Today”, “The counter-monument suggests itself as a skeptical antidote to the illusion that the seeming permanence of stone somehow guarantees the permanence of a memorial idea attached to it.”³ By acknowledging its impermanence the counter-memorial challenges the premise of the traditional memorial. It seeks to stimulate memory not through the deployment of eternal material, but rather through explicitly celebrating its transformative nature. As defined by Young,

*[Counter memorial's] aim is not to console but to provoke; not to remain fixed but to change; not to be everlasting but to disappear; not to be ignored by its passersby but to demand interaction; not to remain pristine but to invite its own violation and desecration; not to accept graciously the burden of memory but to throw it back at the town's feet. By defining itself in opposition to the traditional memorial's task, the counter-monument illustrates concisely the possibilities and limitations of all memorials everywhere.*⁴

Often times the counter-memorial is controversial because it typically chooses not to memorialize heroic deeds but to remember and challenge the moments of ethical dilemma, whether political, cultural, economic, or scientific. In this sense, the counter-memorial provides a conceptual platform for interpretative and critical dialog. Its purpose is not to shame society or taint collective memory, but to encourage society to learn, talk, and heal from questionable circumstances.

3. Young, James E. “The Counter-Monument: Memory against Itself in Germany Today.” *Critical Inquiry*. Vol. 18, No. 2. The University of Chicago Press, Winter 1992. 295.

4. *Ibid.* 277.

CITY + SITE

NOVI BELGRADE

Prior to the construction initiated by the 1937 International Exposition along the left bank of the Sava River, Novi Belgrade existed as an uninhabitable wetland. Following the closure of World War II, the political and intellectual elite chose this flood plain for the development of Yugoslavia's new capital. This location acted as a metaphor that provides a clean break from the past – a *tabula rasa*.

In 1946 Nikola Dobrović submitted the first plan for the Novi Belgrade development characterized by a new vision of modern urbanism and political order, independent of previous historic typologies. Two key institutions were set in stone – the Seat of the Presidency of the Federal People's Republic of Yugoslavia (Palace of Serbia) and the Central

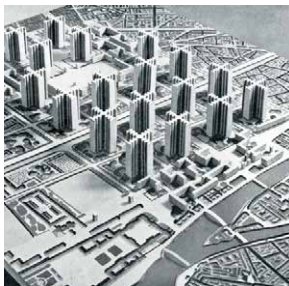


Figure 1.10:
Ville Radieuse, Le Corbusier, (1924).



Figure 1.11:
Tito in front of a Belgrade model (mid-1960's).

Committee of the League of Communists of Yugoslavia (Ušće Tower). The spatial configuration of the new plan was a reinterpretation of Le Corbusier's *Ville Radieuse* (1935). Formally, independent from both the Eastern and Western Blocs paradigms, this new Yugoslav style became known as "socialist modernism" and the movement emphasized symbolism and monumentality.

The principles of Dobrović's master plan was guided by the Athens Charter, a meeting amongst select individuals from 18 different countries, taking place on a cruise from Marseilles to Athens in 1933. During this meeting the appropriate allocation of urban space during the modern age was debated. The participants decided upon the separation of certain urban functions that included: dwelling, working, leisure, and circulation. Additionally, it was noted that the application of high-rise structures was an effective way to bring greenery into the city. Even though many ideas were accepted there was not sufficient agreement to establish one proposal by the end of the conference.⁵

After the break with the Soviet Union in 1948, construction slowed due to these new tensions. Additionally, a degree of decentralization occurred, reducing governmental funding, however, planning and political ambitions were not dampened during this period of conflict. The solution to these issues became an emphasis on "workers self-management", which placed more responsibility on the ordinary citizen to manage projects and in turn would equip them with a voice in the development process.

The Federal People's Republic of Yugoslavia building (1947-59) became the first post-war structure to emerge from the flood plain. This

5. Le Normand, Brigitte. *Designing Tito's Capital: Urban Planning, Modernism, and Socialism in Belgrade*. University of Pittsburgh Press. July, 2014. XV.



Figure 1.12:
Nikola Dobrovi, Concept plan of New Belgrade,
1948

first attempt at socialist modernism walked a cautious line between modernism and classicism. However, during the construction process the stylistic priority eventually leaned towards Western modernism.

Throughout the 1950's and 1960's, Novi Belgrade's master plan changed from Dobrović's satellite settlement for the new governmental center to a unified interpretation. The new master plan emphasized east-west traffic control with three urban cores – Zemun, Novi Belgrade, and old Belgrade. This choice represented a unified city with a seamless urban structure. Additionally, three different zones within Novi Belgrade were identified along its central axis – political, cultural, and business.⁶

From the 1950's onward the population exploded, rising by a third in each decade, therefore housing became Novi Belgrade's top priority.

6. Topalović, Milica, "From Planned to Unplanned City: New Belgrade's Transformations." *Unfinished Modernism.: Between Utopia and Pragmatism*. Zagreb, 2012. 156.

New housing strategies were being explored, attempting to balance the collective socialist values and new economic agendas. Along with this housing boom came employment, as inexperienced young construction workers arrived from the surrounding regions to be a part of this new venture. However, the promises of housing and employment made by developers were poorly met. Many of these Yugoslav immigrants evaded the control of authorities and resorted to “rogue construction” to simply have a place to call home.⁷ On the other hand, workers who did not wish to break the law were extorted by existing property owners, who provided less than sufficient housing at an incredible cost. Due to both the inadequate experience of the new workers and sub-par quality of life the progress of Novi Belgrade was substantially slowed.

From the 1960’s until the 1970’s Novi Belgrade continued to explore what it meant to be a housing city founded on the worker’s self-management concept. Yet while the central zones were dedicated to luxury standards (for political and military figures), including amenities such as schools, social centers, and sports facilities, the workers continued to live in poverty. Towards the end of this period the faults in worker’s self-management became apparent as the general status of blue-collar workers in Novi Belgrade cut against the grain of its socialist ethic. During the mid-1960’s sociologists and architects suggested that the Athens Charter should be abandoned, and elements from traditional small-scale neighborhoods and interdisciplinary cooperation should be actively incorporated into a new master plan.⁸

Throughout the 1970’s construction continued as the city’s priority, causing Novi Belgrade to turn into an eternal construction site. The practice of urban planning and development fell out of the hands of the

7. Le Normand, *Ibid.* 148.

8. Le Normand, *Ibid.* 193-94

architect and became an internal affair within the contracting enterprise. The master plan lost its conceptual clarity and devolved into fragmented zones, focusing on individual complexes rather than urban space.⁹

As the development of Novi Belgrade entered into the 1990's, the futility of planned growth was apparent. The large blocks were criticized for their inhumane scale and lack of services. Designers and citizens called for an ambiance essential to an individual's well being, therefore, developments shrunk in scale and became spontaneous. The fragments of the functionalist city stood starkly against the fragments of the traditional city.¹⁰

After the fall of Yugoslavia in 1991, all remaining ambitions to represent the state through urbanism dissolved. The policies of forgetting were thus applied to the socialist past in favor of Serbia's nationalistic future. From 1993 until 1994 hyperinflation struck Serbia, causing significant privatization. In turn services began to fill in the gaps, while the network of public amenities was overhauled. The central axis was re-envisioned as a commercial center and artifacts of the past were re-purposed for their capitalist future.



Figure 1.13:
Staro Sajmište. Night Photograph
(1937).

STARO SAJMIŠTE

Constructed under the banner of modernism in 1937, Staro Sajmište, Belgrade's International Exhibition Fairgrounds, marked the first construction on the left bank of the Sava River between Belgrade and Zemun. Shortly after the German occupation during World War II the fairgrounds were converted into a Gestapo organized concentration camp, supported by Serbian Special Police. Initially, it served as a camp



Figure 1.14:
Staro Sajmište. Post Card (1937).

9. Topalović, Ibid. 156

10. Ibid.



Figure 1.15:
Staro Sajmište.
Barracks (2014).



Figure 1.16:
Staro Sajmište.
Barrack + Tower (2014).



Figure 1.17:
Staro Sajmište.
Tower Detail (2014).

for Jewish women, children, elderly, and Roma. By February 1942, camp administrators began the process of exterminating the Jewish prisoners. The primary method for these executions took place within a hermetically sealed truck, which could hold up to 100 inmates. The prisoners were told that they were being relocated, however, as the truck drove away from Staro Sajmište as poisonous gas was pumped directly into the interior. The truck was named *dušegupka* (soulkiller), and it made this trip almost daily until May 1942.¹¹ Soon thereafter, the SS claimed that the Jewish and Gypsy problem in Serbia had been solved – “Serbien ist Judenrein”. This claim, however, was not entirely correct. Out of the 16,000 Jews in Serbia, 14,500 – or 83 percent – were murdered.¹²

After 1942 Staro Sajmište was used for the interment of communists, political prisoners, Partisan hostages, and labor forces from the entire Balkan territory. Of the 92,000 inmates, 47,000 were murdered, while others were relocated to camps in Germany and Norway. Finally, in 1944 a group of 120 Jews from Montenegro and 400 from Kosovo were delivered to the Old Fairgrounds. Due to Germany’s gradual withdrawal, these prisoners were moved to the Bergen-Belsen camp in Northern Germany. It is estimated only 100 of these prisoners survived.¹³

Following the war’s end and the city’s liberation, socialist political and intellectual elites selected the left bank of the Sava River for Yugoslavia’s new capital – Novi Belgrade. The fairgrounds were converted into Youth Working Brigades housing for the anticipated construction of Novi Belgrade. However, in 1948, amid tensions between Stalin and Tito, finances became too tight to sustain the grounds, and the workers

11. Mojzes, Paul. *Balkan Genocides: Holocaust and Ethnic Cleansing in the Twentieth Century*. Rowman & Littlefield Publishers, Inc. 2011. 82.

12. Ristović, Milan. “The Persecuted and Their Abettors: Solidarity and Help for the Jews in Serbia 1941-1945.” *Israeli-Serbian Academic Exchange in Holocaust Research*, bilingual edition, ed. Jovan Mirković. Belgrade: Muzej žrtava genocida, 2008. 216-217.

13. Mojzes. *Ibid.* 85.

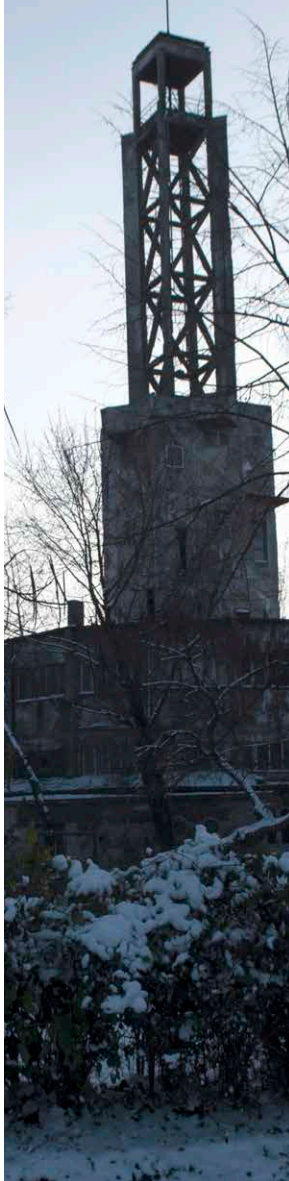


Figure 1.18:
Staro Sajmište.
Central Tower (2014)

moved elsewhere. After their departure, the Belgrade municipality invited artists to repopulate the central tower, but over time Staro Sajmište became inhabited by vagrants.

As Novi Belgrade, the political, economic, and cultural center of the “New” Yugoslavia, the former fairgrounds stood still and unnoticed. The idea behind Novi Belgrade was to create a tabula rasa for deployment of Yugoslavia’s new social modernism. The atrocities of the past conflicted with Novi Belgrade’s ethos. In 1987, the grounds became a cultural site, protected from real-estate development, but this gesture had no impact on its status as a slum town.

After Yugoslavia dissolved in 1991, the Serbian nationalists aimed to remove all evidence of multicultural Yugoslavia from the collective memory. During this period Europe was uniting through the new interpretations of the Holocaust, while the ex-Yugoslav states were engaged in a series of wars completely deconstructing the existing historical narratives and continuities. Icons of capitalism, notably shopping malls, soon infiltrated the heroic structures of socialist Novi Belgrade. In 1995, a monument to the victims of fascism was erected south of the fairgrounds, but it did not catalyze conservation efforts or reconciliation, but rather its location further isolated the Old Fairgrounds.

The status of Novi Belgrade’s Old Fairgrounds is uncertain. Decades of political manipulation caused the general public to forget the history of the site. Today, Staro Sajmište, the established homestead for underprivileged Serbs and Roma, sits under the shadow of the former Communist Headquarters and a shopping mall, bound by low-income housing, a once grand park, and the Sava River.

PROPOSAL

In the case of Staro Sajmište, the processes of reconciliation and memorialization are at odds. One effective means to overcome this tension would be initiate an open-ended conversation through the design of what theorists have called a counter memorial interventions, addressing both neighborhood and site specific scales.

Staro Sajmište is situated at the primary threshold between the centers of Novi Belgrade and historic Belgrade. This central location facilitates the potential for an interactive memorial threshold and site. Through the reformation of existing building material and the development as an interactive urban space, Staro Sajmište can potentially fulfill the agendas of a counter-memorial without manifesting itself as a literal memorial. Furthermore, as an urban block, Staro Sajmište can invest in the surrounding community with invigorating new program.

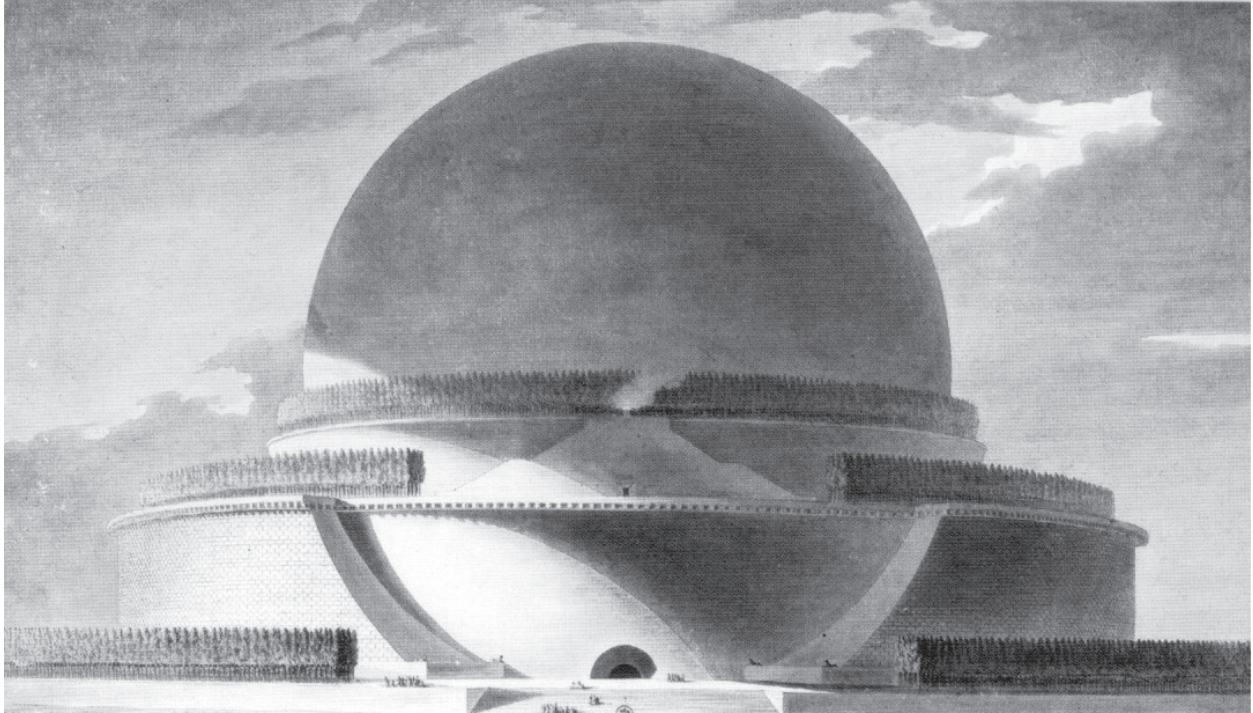


Figure 2.01:
Étienne-Louis Boullée
Cénotaphe à Newton (1784)

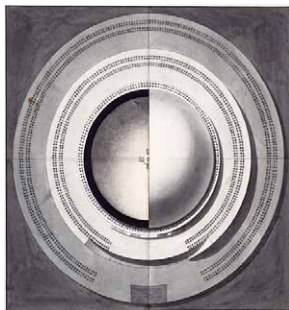


Figure 2.02:
Étienne-Louis Boullée
Cénotaphe à Newton Plan (1784)

APPROACH

There are many ways to approach memory design; however, on a site such as Staro Sajmiste one must have delicate hands when design program. The catalog of approaches includes (and are not limited to): traditional, icon, cenotaph, landscape, counter, urban intervention, urban square, tabula rasa, time value, and spontaneous memorials. The appropriate nature of Staro Sajmiste as memorial site is likely a subtle cross pollination of various typologies, and must be thoroughly considered throughout the design process.

TYPOLGY

Traditional

This typology is static and object based typically seen with an inclusion of text. The representation is either realistic or abstract. Traditional memorials are the most frequently built, since they are often well received by the general public.

Icon

This type is typically a large scale formally robust monument. Many times these monuments are inhabitable. The memorial icon represents an important time or place of high and lasting priority and is meant to stand for an indefinite period of time.

Cenotaph

An empty tomb for an individual or group whose remains are elsewhere. The cenotaph has been useful as war memorials, since at times the bodies of soldier or victims do not make it home.

Landscape

Places a high priority on the use of vegetation and earth manipulation in order to reinforce or heighten a sense of place.

Counter

A unique approach which, was popularized through post-war avant garde artists and architects. This typology is often interactive, provocative, and typically denies a singular narrative approach.

Urban Intervention

A re-envisioning or manipulation of the standing urban fabric, providing an evocative point of departure for referencing multiple points of history. Various methods could be explored such as: adaptive reuse, material

reformation, or through specific reprogramming of existing buildings.

Urban Square

Typically not seen as a literal memorial, but rather through the architecture itself, the Urban Square reveals chapters of a historic narrative.

Tabula Rasa

This method calls for a total re-envisioning of the site, and would typically require significant clearing of the existing site. The tabula rasa deployment aims to recreate memory from the contemporary perspective and is often times politically pointed.

Time Value

The primary goal of this approach would be to maintain the site as it stands. Often times the Time Value memorial will not work against the effects of time and nature.

Spontaneous

A small scale and personal intervention, typically seen erected shortly after the original benchmark event. The spontaneous memorial explores a cathartic craft and are helpful for transitional mourning.

TRADITIONAL

Ivan Zajec
Prešeren Monument
Ljubljana, Slovenia
(1900)

A popular cultural monument in the main square of Ljubljana (Prešeren Square). The bronze memorial remembers Slovene national poet France Prešeren. The statue is facing an adjacent window where his lover, Julija Primic, would sit. The statue is dressed in a common period outfit and is holding a book which symbolizes Prešeren's poems.



Figure 2.03:
Prešeren Monument. (1900).

Augustus Saint-Gaudens
Robert Gould Shaw Memorial Boston,
Massachusetts
(1897)

This bronze relief sculpture depicts the 54th regiment Massachusetts Volunteer Infantry. The monument commemorates Robert Shaw and his African American soldiers in addition to their commitment to efforts in the Civil War.



Figure 2.04:
Robert Gould Shaw Memorial Boston. (1897).

ICON

Ranko Radović
Valley of Heroes
Tjentište, Bosnia-Herzegovina
(1971)

The fractured walls were built in memory of fallen Partisan soldiers during the battle of Operation Fall Schwarz, while celebrating the successful escape of their soldiers from the Nazi's. This military attempt by the Nazi's was to capture Partisan commander - Josip Broz Tito. Even though the operation was a success many civilian lives were lost.



Figure 2.05:
Tjentište. (1971).

Robert Mills
Washington Monument
Washington D.C.
(1888)

Dedicated to the memory of the first American President, George Washington, this 555 foot obelisk claims the record for the tallest stone structure. The monument stands due east of the Reflecting Pool and the Lincoln Memorial.



Figure 2.06:
Washington Monument. (1888).

CENOTAPH

Bogdan Bogdanić
Monument Park
Čačak, Serbia
(1980)

Located on the sloping hills of the Jelica Mountains, this collective memorial was built in commemoration of 4650 fallen Partisan soldiers. The cenotaph evokes prehistoric traditions of the region, while the decorative detailing is composed of 620 wild beasts drawn from various mythologies.



Figure 2.07:
Čačak. (1980).

Pompeo Coppini
Alamo Cenotaph
San Antonio, Texas
(1937)

Also known as the Spirit of Sacrifice, this cenotaph remembers the Battle of the Alamo. It is located in downtown San Antonio adjacent to the Alamo Mission which was where the battle was located. The names of the known Texan soldiers are inscribed on its side.



Figure 2.08:
Alamo Cenotaph. (1937).

LANDSCAPE

Bogdan Bogdanić
Slobodište
Kruševac, Serbia
(1961)

The memorial park commemorates 1,642 fallen Partisan soldiers and 324 civilians executed on the site in 1943. The memorial complex is designed around a central surrounded by landscaped features. Various depressions and reliefs have been selectively placed throughout the site and an assemblage of stone 'emerging wings' float throughout. These wings are used as seats and are intended to heighten the visitor's depth perception. Additionally, the wings are intended to act as evocative symbols of life.



Figure 2.09:
Kruševac. (1961).

Maya Lin
Vietnam Veterans Memorial
Washington, D.C.
(1982)

A notable yet controversial memorial designed to commemorate the lost lives of the Vietnam War. It is composed of two gabbro walls cutting into the earth, reminiscent of a scar. These walls contain the names 58,195 fallen.



Figure 2.10:
Vietnam Veterans Memorial. (1982).

COUNTER

Ivan Meštrović
Pobednik
Belgrade, Serbia
(1928)

On the peak of Belgrade, overlooking the confluence of the Sava and the Danube rivers stands the Pobednik – “The Victor”. The monument was dedicated in 1928 for the Kingdom of Serbia’s victory over the Ottoman Empire in the First Balkan War; however, the Pobednik carries no text identifying its original intent. The Victor is situated as the focal point within a field of additional monuments on the ruins of the Old Belgrade Fortress. Despite Pobednik’s hierarchy within the space, the monument’s ambiguity leaves one for questions.



Figure 2.11:
Pobednik. (1928).

Jochen Gerz and
Esther Shalev-Gerz
Monument Against Fascism
Hamburg, Germany
(1986)

After years of debate within the Hamburg Municipal Council, the design of Jochen and Esther Shalev-Gerz was chosen for the Hamburg site. The memorial was 12-meter tall lead coated column, which invited individuals walking by to make a personal inscription. Between 1986 and 1993 the column was slowly lowered into the ground as a symbolic act of reconciliation. The location and aesthetic of the memorial was highly criticized by the surrounding community; however, the criticism sparked a broader debate regarding the appropriate nature of memorial. Today the monument sits underground in its burial chamber. Visitors can now only glimpse at the inscribed column.

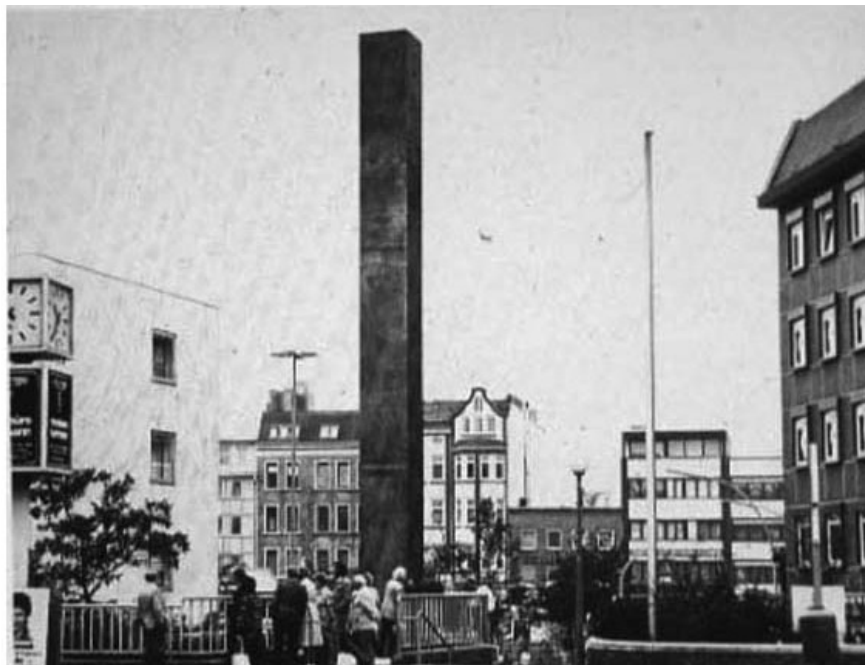


Figure 2.12:
Monument Against Fascism. (1986).

URBAN INTERVENTION

Various artists
Metelkova
Ljubljana, Slovenia
(2000's - current)

First a prison during World War II, now the Metelkova campus has been transformed into world famous cultural center. The organizers were granted permission to occupy the buildings in 1998 and have been thriving ever since. There are many types of creative focus on the campus including: music, theater, painting, video, comics, sculpture, and other arts. Metelkova is constantly in flux as new artists come and go, while the buildings themselves and the spaces in between are used as a canvas.



Figure 2.13:
Metelkova. (2000's - current).

Gordon Matta-Clark
Splitting
New York
(1974)

Standing timidly in Englewood, New Jersey, a two-story wood frame house, ripe for demolition caught the attention of Gordon Matta-Clark. This structure became his first large-scale Anarchitecture project. With the assistance of other artists two parallel lines were cut through the home, while half of the building was raised off its foundation. This caused the interior to widen and let light inside, giving the interior a disorienting effect.



Figure 2.14:
Splitting. (1974).

URBAN SQUARE

Ban Jelačić Square Zagreb, Croatia

The capital of Croatia, Zagreb, is a rare example of hybridized urbanism, blending modern reinforcement with historic tissue. This new old-world eclecticism equips the city with layers of grit, history, and momentum. These qualities manifest themselves in an extraordinary fashion at the Ban Jelačić Square (or Zagreb's central square). Ban Jelačić Square sits below the Zagreb's old city cores – Gradec and Kaptol, and has been an active square since the 17th century. Massive advertising screens are bolted into the roofs of 17th century architecture; a glass high-rise claims a corner location; and light rail tracks break the cobblestone.



Figure 2.15:
Ban Jelačić Square.

Copley Square Boston, Massachusetts

Named for painter John Singleton Copely, Copley Square is a prominent public space in Boston, Massachusetts. The square is known for the variety of architectural typologies situated within its boundaries, which range from 1873 to 1992 construction. The most prominent buildings include Trinity Church (1877) a Romanesque Revival design by H.H. Richardson, and the John Hancock Tower (1976) a late modernist glass skyscraper by Henry Cobb. These two works of architecture and all those in between tell an American story of shifting values and style through the lens of design.



Figure 2.16:
Copley Square

TABULA RASA

Bogdan Bogdanić
Jasenovac Memorial Park
Jasenovac, Croatia
(1966)

Bogdan Bogdanić's "Flower in Stone" stands on the site of Jasenovac concentration camp. Jasenovac was notorious for the brutal knife execution. Research estimates that between 80,000 and 100,000 Serbs, Croats, Jews, and Roma were murdered. The camp was completely destroyed in 1945. Before construction the remaining elements of the camp were completely cleared. The idea behind the new memorial park alludes to regrowth. Circulation and landscaping reinforce this idea as the visitor slowly travels through the site.



Figure 2.17
Jasenovac Memorial Park. (1966).

Michael Arad and Peter Walker
National September 11 Memorial &
Museum
New York City
(2011)

In commemoration to the September 11th attacks of 2001, this memorial sits on the site of the former World Trade Center. Architects Michael Arad and Peter Walker worked together to design a memory park filled with vegetation and two square pools. The design draws on elements of the previously existing structures (such as the footprints of the towers); however, the memorial manifests itself in an abstract manner.



Figure 2.18:
National September 11 Memorial & Museum. (2011).

TIME VALUE

Architect unknown
Predjama Castle
Slovenia
(First mentioned 1274)

A Renaissance style castle built within a cave in south-central Slovenia. Predjama Castle was first mentioned in 1274; however, due a siege and an earthquake the castle was rebuilt multiple times. Layers of these multiple histories manifest itself on the interior and exterior of the structure, and have remained virtually unchanged to the present day.



Figure 2.19:
Predjama Castle. (First mentioned 1274).

John Haviland
Eastern State Penitentiary
Philadelphia, Pennsylvania
(1829)

Designed by John Haviland and opened in 1829, Eastern State is believed to be the world's first true penitentiary. The penitentiary is characterized by radiating wings around a central zone so that a single guard could monitor all prisoners at a single time. Despite the nature of the program Eastern State housed a state of the art plumbing and ventilation systems. After closing in 1970 the penitentiary fell into poor conditions and became overgrown. Today, it operates as a museum; however, besides being made safe for tourists, the corrosion of Eastern State has been left in place. This choice allows the architecture to tell a complete story from its optimistic beginnings to the neglected end.



Figure 2.20:
Eastern State Penitentiary . (1829).

SPONTANEOUS

Memorial to Victims of NATO bombing
Belgrade, Serbia
(1999)

During the Kosovo War on April 1999, NATO bombed the Radio Television of Serbia Headquarters. During this bombing 16 employees were killed and many were trapped inside for days. Immediately following the events, family members met at the site of an ad hoc memorial service. Today, a monument has been erected where the original service was held.



Figure 2.21:
Memorial to Victims of NATO bombing. (1999).

15 Crosses - Columbine High School
Memorial
Columbine, Colorado
(1999)

Following the murder of 12 students and one teacher by fellow students, Eric Harris and Dylan Klebold, a carpenter took it upon himself to erect 15 crosses on a hill overlooking Columbine. There were mixed reactions by the community as the two crosses for Harris and Klebold stood along side the victims. Outside of the community many visitors traveled to the crosses to pay respect for the tragedy which took place on April 20th, 1999.



Figure 2.22:
15 Crosses - Columbine High School Memorial. (1999).

CHAPTER III | research

OZYMANDIAS

Percy Bysshe Shelley (1792-1822)

*I met a traveler from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed;
And on the pedestal these words appear:
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.*



Figure 3.01:
Diagram.
Summer Travel (2014).

FIELD RESEARCH

SPOMENICI



Figure 3.02:
Spomenici.
Petrova Gora (2014).

The precedents for the Layers of Staro Sajmiste came from a travel study in Former Yugoslavia – namely Croatia. This study primarily focused on the Spomenii or Yugoslav monuments. After Yugoslavia dissolved in the 90's some of these monuments remained in good condition but many fell into disrepair and others were completely abandoned.¹⁴ While traveling the study broadened as I began to look at other examples of memorial conditions. These included Utilitarian Buildings – Željava Airbase, City Centers – Ban Jelavic Square, and Landscapes – Plitvice Lakes.

14. Burghardt, Robert and Kirn, Gal. "Yugoslavian Partisan Memorials: the Aesthetic Form of the Revolution as a Form of Unfinished Modernism?" *Unfinished Modernism.: Between Utopia and Pragmatism*. Zagreb, 2012. 85.

ŽELJAVA AIRBASE



Figure 3.03:
Željava Airbase.
Exit (2014).

Željava Airbase a massive underground military base built between 1948 and 1978 under the Plješevica Mountain on the border of Croatia and Bosnia. Željava cost \$6 billion to complete and was the largest underground airbase in Europe, but in 1992, during the homeland war, the base was bombed from both the interior and exterior.¹⁵ It has been abandoned ever since. Today, the airbase has taken on an entirely new meaning of monumental relevance. Even though the base never intended to receive this value, it stands as representation of a time now lost.

BAN JELAČIĆ SQUARE



Figure 3.04:
Ban Jelačić Square.
Hybridized Urbanism (2014).

The capital of Croatia, Zagreb, is a rare example of hybridized urbanism, blending modern reinforcement with historic tissue. This new old-world eclecticism equips the city with layers of grit, history, and momentum. These qualities manifest themselves in an extraordinary fashion at the Ban Jelačić Square (or Zagreb's central square). Ban Jelačić Square sits below the Zagreb's old city cores – Gradec and Kaptol, and has been an active square since the 17th century. Layers of Balkan history reveal themselves through the intersection of centuries of evolving architecture and aesthetic. Massive advertising screens are bolted into the roofs of 17th century architecture; a glass high rise claims a corner location; and light rail tracks break through the cobblestone.

15. Stanestane. Zeljava Airbase: Yugoslavia's Biggest Underground Airbase Lies in Ruins.* <http://www.atlasobscura.com/places/zeljava-airbase>. (2013).

PLITVICE LAKES



Figure 3.05:
Plitvice Lakes.
Waterfall (2014).

Just a short drive from Željava Airbase, the Plitvice Lakes are nestled within breathtaking curved topography. The deep green pools cascade on top of one another for miles while waterfalls frame or anchor various pathways. Over the last century the lakes have been transformed into a thoughtfully and minimally landscaped destination. Pathways bolted into travertine sediment zigzag amongst the lakes. This natural phenomenon aided by design has received new and bolstered value – highlighting and monumentalizing natural Croatian beauty.

COUNTER - MONUMENT

The counter-memorial is constructed as an interactive and ephemeral intervention, and is open to potential changes between collective values. It accepts various interpretations and provokes open-ended dialog regarding the specific memories of society. As described by James E. Young, in “The Counter-Monument: Memory against Itself in Germany Today”:

The counter- monument suggests itself as a skeptical antidote to the illusion that the seeming permanence of stone somehow guarantees the permanence of a memorial idea attached to it.

By acknowledging its impermanence the counter-memorial challenges the premise of the traditional memorial. It seeks to stimulate memory not through the deployment of eternal material, but rather through explicitly celebrating its transformative nature.¹⁶

Two specific counter-monument interventions include:

16. Young, Ibid. 295.

MONUMENT AGAINST FASCISM

Jochen Gerz and Esther Shalev-Gerz

Hamburg, Germany

(1986)



Figure 3.06:
Jochen Gerz and
Esther Shalev-Gerz.
Monument Against Fascism
(1986).

After years of debate the design of Jochen and Esther Shalev-Gerz was chosen for the Hamburg site. The memorial was 12-meter tall lead coated column, which invited individuals walking by to make a personal inscription. Between 1986 and 1993 the column was slowly lowered into the ground as a symbolic act of reconciliation. The location and aesthetic of the memorial was highly criticized by the surrounding community; however, the criticism sparked a broader debate regarding the appropriate nature of memorial. Today the monument sits underground in its burial chamber. Visitors can now only glimpse at the inscribed column.¹⁷

ASCHROTTBRUNNEN

Horst Hoheisel

Kassel, Germany

(1987)



Figure 3.07:
Horst Hoheisel.
Aschrottbrunn (1987).

During WWII a prominent fountain in Kassel, Germany, was demolished since its patron was a Jew. In this project Hoheisel designed an exact replica of the fountain and inverted it. The viewer can only see the footprint of the former fountain, however, the water moving below can still be heard. As explained by Hoheisel:

I have designed the new fountain as a mirror image of the old one, sunk beneath the old place, in order to rescue the history of this place as a wound and

17. Young, Ibid. 278 - 279.

*as an open question, to penetrate the consciousness of the Kassel citizens-so that such things never happen again.*¹⁸

COUNTER - STRATEGY

This approach looks directly at then through normative building fabric in order to reveal new layers of meaning. Often times the counter-strategy finds the most meaning in hopelessly banal structures.

GORDON MATTA-CLARK



Figure 3.08:
Gordon Matta-Clark.
Conical Intersect (1975).

Matta-Clark is best known for his work in dissecting deteriorating buildings, ripe for demolition. Through the cutting of precise geometries into the existing building material, shafts of light dematerialize the buildings as the cuts revealed the history and construction methods of the structure. His completed works demand the once private spaces to be opened and viewed by the public. The unmitigated potential of even the most ordinary works of architecture were seen through his methods of deconstruction. These intentions were not, however, to return the building to an unfinished state, but to transmit the architecture to a place in-between.¹⁹

These studies lead me back to my initial question of memorial conditions, memory, and the role of memory in various circumstances - whether that is banal, urban, or contested.

18. Young, Ibid. 288 - 294.

19. Boyarsky, Nicholas. AA Files. "Gordon Matta-Clark". No. 26. Architectural Association School of Architecture. Autumn 1993. 92-93.

BALKANS

Historically the Balkans have been a melting pot of sorts between ethnicities, religions, and empires. This geographical location has catalyzed conflicts but has also played a significant role in cultural advancements throughout these periods of ebb and flow.

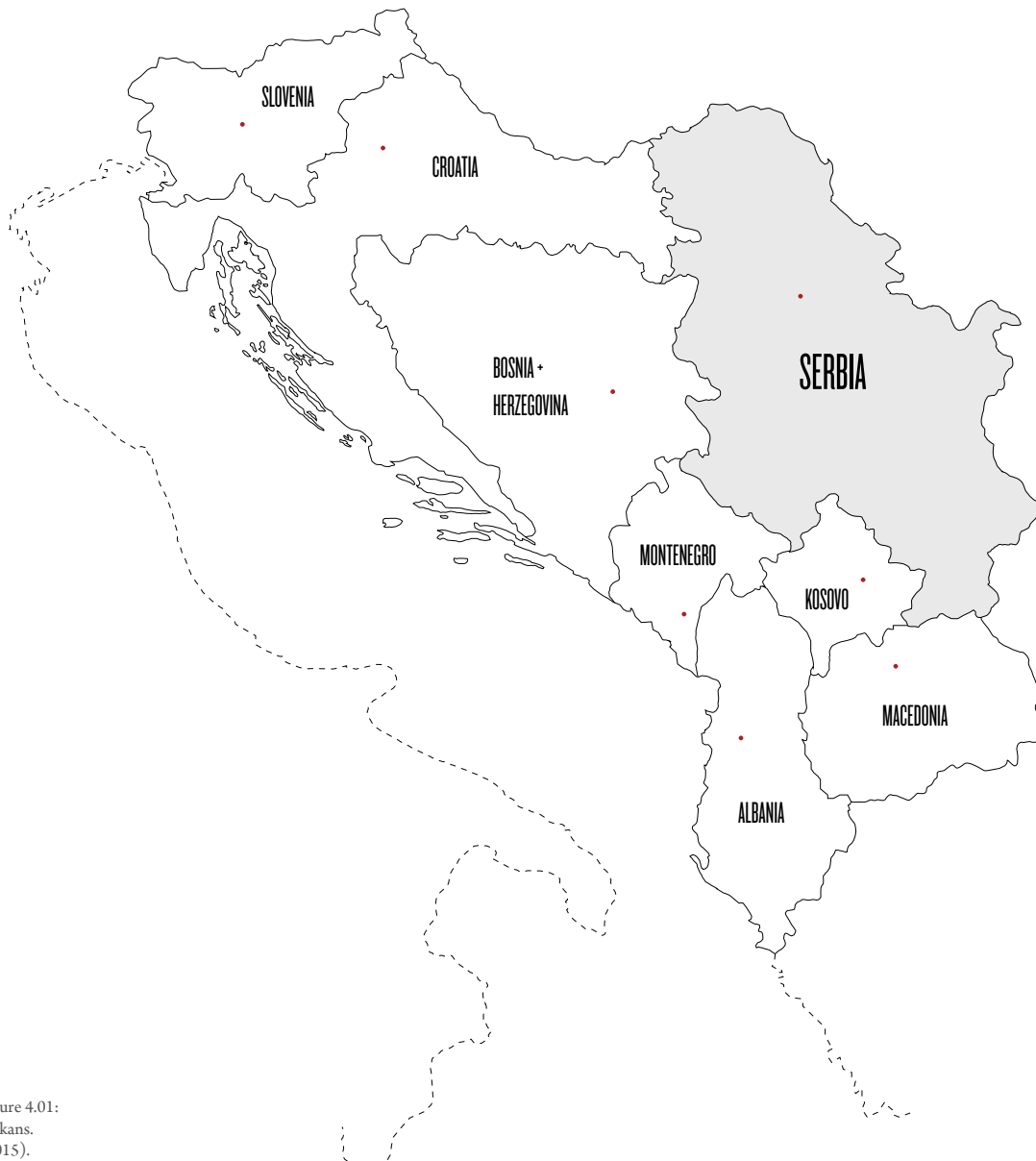


Figure 4.01:
Balkans.
(2015).

SERBIA

Bound by seven countries and bisected by two major rivers, Serbia has represented an epicenter of Balkan culture. At the beginning of the 20th century Serbia divided the Ottoman Empire from the Austro-Hungarian Empire. And from 1945 until 1991 Belgrade was the capital of Yugoslavia.

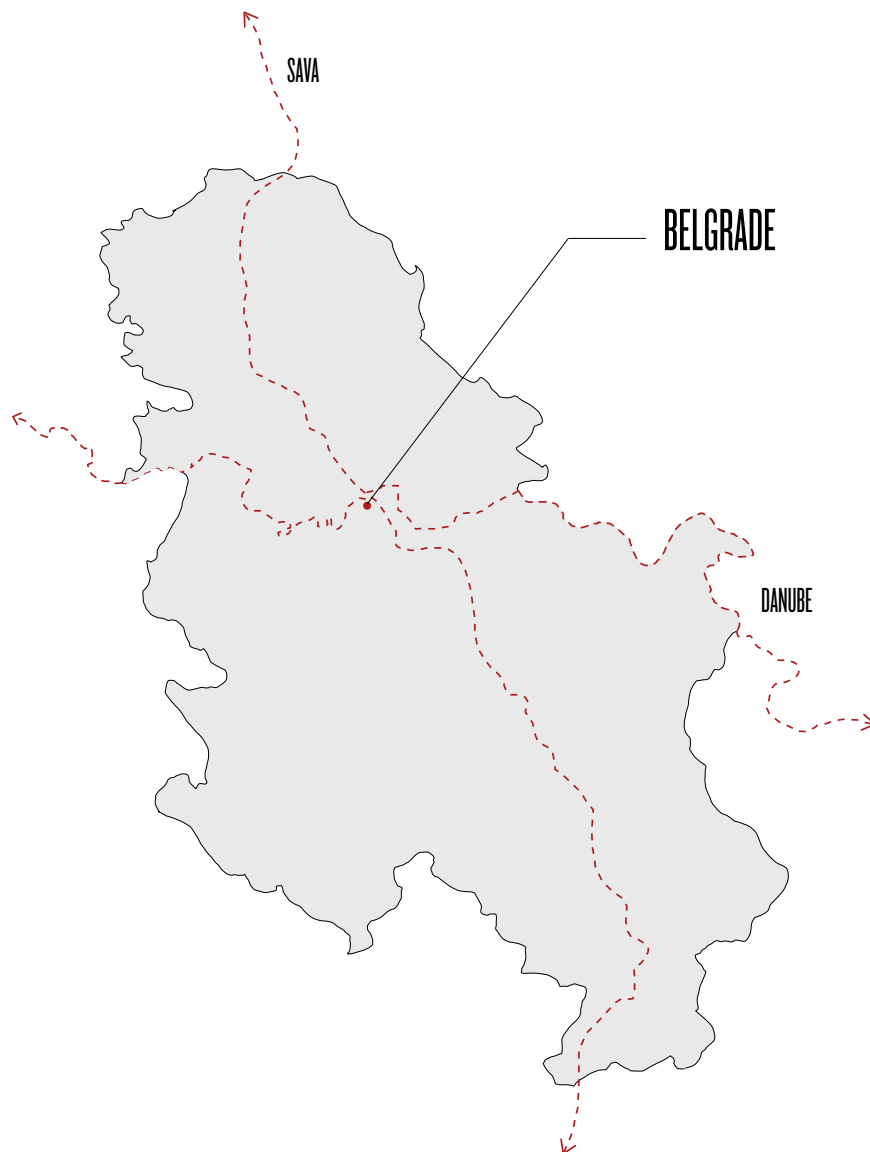


Figure 4.02:
Serbia.
(2015).

BELGRADE

For centuries Belgrade has been both a civic and cultural leader in Balkan identity. The political ownership has changed hands many times and has most recently carried the shift from socialism to capitalism after the Balkan civil wars of the 1990's.

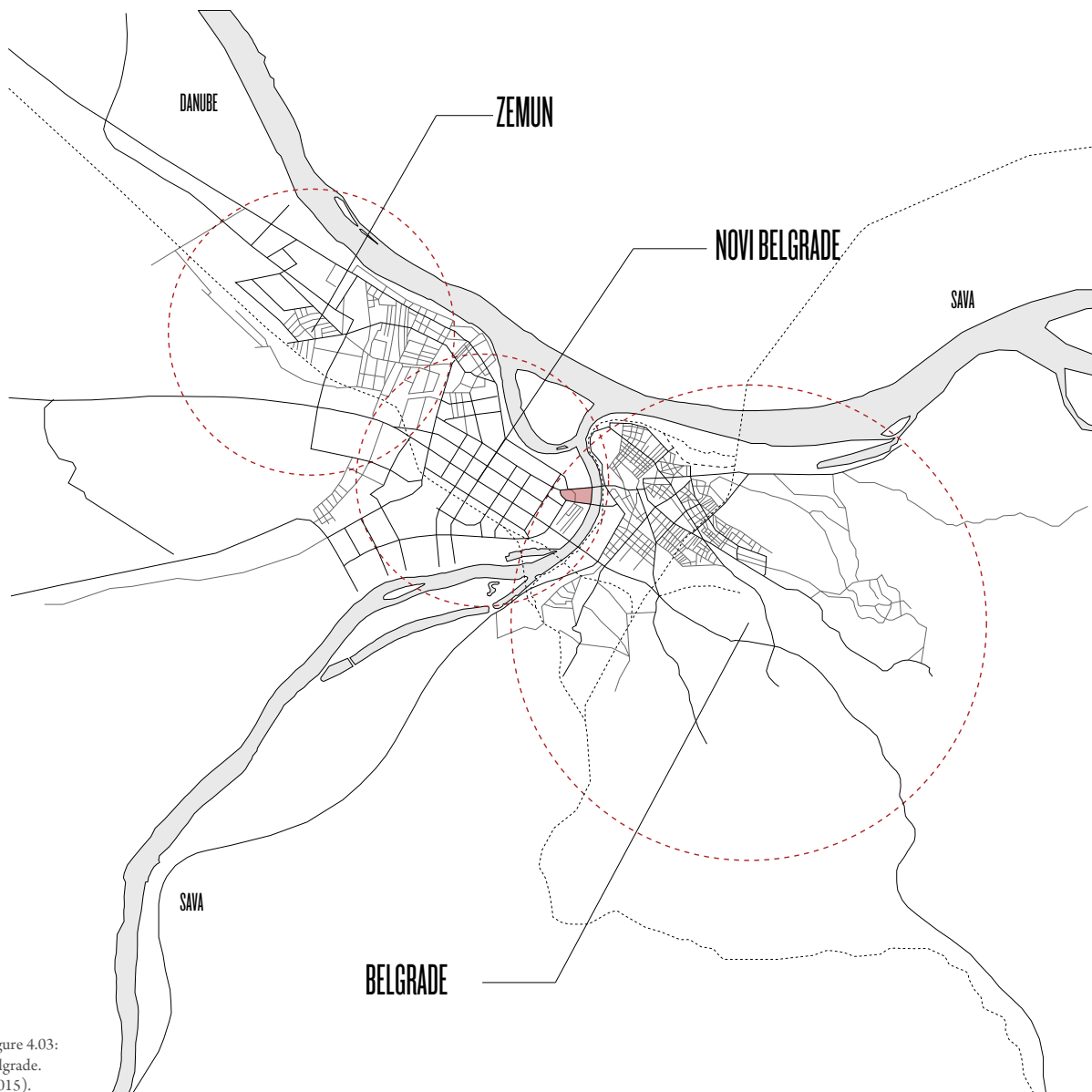


Figure 4.03:
Belgrade.
(2015).

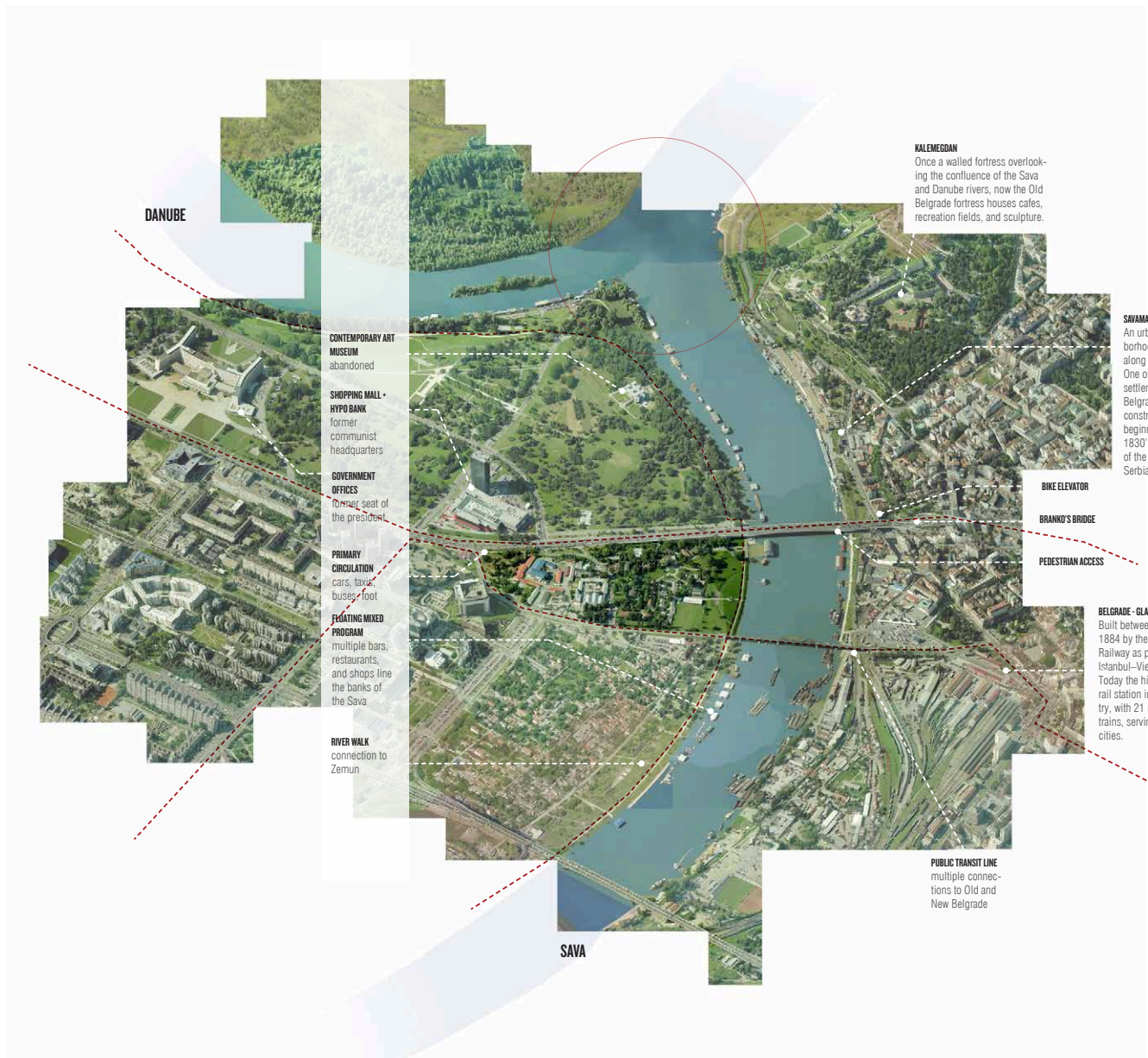


Figure 4.04:
Belgrade 2.
(2015).



Figure 5.01:
Staro Sajmište.
Construction (1936).



Figure 5.02:
Staro Sajmište.
Construction 2 (1936).



Figure 5.03:
Staro Sajmište.
Construction 3 (1936).



Figure 5.04:
Staro Sajmište.
Fair (1937).

1937 - INTERNATIONAL EXPO

Constructed under the banner of modernism in 1937, Staro Sajmište, Belgrade's International Exhibition Fairgrounds, marked the first construction on the left bank of the Sava River between Belgrade and Zemun.

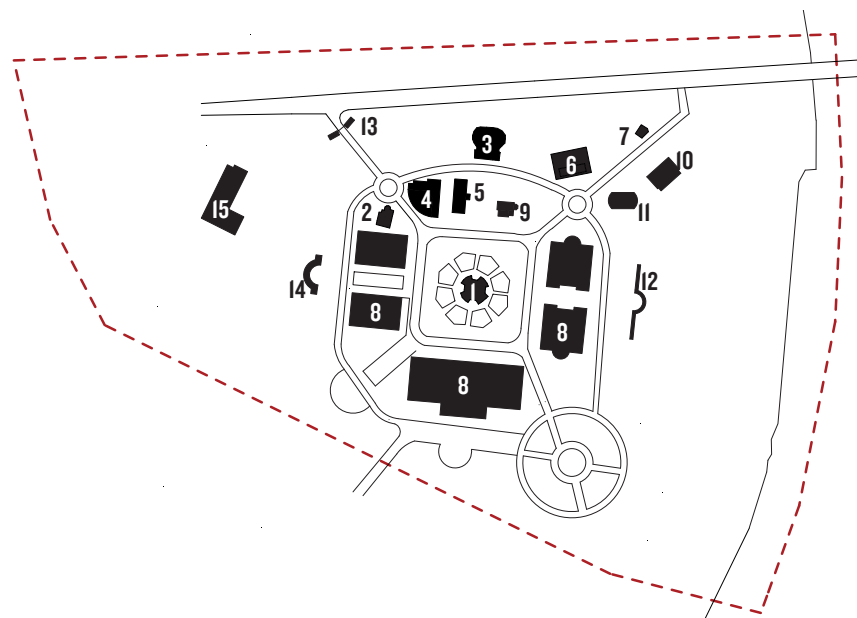


Figure 5.05:
Staro Sajmište - 1937.
(2015).

- 1 - Central Tower
- 2 - Administrative Building
- 3 - Spasic Pavilion
- 4 - Italian Pavilion
- 5 - Czech Pavilion
- 6 - Hungarian Pavilion
- 7 - Private Expo Hall
- 8 - Yugoslav Expo Halls
- 9 - Romanian Expo Hall
- 10 - Fishing Equipment Expo
- 11 - Philips Company Expo
- 12 - Open Hall
- 13 - Entry Gate
- 14 - Private Expo Halls
- 15 - German Pavilion



Figure 5.06:
Staro Sajmište.
Bridge (1941).



Figure 5.07:
Staro Sajmište.
Soulkiller (1941).



Figure 5.08:
Staro Sajmište.
Tower (1941).



Figure 5.09:
Staro Sajmište.
Victims (1941-45).

1941 - JUDENLAGER SEMLIN

The primary method for these executions took place within a hermetically sealed truck, which could hold up to 100 inmates. The prisoners were told that they were being relocated, however, as the truck drove away from Staro Sajmište as poisonous gas was pumped directly into the interior. The truck was named *dušegupka* (soulkiller), and it made this trip almost daily until May 1942. Soon thereafter, the SS claimed that the Jewish and Gypsy problem in Serbia had been solved – “Serbien ist Judenrein”.

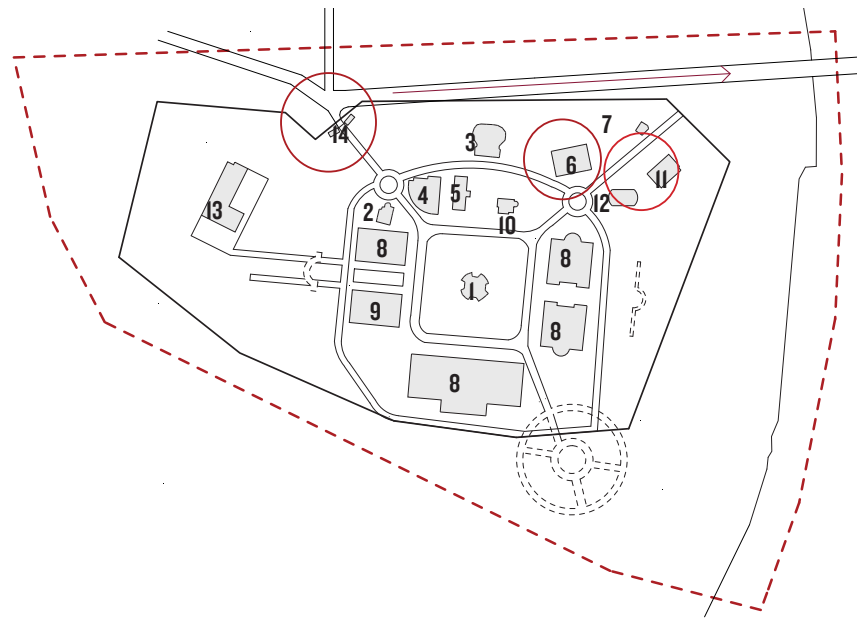


Figure 5.10:
Staro Sajmište - 1941.
(2015).

- 1 - Jewish Camp Administration
- 2 - German Camp Administration
- 3 - Hospital
- 4 - Food Storage
- 5 - Labor Building
- 6 - Place of Execution
- 7 - Labor Building
- 8 - Living Space
- 9 - Camp Kitchen
- 10 - Valuable Object Storage
- 11 - Place of Execution

- 12 - Labor Building
- 13 - Labor Building
- 14 - Entry Gate

1945 - ALLIED BOMBING CAMPAIGN

The camp was severely damaged during the allied bombing in April 1944. Three months later it was deactivated. The Old Fairgrounds stood unused until the Youth Worker Brigades began to occupy the site beginning in 1947 - ten years after the International Expo.



Figure 5.11:
Staro Sajmište.
Pavilion (1945).

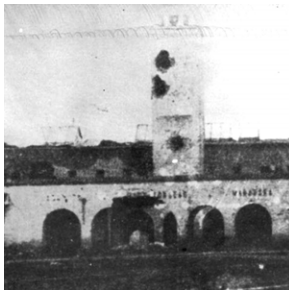


Figure 5.12:
Staro Sajmište.
Hungarian Pavilion (1945).



Figure 5.13:
Staro Sajmište.
Bombing Plan (1945).

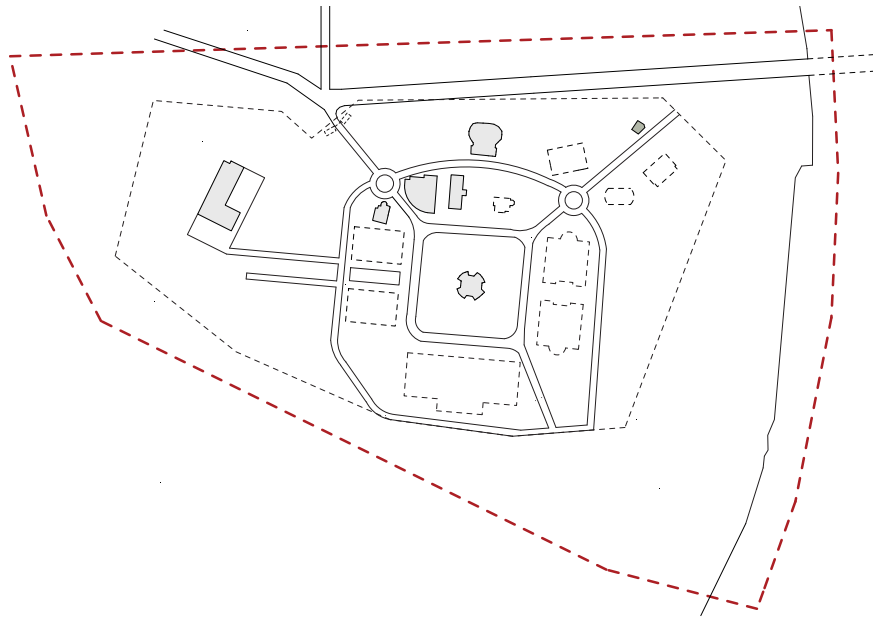


Figure 5.14:
Staro Sajmište - 1945.
(2015).



Figure 5.15:
Belgrade.
Youth Workers (1948).



Figure 5.16:
Belgrade.
Belgrade Plan (1948).



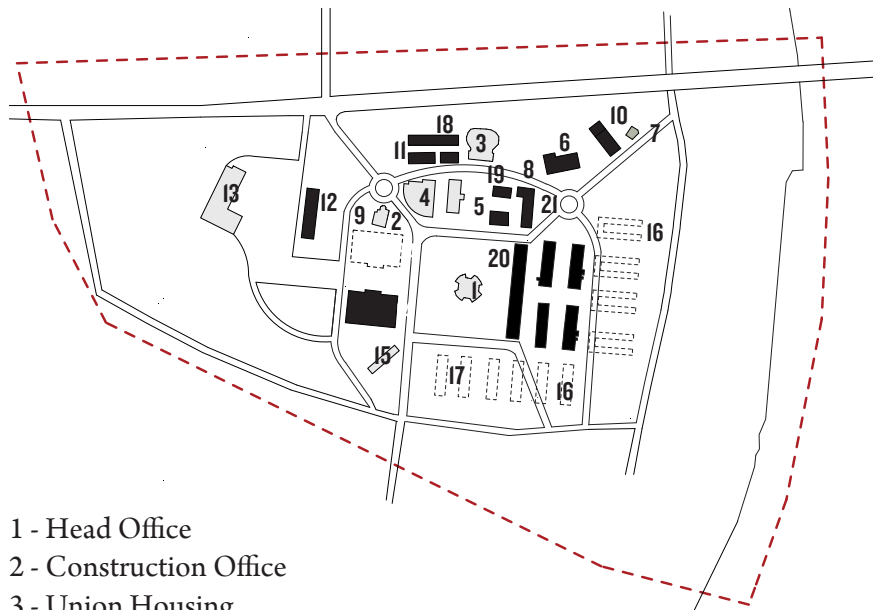
Figure 5.17:
Belgrade.
Relocation (1948).



Figure 5.18:
Belgrade.
Tito Planning (1948).

1948 - YOUTH WORKERS BRIGADE

From the 1950's onward the population exploded, rising by a third in each decade, therefore housing became Novi Belgrade's top priority. New housing strategies were being explored, attempting to balance the collective socialist values and new economic agendas. Along with this housing boom came employment, as inexperienced young construction workers arrived from the surrounding regions to be a part of this new venture.



- 1 - Head Office
- 2 - Construction Office
- 3 - Union Housing
- 4 - General Management
- 5 - Utility Service
- 6 - Kitchen
- 7 - Exhibition Hall
- 8 - Shops
- 9 - Transformer
- 10 - Food Storage
- 11 - Coal Storage
- 12 - Repair Shop
- 13 - Large Workshop
- 14 - Garage

- 15 - Fire Brigade
- 16 - Worker's Housing
- 17 - School for Workers
- 18 - Temporary Canteen
- 19 - Temporary Kitchen
- 20 - Ambulance Garage
- 21 - Laundry

Figure 5.19:
Staro Sajmište - 1948.
(2015).



Figure 5.20:
Staro Sajmište.
Housing (2014).



Figure 5.21:
Staro Sajmište.
Housing 2 (2014).



Figure 4.22:
Staro Sajmište.
Storage (2014).

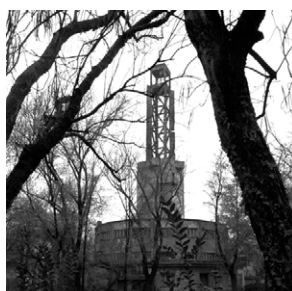


Figure 5.23:
Staro Sajmište.
Tower (2014).

2014 - CURRENT CONDITIONS

The status of Novi Belgrade's Old Fairgrounds is uncertain. Decades of political manipulation caused the general public to forget the history of the site. Today, Staro Sajmište, the established homestead for underprivileged Serbs and Roma, sits under the shadow of the former Communist Headquarters and a shopping mall, bound by low-income housing, a once grand park, and the Sava River.

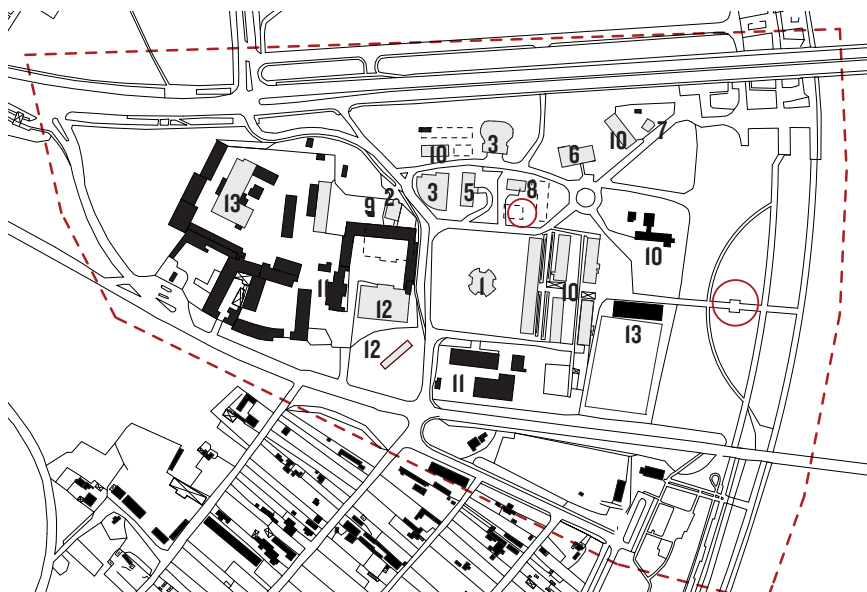


Figure 5.24:
Staro Sajmište - 2014.
(2015).

- 1 - Artist Living and Work Space
- 2 - Private Office Building
- 3 - Private Commercial Use
- 4 - Artist Living and Work Space
- 5 - Artist Living and Work Space
- 6 - Dwelling
- 7 - Dwelling
- 8 - Restaurant
- 9 - Transformer
- 10 - Dwelling
- 11 - Education
- 12 - Divided Commercial Use

CHAPTER VI | program development

VALUES

The program development comes from four primary topics: the 15 Points document, the counter points, the client, and the existing buildings/program.

The Belgrade Municipality authored the 15 points in 2013. This document is a general collection of values the city would like to apply to the anticipated Staro Sajmište memorial site. Due to recent changes in the city authority, the document is no longer valid; however, it has not yet been dismissed.

While many of the values outlined in the 15 Points document are valid, there are still certain points, which are questionable. The counter points act as a critique of the 15 Points, and provides alternate responses for the program development.

The clients are seen as a multi-layered collective of individual and groups. The program will respond to this variety of clients in different ways and at different scales.

Finally, a major program constraint will be that minimal new construction will take place on the Staro Sajmište site. The existing buildings and their material will act as the primary building blocks for the future development.

15 POINTS + COUNTER POINTS

“MEMORIAL CENTRE SAJMIŠTE” - GUIDELINES, Mission, Values

The proposal of the Committee members for determining program content for future Memorial Center on the Old Fairground.

1. Memorial Fairgrounds, as the newly created institutions of culture would encompass the entire space designated by the decision of the Belgrade City Assembly in 1987 that identified the Old fairgrounds as cultural heritage. Memorial is to be dedicated to the victims of the camp fairgrounds, which were abused, tortured to death, and murdered because of religious and national identity, patriotism, and belief or opposition to the brutal regime of occupiers and their collaborators. The primary purpose of the Center shall be to mark in a respectful way the place of the largest Nazi concentration camp in occupied Serbia and to guard the memory of all who died in the camp between 1941 and in 1944 through commemoration, educational and scientific research the memory.

The scale and focus of this point is explicit. It is important to recognize the Holocaust victims and the time between 1941 and 1944 as the essential point of departure for program development. The future use of the entire bloc should be a requirement and thoughtfully considered during the master planning stage. Additionally, the surrounding roads, bridges, East and West Sava riverfronts, parks, and neighborhoods should be explored in the memorial park design.

2. Due to the importance that the camp Fairgrounds occupies in the history of the suffering of Jews in Serbia, the memorial site must become a commemoration of the Holocaust through adequate representation of the specifics of the Holocaust as a historical event as well as the unique fate of the Jews, the victims of Nazism. The Memorial Centre will devote a portion of its work to

the “Holocaust”, defined as the systematic persecution and annihilation of Jews in Europe by Nazi Germany and its collaborators between 1933 and 1945.

While a special focus will fall on the history of the Holocaust and the resulting fate of the Jews, Roma, and Serbs, other stages of the site’s history will be explored. The pre and post war studies of the site will reinforce the focus on the Holocaust, while explaining the historic response to the site over various periods in the last 80 years.

3. In addition to nurturing the memory of the victims of the camp Fairgrounds and the Holocaust, the Memorial center should actively works to combat anti-Semitism, antiromaizma (anti-Roma sentiment), racism and all forms of intolerance and discrimination and to educate through their activities on the values of human dignity, democracy, equality, solidarity and freedom. Education about the reasons and prerequisites, which can lead to genocide, should be one of the guiding principles for the design of the content. Therefore, it is important that the results of historical science used in its entirety and that the history of the camp is represented in all its complexity.

In light of Staro Sajmište, Serbia, and all former-Yugoslav state’s post-war history, the active combat of racism and intolerance should be a primary focus of the memorial’s educational component. Specific consideration of Staro Sajmište’s involvement as a concentration camp throughout World War II is of primary importance, but it is also crucial to note how certain events held on site following the closure of the war supported racism, isolation, and extortion.

4. Memorial Fairgrounds should have three basic activities: exhibitions, education, and research and documentation. For each of them is provided a separate organizational structure within the Memorial Centre, in accordance with modern principles of work of similar institutions in the world.

While the activities of: exhibition, education, and research/documentation will be at the heart of the new memorial site, an additional activity must be included – living. The scale and current conditions of the site offers a unique opportunity to establish a living memorial park. Future tenants must meet certain prerequisites involving their relationship to the Holocaust, and additionally, those living in the memorial park will act as caretakers of the grounds. Since people will be living on site certain amenities such as play grounds, a daycare, grocery store, a restaurant/café, and other essentials community needs must be considered.

5. Memorial Fairgrounds endeavor to cooperate with similar institutions in the country and the region, and to incorporate with the existing international network of institutions dedicated to the memory of the Holocaust and the Second World War. Doing so will ensure that the victims in this part of the world are not forgotten in international presentations, exhibitions and memorials, commemorative ceremonies, conferences, etc.

Collaboration with other organizations is of the utmost importance. Not just to avoid being “left out”, but to give back to the larger fields of research, history, architecture, urban design, and memorial theory.

6. In planning the memorial center, it is necessary to take into account the whole complex of old fairground, with the awareness that the City currently has jurisdiction only over the central tower, Czechoslovakian and Italian pavilion. The three buildings should be subject to further work, so that they are, as the backbone of the future complex, immediately restored and developed as of the Memorial Center Fairgrounds. The complex of the Memorial Center should be treated as a unified whole. The history of the camp Fairgrounds and specificity of the Holocaust should be presented in the context of

well-designed, multimedia settings, which in current circumstances is realized in a reduced scale. Space for visiting exhibitions and similar events should be immediately established within the Memorial Center.

The initial focus on the Central Tower, Czechoslovakian Pavilion, and Italian Pavilion as a starting point for the memorial park is an important constraint to include. The inclusion of the other pavilions and existing program will be designed in a phasing process.

7. Due to limitations of the current Memorial Center site, the first exhibit should rely on multimedia solutions in addition to traditional forms of exhibition (photos, documents, cabinets). Audio-visual presentations and interactive content should also be used to their full potential. Also, the space between the pavilions should be used to lend a sense of wholeness (or cohesiveness) to the exhibition.

In addition to the incorporation of traditional memorial museum elements, including: multimedia, audiovisual, and photographs/ documents, the experiential and didactic nature of the architecture will work to explain the history of the site. The spaces between the pavilions will take on minimal components of signage, acting as clear visual means to direct circulation towards and through the architecture, landscaping, and surrounding communities/amenities.

8. In line with modern trends in the field of memorialization of the Holocaust and other suffering during the Second World War, the history of the camp Fairgrounds and the fate of the Jews under Nazism should be told through individual human stories, both victims and survivors. A prominent place in the exhibition should be held by audio-visual recording of testimonies of survivors and other witnesses, as well as their personal documents, letters and photographs of the victims, and similar archival material.

The importance of individual stories of those affected by the Holocaust and other events taking place before or after should be a component of specific exhibition spaces as well as the entire site. In order to best allocate space, funding, and maintain the ambiance of the site, the audio components will be deployed remotely through wireless devices.

9. In choosing the visual material (photos and video recordings/testimonies), which chronicles victimization, the human dignity of the victims should be protected as well as the sensibilities of the visitors (especially children) of the exhibition. At the same time, [these documents] should preserve the authenticity of the camp Fairgrounds as a place of suffering and death.

The avoidance of certain visual shock value will both support victims and visitors, as well as individuals living on site. However, the weight of the Holocaust will be vividly presented through other forms of abstract representation.

10. The focal point of activity in the Memorial Center is the memorialization of victims of the Nazi concentration camp at Belgrade Fair. It should be borne in mind that the camp itself, and not necessarily just the place where it was located, is the main object of memory.

Even though the main focus should remain on the victims of the Nazi ran and organized concentration camp at Staro Sajmište, it must be understood that the specific location of the camp and those living around it stood in a moral grey area. The fact that multiple concentration camps functioned in Belgrade is not intended to shame the population, but to help in the understanding of how deeply the roots of Nazi ideologies and racism affected the world. Engagement with this subject matter will explain why it has been so difficult to engage in a meaningful memorial design at Staro Sajmište.

11. *The part of the memorial center dedicated to Jewish camp in Zemun (Judenlager Semlin, 1941-1942), in addition to a detailed analysis of the functioning of the camps and the suffering it, the main topics related to the history of the Holocaust should also be presented: a summary of the life of the Jewish community in Serbia in the period before the Second world War II, anti-Semitism as the backbone of the Nazi ideology, the escalation of anti-Jewish politics in Nazi Germany, the implementation of anti-Jewish measures in Serbia in 1941, the Holocaust in Serbia in the context of the Nazi "final solution" and occupational politics, the suffering of Jews in German and other occupied areas of Serbia, specificity of the victimization of Jews in relation to other national communities in Serbia, procedures "righteous" rescuers of Jews as an example of individual courage, generosity and integrity. In this part of the settings should be adequately treated and the subject of the suffering of Roma during the Second World War.*

The explanation of the Holocaust and how it manifested itself other parts of Europe (and Yugoslavia) is a useful for framing the topic; however, it should not overshadow the events taking place in Serbia. Additionally, the suffering of the Roma should take a significant role in the memorial park. The Roma's suffering and subjection to racism has continued to manifest itself even today, and this antiromaizma has been seen specifically on the Staro Sajmište site for a number of years following the closure of World War II.

12. *The part of the memorial center dedicated to the detention camp in Zemun (Anhaltelager Semlin May 1942 - July 1944) should point to its role as the main distribution center forced labor forces from the territory of Yugoslavia. Through the documentary material should evoke the fate the diverse group of detainees – civilians from Kozara and other parts of NDH [Nezavisna Drzava Hrvatska] members and sympathizers of NOP, prisoners brought to the Fairgrounds from various parts of Yugoslavia and the*

Balkans after the capitulation of Italy, a small group of Chetniks, etc. This part of the exhibit should also address the subject of deportation and forced labor.

The inclusion of the camp in Zemun as logistical headquarters for distribution and deportation should be given some amount of elaboration, while telling broader stories of a various prisoners.

13. The history of the camp Fairgrounds should be placed in the context of the entire network of Nazi camps, which were located across occupied Europe, and it should point to their interconnection through the transportation and relocation of detainees. In addition, it is necessary to introduce and topography of terror in Serbia, through the presentation of other camps and extermination sites on the territory of Belgrade (Banjica, Jajinci, Topovske sume), as well as in other parts of Serbia and Yugoslavia.

The topographic visualization of the Holocaust should begin at the scale of Europe, and graphically work its way down to the scale of Belgrade.

14. Part of the exhibition should be given to the establishment and development of the fairground site from the opening of the First Belgrade Fair 1937 to 1941 and the post-war fate of the fairgrounds. Showing Belgrade fairgrounds during the period 1937-1941 is important, as an illustration of life in Belgrade at the time when Europe was preparing for World War II, and the ways in which the growth of German influence in Europe late thirties of the twentieth century was reflected in Yugoslav politics and society. The exhibition will also present material related to post-war reconstruction: Youth Brigade, an art colony, settlement and monuments that were erected at the Fairgrounds in 1974, 1984 and 1995. Through the description of events at the Fairgrounds after 1945, the question of why the camp, despite its historical importance, for decades occupied a marginal place in the social memory

should be addressed.

All events in the history of Staro Sajmište should be vividly represented and reflect this ethic in the landscape, architecture, and connectivity to the surrounding community.

15. The content of the future Memorial Center Fairgrounds should be directed towards the creation of a new culture of commemoration of the camp and Holocaust Fairgrounds, which will focus on the victims and is based on historical facts. Therefore Memorial is an opportunity to overcome the numerous failures of the past, and create a memorial and educational institutions worthy of victims who died in the camp Fairgrounds during the Second World War.

The new memorial park on the Staro Sajmište grounds should boldly tell a story that is not given from a singular perspective or point in history. The site should inspire critical thinking, interactivity, and a sense of openness to new interpretations. These considerations will create a new culture of commemoration and an opportunity to overcome the failures of the past, while literally receiving new life after death.

CLIENT

The design of Staro Sajmište Memorial Park will stretch beyond the needs of the benefactor(s), since various users must be considered. Each person interacting with the park will have highly personalized expectations; therefore, these contrasting attitudes must be addressed. The differences will initially be addressed through the concept of the design – an interpretative and iterative memorial intervention. However, larger conversations should be held throughout the various communities.

City of Belgrade
Jewish Community
Roma Community
Serbian Community
Current Inhabitants
Current business owners
Surrounding neighborhood
Anticipated staff
Anticipated inhabitants/caretakers
Visitors

PROGRAM

The development of the new program is centered on the need for Staro Sajmište to exist as both a community and sacred place of memory, in service to the totality of Belgrade. Additionally, the deployment of program should situate itself on a gradient of scales, from urban design down to the detail of a room. These architectural interventions will accomplish this task through minimal new construction, and the adaptive reuse and refurbishment of existing building material. Finally, all new facilities and elements should preform in an interactive and flexible manner, accommodating the ever-changing needs of the individual

and community. That being said, the primary focus of the design will confront the tragedies of the Holocaust, while a secondary focus will be given to the pre and post World War II historic narratives, both of which are silently woven into the fabric of the site.

SUBTRACTION

While much of the existing site will remain intact, a certain amount of deconstruction must occur in order to reinforce Staro Sajmište's sacred nature. This removal will not only include selective physical demolition, but it will also include the relocation of inappropriate program currently inhabiting the remaining 1937 International Exposition pavilions.

- Auto lots
- Sports complex
- Street vendors
- Selective businesses
- Selective housing
- Selective vegetation

ADDITION

New program placed inside structures built between 1937 and 1941 will undergo code-mandated renovation in addition to certain augmentation or alteration; however, the original ethic will remain intact in order to emphasize their historic nature. These new interventions will act to bolster connectivity between old and new Belgrade, and are not solely limited to the boundaries of the site. Certain buildings will take priority due to their current municipal ownership and hierarchy in the Expo and concentration camp; however, the entire camp, surrounding areas, and places in between will be considered in a phasing process.

URBAN

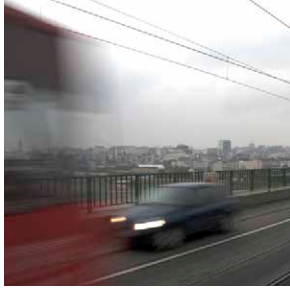


Figure 6.01:
Traffic Detail (2014).



Figure 6.02:
Southern Bridge (2014).

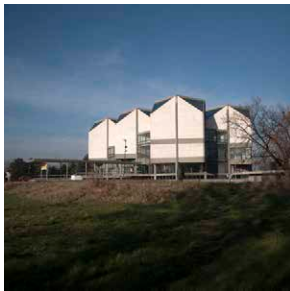


Figure 6.03:
Art Museum (2014).



Figure 6.04:
Park (2014).

The urban scale of the surrounding zones should be viewed as extensions or zones of transition from the Staro Sajmište community. Elements such as the bridges, west and east Sava banks, the adjacent park, surrounding neighborhood, and bus/tram stops will be considered.

The two bridges binding the site are high-speed transit lanes and are not pedestrian friendly. Adjustments in their aesthetics and layout could slow traffic and make the transition across the river walkable.

Both banks of the Sava River are currently in poor condition. If landscaping was improved and similar materials seen at the Staro Sajmište community were deployed on the river-fronts then connectivity will be reinforced. Additionally, both banks would be an excellent location for the construction of a pedestrian bridge (none currently exist in Belgrade).

The adjacent park is not heavily traveled because of its expansive and barren nature. If this large zone is segmented and manicured then activity will return to this park. Additionally, more traffic within the park could provide a compelling reason to reopen the Contemporary Art Museum situated in its boundaries.

The adjacent neighborhood was the first settlements of Novi Belgrade. If a stronger connection was built between these sites then the history of Novi Belgrade's development could become a point of departure for the improvement of the neighborhood.

Thousands of people commute daily between new and old Belgrade on light rail trains or buses. Even the bus from the airport cuts straight through the Staro Sajmište site.



Figure 6.05:
German Pavilion.



Figure 6.06:
Italian Pavilion.



Figure 6.07:
Italian Pavilion Interior (2014).



Figure 6.08:
Block of Flats (2014).

SITE

Central Tower

Existing: Art Studio + Housing

Proposed: Improved Art Studio + Housing

East Yugoslav Pavilions

Existing: Car Lot + Business

Proposed: Roma Center + Market

German Pavilion

Existing: Car Lot

Proposed: Holocaust Memorial Museum

Hungarian Pavilion

Existing: Housing

Proposed: Holocaust Memorial

Branko's Bridge

Existing: High Traffic Transit

Proposed: High Traffic Transit + Pedestrian Bridge + Lookout Platform

Block of Flats

Existing: Housing

Proposed: Improved Housing

Italian Pavilion

Existing: Artist Housing

Proposed: Improved Artist Housing



Figure 6.09:
Memorial (2014).



Figure 6.10:
Spasić Pavilion (2014).



Figure 6.11:
Turkish Pavilion (2014).



Figure 6.12:
Typical Living Detail (2014).

Czech Pavilion

Existing: Artist Housing

Proposed: Improved Artist Housing

Turkish Pavilion

Existing: Restaurant

Proposed: Cafe, Library, Reading Room

Spasić Pavilion

Existing: Gym

Proposed: Open Gallery Space

Administrative Building

Existing: Business / Education

Proposed: Information Center

Sports Complex

Existing: Recreation

Proposed: Market + Mixed Use

Fire Brigade

Existing: Car Wash

Proposed: Transit Stop

Selective Demolished Pavilion

The footprints of selective demolished pavilions will be recognized through either the compression of the earth. These zones will become seating areas or gathering points, and will reference the original transformative construction process Novi Belgrade by the subtraction of soil and revealing of historic artifacts found below.

DIAGRAMS

SPINE

The spine of the site works to reinforce various layers of the Old Fairgrounds, from pragmatic necessities to emotional historic narratives. All of the major program is connected along this route - dwelling, memorial, civic, museum, and market.

Within the spine six specific panoramic viewpoints have been embedded into the walkway. These points do not dictate the viewer's experience, but subtly point towards elements of significance throughout the site.

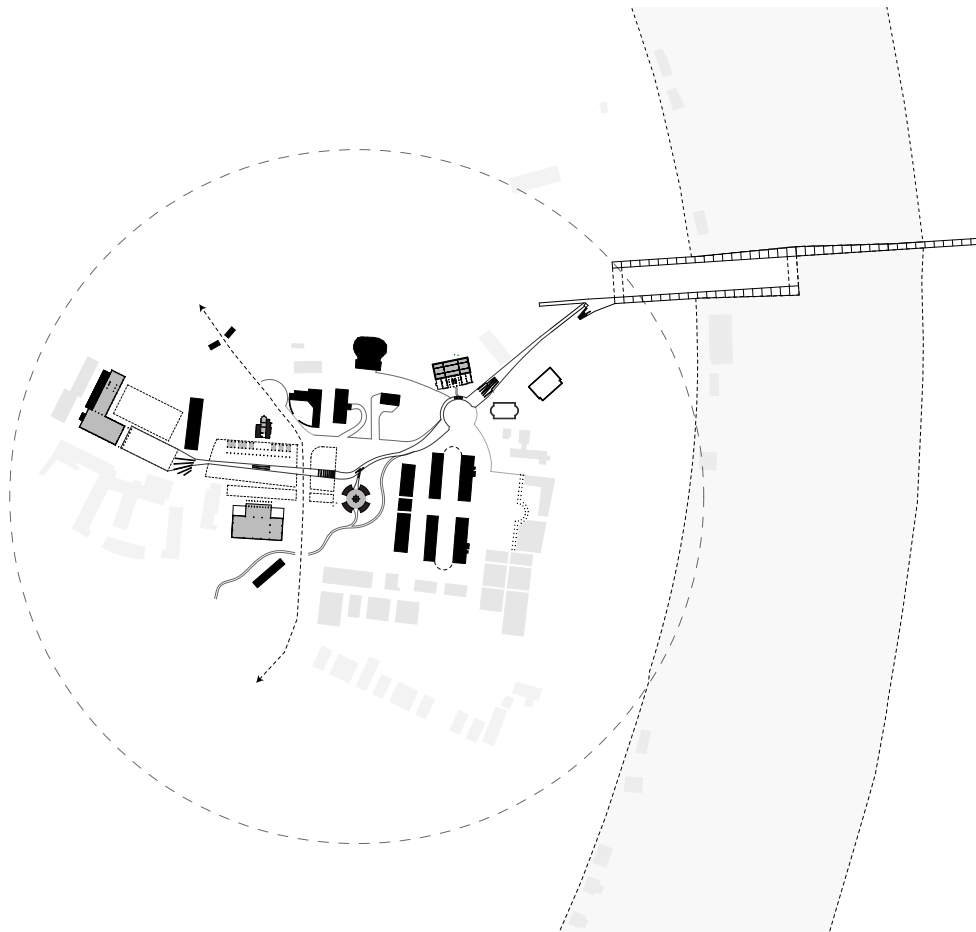


Figure 7.01:
Diagram.
Spine (2015).

PEDESTRIAN

The foot circulation is primarily dictated by the memorial trail. This pathway leads the visitor or resident smoothly along the bridge and through the site. The trail ends at the Holocaust Museum component. This circulation corridor is meant to subtly reinforce the historic layers throughout the site while providing a logical means of movement throughout.

The secondary pathways focus more on the everyday needs of the residents. These circulation zones are anchored by dwellings, groceries, transit stops, and education buildings.

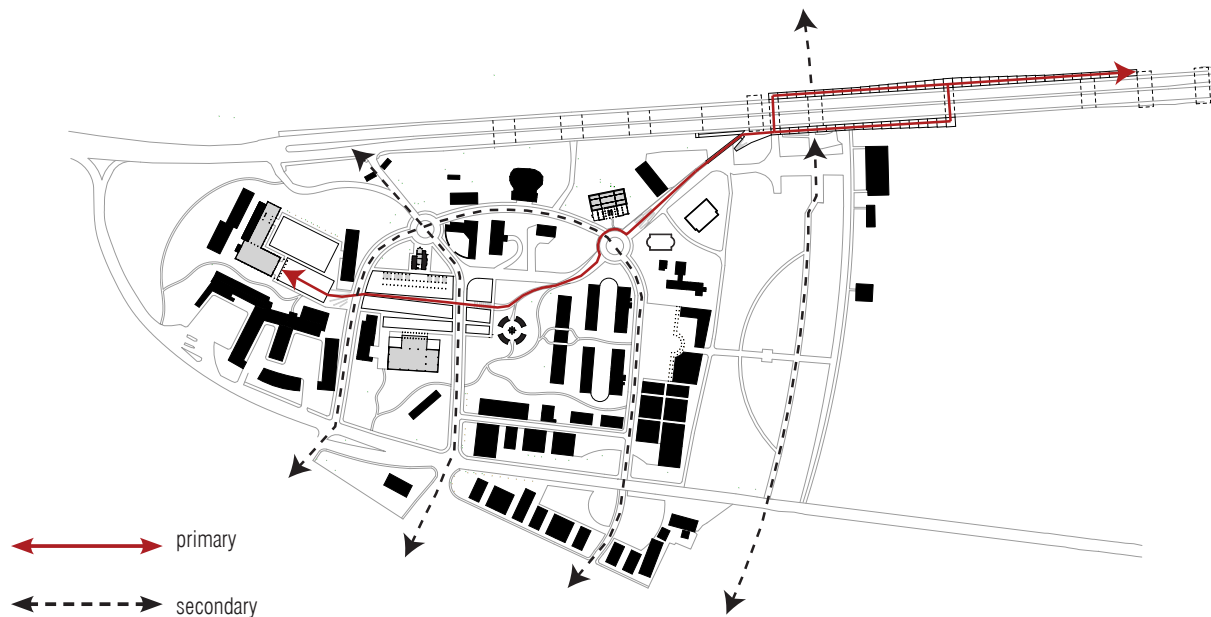


Figure 7.02:
Diagram.
Pedestrian (2015).

VEHICLE

The vehicular circulation is generally a reflection of the existing road system, however, certain edits have been made in order to connect with the surrounding urban fabric.

The primary artery within the site bisects the Old Fairgrounds through the middle. The secondary artery runs around the central neighborhood zone.

At the north edge of the site Branko's Bridge carries a majority of the through traffic. The light rail public transit runs along the southern edge of the site.

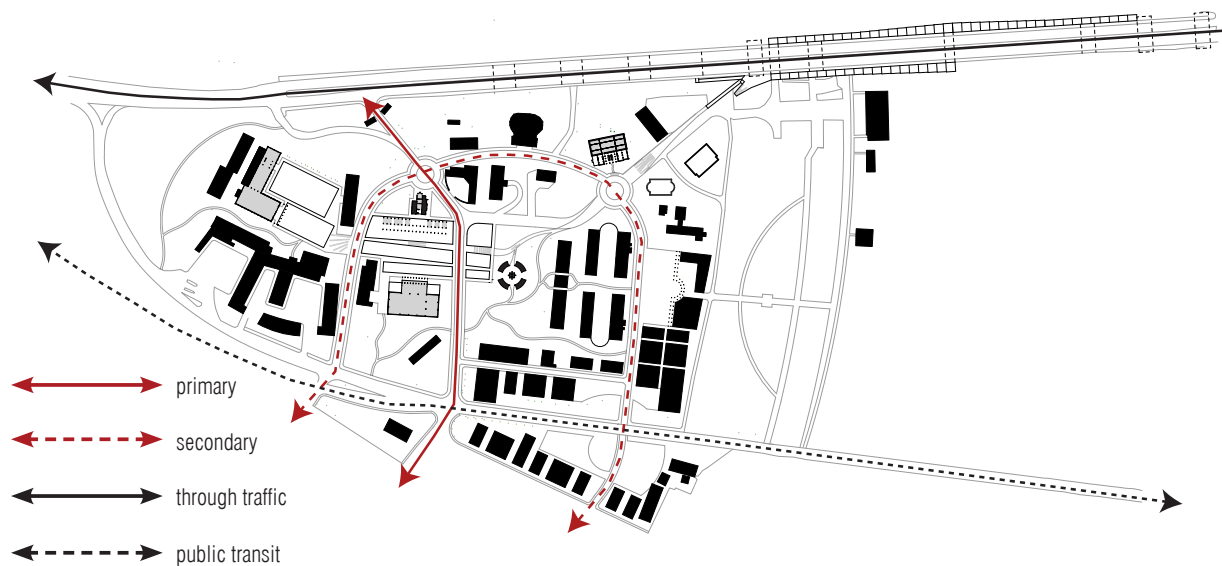


Figure 7.03:
Diagram.
Vehicle (2015).

GREENWAY

The Old Fairgrounds sits along the Sava River and is bound between a once grand park and a low-income neighborhood. In order to better connect the site to its surroundings a landscape component was added. This greenway blends the exiting river walk and park together, while bleeding into the Old Fairgrounds along the north edge of the site. Additionally, this invitation of landscape points back to Novi Belgrade's initial wild fauna.



Figure 7.04:
Diagram.
Greenway (2015).

REGIONS

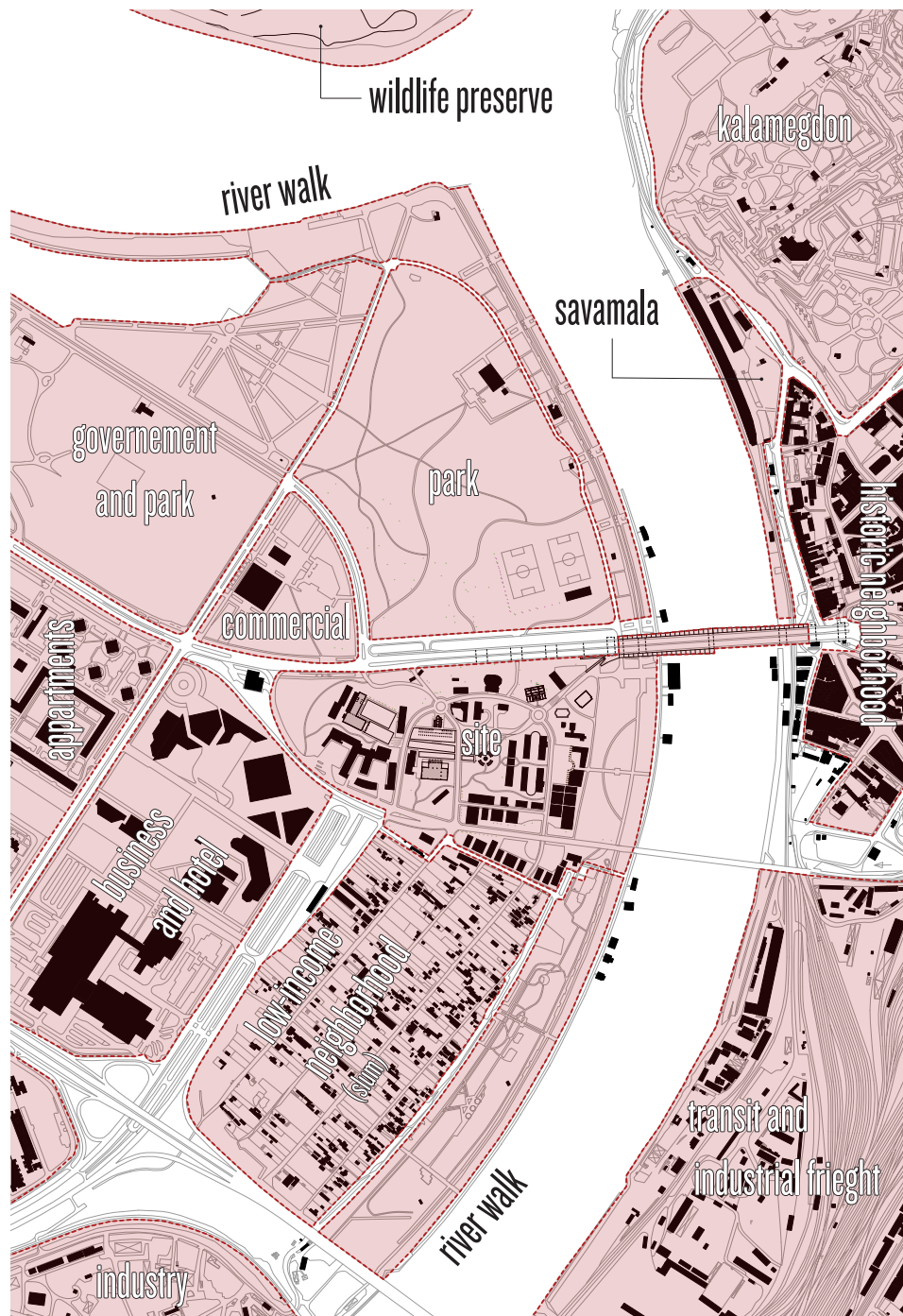


Figure 7.05:
Diagram.
Regions (2015).

MASTER PLAN

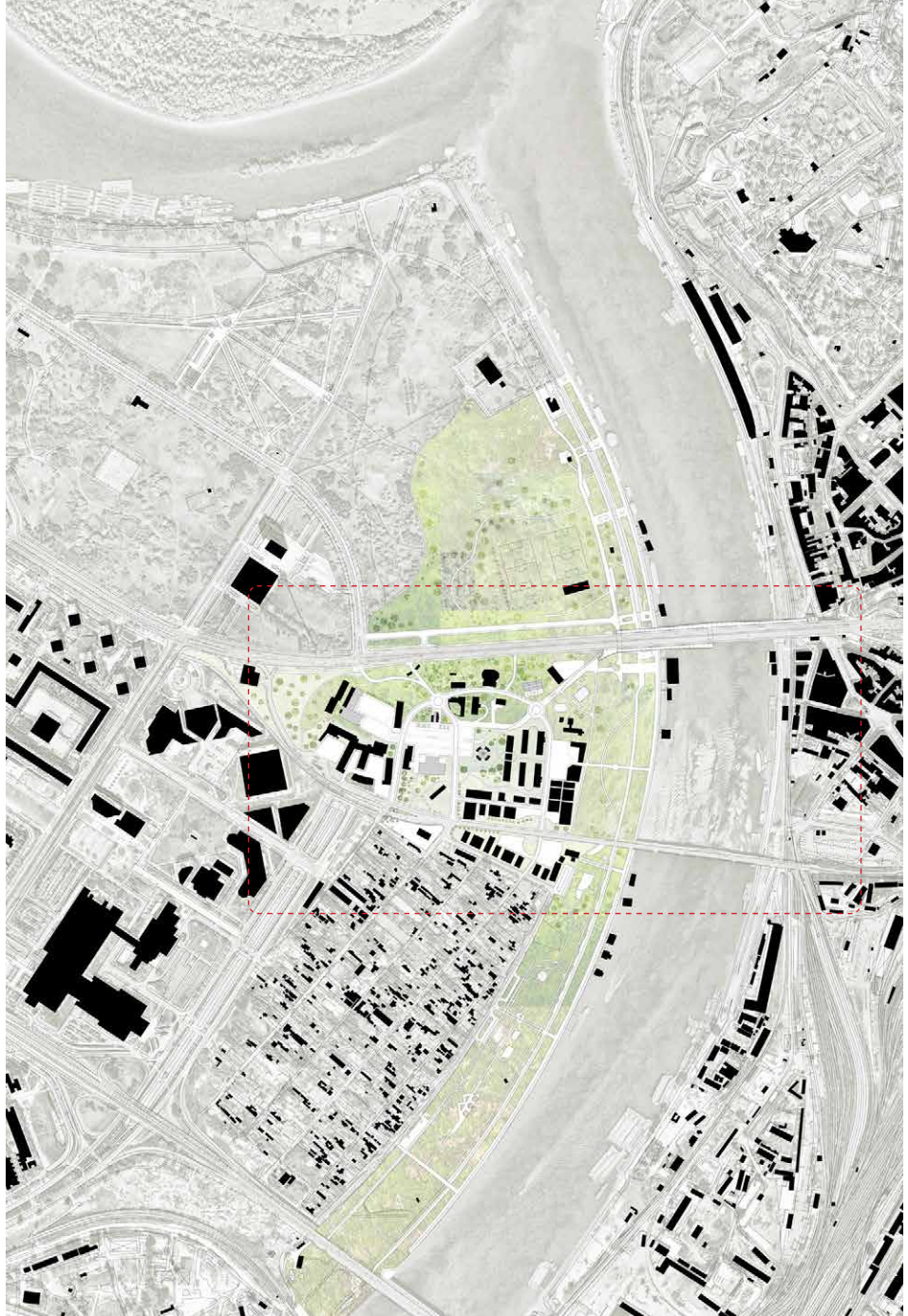


Figure 7.06:
Master Plan (2015).

SITE PLAN



- 1 - Holocaust Memorial Museum
- 2 - Roma Center
- 3 - Market
- 4 - Visitor Center
- 5 - Multi-use Space
- 6 - Artist Living + Studio Space
- 7 - Art Gallery
- 8 - Restaurant + Cafe
- 9 - Holocaust Memorial

- 10 - Secondary Memorial
- 11 - Pedestrian Bridge + Lookout
- 12 - Recreation Field
- 13 - Transit Stop
- 14 - Supporting Historic Structure
- 15 - Education
- 16 - Dwelling
- 17 - Entry Gate
- 18 - Existing Memorial

Figure 7.07:
Site Plan (2015).

SEVEN ROOF PAVILION

HISTORY

From 1941 until 1945 the Hungarian Pavilion functioned as a location for hanging and torturing the Jews, Roma, and Serbian political prisoners. In 1945 the Hungarian Pavilion was demolished during the Allied bombing. In 1947 a new building was constructed on the foundations of the Hungarian Pavilion and functioned as a cantina for the Youth Workers Brigade until 1950.²⁰ Today this building houses low income Serbs.

DESIGN

The exiting structure will be demolished, and a new yet reminiscent architecture will take its place. This memorial structure will house nothing other than light, shadow, and sound. The interior wall will be composed of concrete in order to amplify the interior acoustics, while the roof will be supported by inverted cycloidial vaults, based on Louis I. Kahn's design for the Kimbell Art Museum. The floor will be covered in sea shells to enhance sensory perception. The final architecture will be a sculptural joy and a place of spiritual reflection.



Figure 7.08:
Hungarian Pavilion (1937).

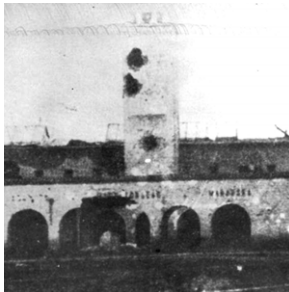


Figure 7.09:
Hungarian Pavilion (1945).



Figure 7.10:
Flats (2014).

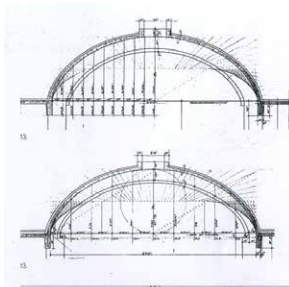


Figure 7.11:
Louis I. Kahn.
Cycloidial Vault.

20. Cultural Heritage Preservation Institute of the City of Belgrade. Information on the Cultural Monument – "Old Fairground – A Gestapo Concentration Camp". Belgrade, August 2010.



Figure 7.12:
Staro Sajmište.
View of Bridge (2015).



Figure 7.13:
Interior Day Light Study. (2015).



Figure 7.14:
Interior Night Light Study. (2015).

Figure 7.13 + 7.14:
Seven Roof Pavilion.
Interior Light Study
(2015).

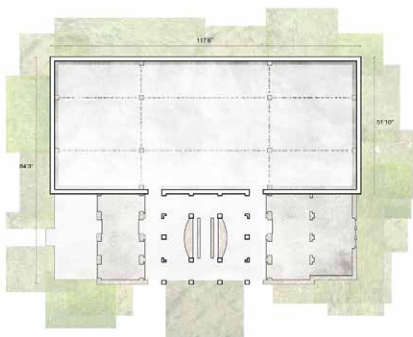


Figure 7.15:
Seven Roof Pavilion.
Plan (2015).

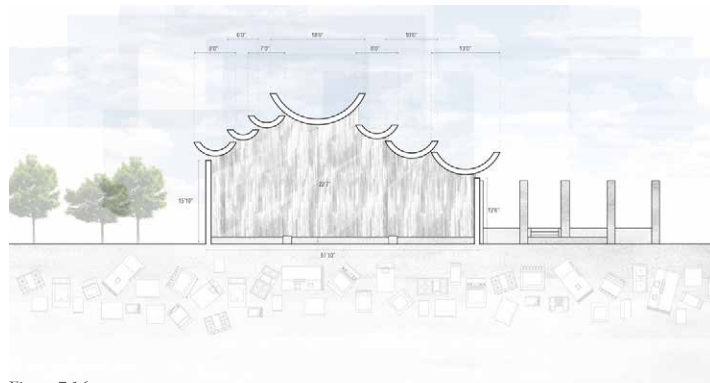


Figure 7.16:
Seven Roof Pavilion.
Section (2015).



Figure 7.17:
King Alexander Bridge (1934).

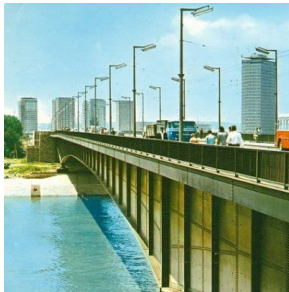


Figure 7.18:
Branko's Bridge (1970's).

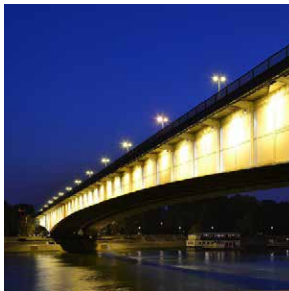


Figure 7.19:
Branko's Bridge (2013).



Figure 7.20:
LA DALLMAN
Milwaukee County, Wisconsin.
Marsupial Bridge (2008).

PEDESTRIAN BRIDGE

HISTORY

Initially constructed as King Alexander's Bridge in 1934 the bridge acted as something of a metaphoric stitch between the Ottoman Empire and the Austro-Hungarian Empire. During World War II it was used as a means of execution for Nazi Germany. The primary method for these executions took place within a hermetically sealed truck. The prisoners were told that they were being relocated, however, as the truck drove away from Staro Sajmište as poisonous gas was pumped directly into the interior. The truck was named *dušegupka* (soulkiller). Soon thereafter, the SS claimed that the Jewish and Gypsy problem in Serbia had been solved – “Serbien ist Judenrein”.²¹ The bridge was demolished then later rebuilt in 1957.

DESIGN

The new pedestrian intervention will do little to alter the bridge itself, since the pathway will be attached to the undercarriage. This new pedestrian bridge takes precedence from La Dallman's Marsupial Bridge, which also attaches a new pedestrian component to existing infrastructure without the disruption of traffic. The new material will organically weave as the bridge's existing structure dictates. On the south face the addition will span the full length, while on the north face it terminates at the halfway point. This decision will be a reminder of the Holocaust victims who never made it across the bridge. Additionally, a concrete cantilevering viewing platform is positioned overlooking the west bank of the Sava River.

21. Mojzes. Ibid. 82.

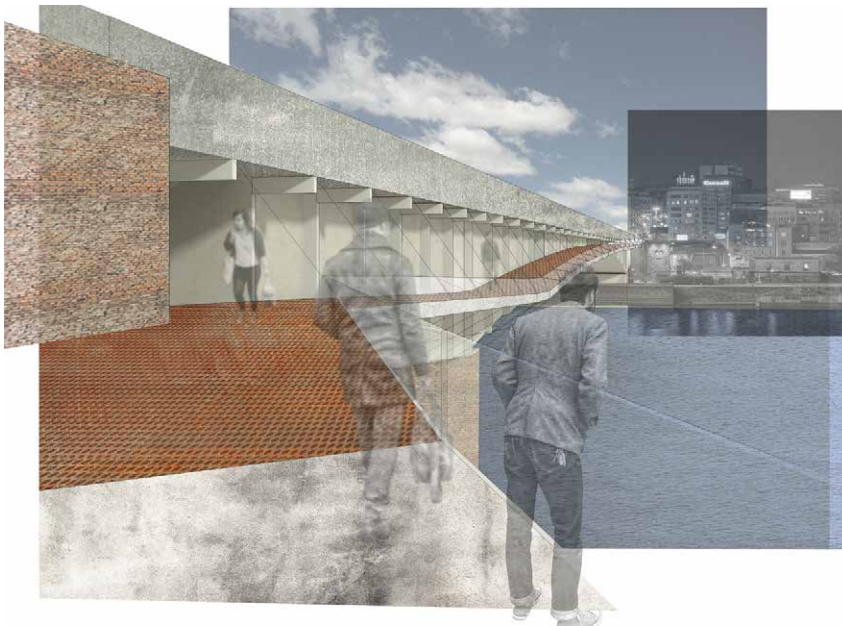


Figure 7.21:
Staro Sajmište.
Pedestrian Bridge (2015).



Figure 7.22:
Staro Sajmište.
View Deck (2015).



Figure 7.23:
Staro Sajmište.
Branko's Bridge Plan (2014).



Figure 7.24:
Staro Sajmište.
Postcard (1937).



Figure 7.25:
Staro Sajmište.
Plan (1937).



Figure 7.26:
Staro Sajmište.
Aerial Perspective (2014).

FAIRGROUND SQUARE

HISTORY

Constructed under the banner of modernism in 1937, Staro Sajmište, Belgrade's International Exhibition Fairgrounds, marked the first construction on the left bank of the Sava River between Belgrade and Zemun. Shortly after the German occupation during World War II the fairgrounds were converted into a Gestapo organized concentration camp, supported by Serbian Special Police.

Following the war's end and the city's liberation, socialist political and intellectual elites selected the left bank of the Sava River for Yugoslavia's new capital – Novi Belgrade. The fairgrounds were converted into Youth Working Brigades housing for the anticipated construction of Novi Belgrade.

In 1987, the grounds became a cultural site, protected from real-estate development, but this gesture had no impact on its status as a slum town.

DESIGN

The new Fairground Square is a direct response to every layer of history articulated throughout the site. It will act as the center for the civic, education, memorial, and every day life components of the Old Fairgrounds. The major public building - the Roma Center - will give direct recognition to a people who have been overlooked through out most of European history. The paving within the square will take use of the existing parking surface, while cobble stone surgically cuts through this existing material in order to strengthen the primary circulation corridor.



Figure 7.27:
Staro Sajmište.
Square View (2015).



Figure 7.28:
Square View 3 (2015).

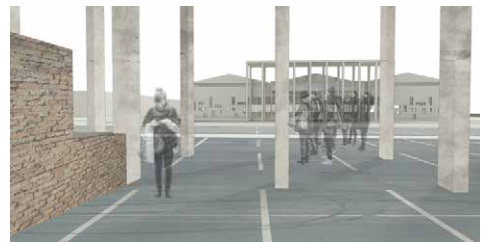


Figure 7.29:
Square View 3 (2015).

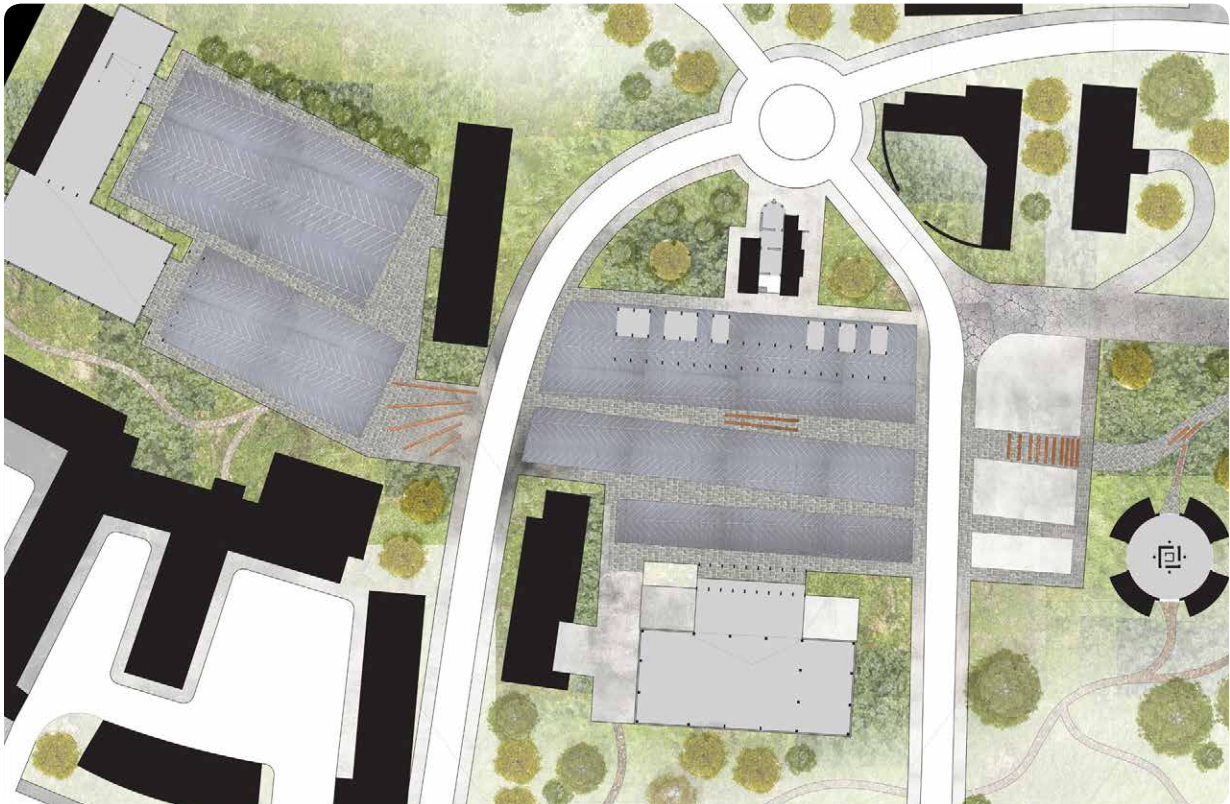


Figure 7.30:
Staro Sajmište.
Square Plan (2015).

CIRCULATION

Beginning at the pedestrian bridge on the East bank of the Sava River and anchored by the former German Pavilion, the underlying spine of the Old Fairgrounds is its circulation corridor.

Composed of a variety of materials, the pathway blends functionality, history, and aesthetics. Additionally, it makes multiple connections to tertiary walkways and connects with both Old and New Belgrade.

Embedded throughout the path are corten steel bars. These elements are taken from the material palette of the pedestrian bridge. While on these bars the viewer is encouraged to absorb a vivid panoramic view of the surroundings.

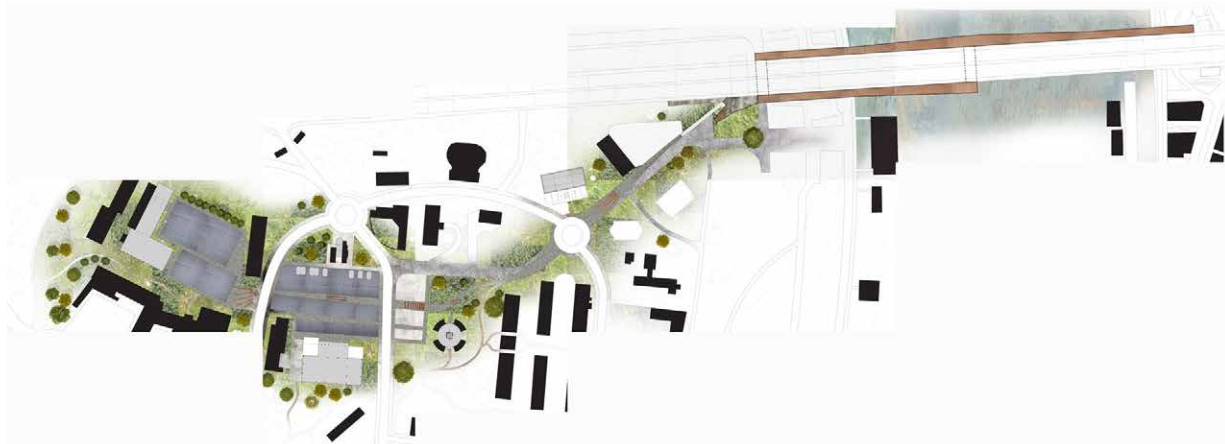


Figure 7.31:
Staro Sajmište.
Circulation Diagram (2015).

CHAPTER VIII | conclusion

In conclusion, a new fate for Staro Sajmište is inevitable, yet that fate is undetermined. It is important, however, no matter what development occurs on the Old Fairgrounds, it must spark a deep conversation regarding the multi-layered history of the site - from its beginnings as a wet land, to a fairground, to a concentration camp, to housing, and on into future use.

Through the investigation of the complete historic infrastructure situated within the site, the Layers of Staro Sajmište[Re]Opening Dialog aims to achieve an open ended conversation or debate - becoming a type of paper memorial.

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APPENDICES

APPENDICES | presentation boards

слојеви Старог сајмишта LAYERS OF STARO SAJMIŠTE

[Re]Opening Dialog

The Layers of Staro Sajmište [Re]Opening Dialog is a case study in the exploration of contested areas and how we remember them.

The framework of the project began as a consideration of both Traditional and Counter Memorial.

The Traditional Memorial is typically seen as a marker or static object commemorating an event in history; however, despite all of its positive aspects, the Traditional Memorial has limitations - namely they do not grow or change with culture or society. They run the risk of becoming irrelevant.

The Counter Monument is a memorial typology, which dates back to the late 1970's as a latent reaction to the hegemony of WW2. The Counter Memorial is interactive, interpretative, and some times temporary or evoking.

As defined by James E. Young:

[Counter memorial's] aim is not to console but to provoke, not to remain fixed but to change, not to be everlasting but to disappear - not to be ignored by its passers-by but to demand of its passer-by, not to remain invisible but to make its own history and thereby not to be absorbed into the fabric of the existing world. In spite of the fact that local memorial's task, the counter-memorial dissolves conventional possibilities and limitations of all memorials everywhere.



PRECEDENT

Symposium

The precedents for the Layers of Staro Sajmište came from a three day study in former Yugoslavia - namely Croatia. The study primarily focused on the Symposium in Zagreb, Croatia. The Symposium was a gathering of the best minds of these movements assembled in good conditions but many had not discussed and others were completely abandoned. While leaving the study (interviewed as I began to look at other examples of regional conditions. These included urban planning - Zagreb's White City, urban - Ban Jelacic Square, and Landscape - Plitvice Lakes.

Zeljka Arban

Zeljka Arban is a massive underground military base built between 1944 and 1972 under the Tito regime in the border of Croatia and Bosnia. Zeljka cost \$5 billion to complete and was the largest underground structure in Europe, but in 1992, during the Homeland war, the base was bombed from both the Croat and Serbians. It has been abandoned ever since. Today, the entrance has been on an empty lot, many of the underground entrances. Even though the base never intended to remain this way, it stands as representation of a time now lost.

Ban Jelacic Square

The capital of Croatia, Zagreb, is a new example of hybrid urbanism, blending modern infrastructure with historic fabric. The new old-world architecture makes the city with layers of old, history, and monument. These qualities make themselves in an extraordinary fashion at the Ban Jelacic Square in Zagreb's central square. Ban Jelacic Square is one of the largest and oldest squares in Croatia and has been an active square since the 17th century. Layers of history have been built through the intersection of centuries of existing architecture and modernity. Massive advertising screens are built into the north of 19th century architecture a glass high rise stands a corner location and light rail tracks travel through the cobblestones.

Plitvice Lakes

Just a short drive from Zeljka Arban, the Plitvice Lakes are noted for its outstanding natural beauty. The deep green pools cascade on top of one another for miles while making their way to the sea. In the 19th century the lakes have been transformed into a thoughtfully and meticulously landscaped destination. Perhaps the most interesting aspect of the lakes is the way in which the natural phenomena aided by design has created new and beautiful landscape - highlighting and monumentalizing natural beauty.

Counter-Monument

The counter-memorial is conceived as an interactive and ephemeral intervention, and is open to potential changes between collective values and individual interpretations and provides opportunities during regarding the specific memories of history. As described by James E. Young in "The Counter-Monument: Memory against itself in Germany Today".

The counter-memorial suggests itself as a dialectical article to the classic that the winning permanence of stone cannot ever guarantee the permanence of a memorial idea abstracted out.

By acknowledging its impermanence the counter-memorial challenges the premise of the traditional memorial. It seeks to stimulate memory not through the deployment of eternal material, but rather through explicitly acknowledging its transformative nature.

Two specific counter-memorial interventions include:

Monument Against Fascism

Jochen Giese and Esther Ström-Giese

Hamburg, Germany

(1988)

After years of debate within the Hamburg Municipal Council, the design of Jochen and Esther Ström-Giese was chosen for the Hamburg site. The memorial was 13 meters tall and costed columns, which would indicate nothing to be made a personal reception. Between 1988 and 1990 the column was slowly lowered into the ground as a permanent and all-encompassing. The memorial was intended to be a world wide highly contextualized by the surrounding community. However, the column appeared a broader culture regarding the appropriate nature of memorial. Today the monument sits underground in its burial chamber. Visitors can now only glimpse at the inscribed column.

Aschrottbrunnend

Frank Brühmann

Kassel, Germany

(1992)

During WWII a prominent fountain in Kassel, Germany, was demolished since its name was a slur to the city and the fountain designed an exact replica of the fountain and installed it. The visitor can only see the fragments of the former fountain, however, the water flowing below can still be heard. As explained by Brühmann:

I have designed the new fountain as a mirror image of the old one, only beneath the surface, in order to make the history of this place as a wound and as an open question to persuade the consciousness of the Kassel citizens so that such things never happen again.

COUNTER-STRATEGY

This approach looks directly at them through narrative building blocks in order to reveal new forms of meaning. Other times the counter-strategy finds the most meaning in hopelessly banal structures.

Gordon Matta-Clark

Matta Clark is best known for his work in dissecting and exposing buildings, not for demolition. Through the cutting of precise proportions in the walls and floors, he created a series of light installations in the buildings as the cuts revealed the history and construction methods of the structure. His completed works demand the same precise space to be as opened and viewed from the public. The completed projects are not the final product of the work, but rather the process of work through the methods of deconstruction. These projects were not meant to be permanent buildings, but an unfinished piece, but to reveal the architecture to a place in history.

These studies lead me back to my initial question of memorial conditions, memory, and to the question of how we remember them - whether that is banal, urban, or controversial.

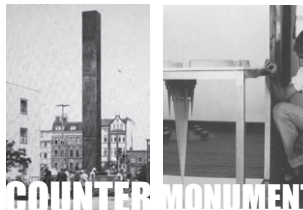


Figure A01:
Board 1 (2015).

[1937 - 2014]

Constructed under the banner of the 1927 Şişli İsmail Paşa (Paşa's) International Exhibition Grounds, marked the first construction on the left bank of the Bosphorus between Beşiktaş and Şişli.

Constructed under the banner of modernism in 1927, Staro Gajnice, Belgrade's International Exhibition Fairgrounds, marked the first construction on the left bank of the Sava River between Belgrade and Zemun.

- | | |
|-----------------------------|------------------------|
| 1 - Central Tower | 9 - Romanian Expo Hall |
| 2 - Administrative Building | 10 - Fishing Equipment |
| 3 - Spasic Pavilion | 11 - Philips Company |
| 4 - Italian Pavilion | 12 - Open Hall |
| 5 - Czech Pavilion | 13 - Entry Gate |
| 6 - Hungarian Pavilion | 14 - Private Expo Hall |
| 7 - Private Expo Hall | 15 - German Pavilion |
| 8 - Yugoslav Expo Hall | |



The primary method for these executions took place within a hermetically sealed truck, which could hold up to 100 inmates. The prisoners were told that they were being relocated; however, as the truck drove away from Sobibor, Sipsztein as poisoner gas was pumped directly into the interior. The truck was named the *Wanzenwagen* (cockroach), and it made this trip almost daily until May 1942. Soon thereafter, the SS claimed that the Jewish and Gypsy problem in Berlin had been solved – “born out of existence”.

The primary method for these executions took place within a hermetically sealed truck which could hold up to 100 inmates. The prisoners were told that they were being relocated, however, as the truck drove away from Siles Gornjale as poisonous gas was pumped directly into the interior. The truck was named *dušegaznja* (scavenger), and it made five trips almost daily until May 1942. Soon thereafter, the SS claimed that the Jewish and Gypsy problem in Serbia had been solved – "Serbien ist judenrein".

- | | |
|--------------------------------|---------------------------|
| 1 - Jewish Camp Administration | 8 - Living Space |
| 2 - German Camp Administration | 9 - Camp Kitchen |
| 3 - Hospital | 10 - Valuable Object Site |
| 4 - Food Storage | 11 - Place of Execution |
| 5 - Labor Building | 12 - Labor Building |
| 6 - Place of Execution | 13 - Labor Building |
| 7 - Labor Building | 14 - Entry Gate |

The camp was severely damaged during the allied bombing in April 1944. Three months later it was deactivated. The Old Fairsground stood unused until the Youth Worker Brigades began to occupy the site beginning in 1947 - ten years after the International Exco.

A black and white photograph showing a large group of people, possibly a community or labor group, standing in front of a building. The group is diverse in age and appearance, and they are all looking towards the camera. The building behind them has a prominent entrance with a porch.

From the 1950's onward the population exploded, rising by a third in each decade, therefore housing became Novi Belgrade's top priority. New housing strategies were being explored, attempting to balance the collective socialist values and new economic agendas. Along with this housing boom came employment, as inexperienced young construction workers arrived from the surrounding regions to be a part of this new venture.

- 1 - Head Office
- 2 - Construction Office
- 3 - Union Housing
- 4 - General Management
- 5 - Utility Service
- 6 - Kitchen
- 7 - Exhibition Hall
- 8 - Shops
- 9 - Transformer
- 10 - Food Storage
- 11 - Coal Storage
- 12 - Repair Shop
- 13 - Large Workshop
- 14 - Garage
- 15 - Fire Brigade
- 16 - Worker's Housing
- 17 - School for Workers
- 18 - Temporary Canteen
- 19 - Temporary Kitchen
- 20 - Ambulance Garage
- 21 - Laundry

- | | |
|----------------------------------|-----------------|
| 1 - Artist Living and Work Space | 7 - Dwelling |
| 2 - Private Office Building | 8 - Restaurant |
| 3 - Private Commercial Use | 9 - Transformer |
| 4 - Artist Living and Work Space | 10 - Dwelling |
| 5 - Artist Living and Work Space | 11 - Education |
| 6 - Dwelling | 12 - Dwelling |

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Балкан & Србија & Београд

BALKANS + SERBIA + BELGRADE

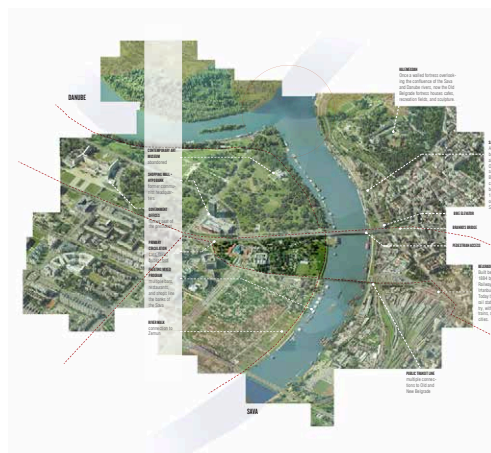
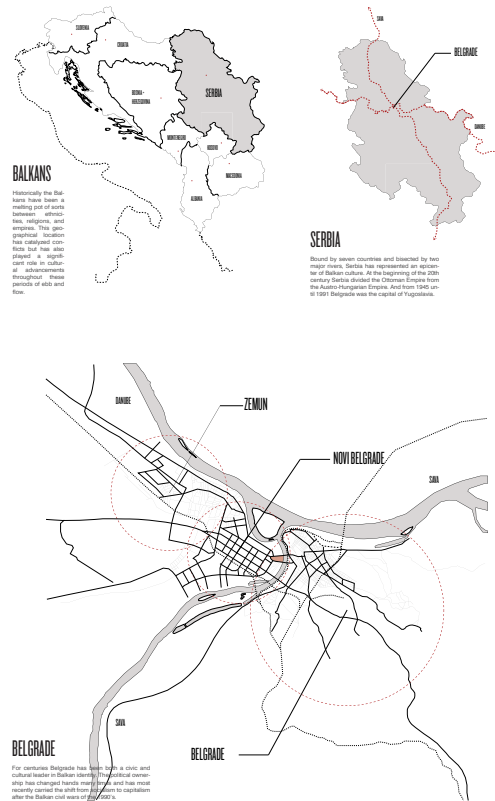


Figure A03:
Board 3 (2015).

дијаграми сајта SITE DIAGRAMS

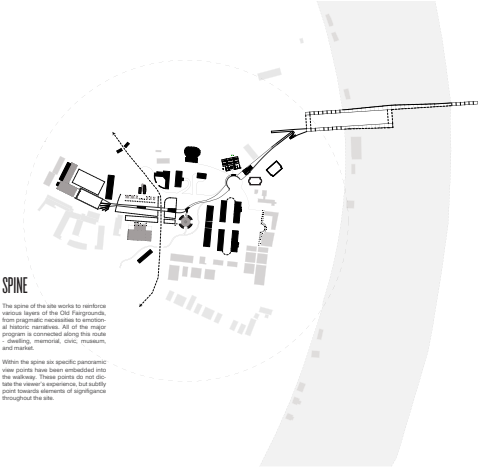


Figure A04:
Board 4 (2015).

дизајн сајта SITE DESIGN



Figure A05:
Board 5 (2015).

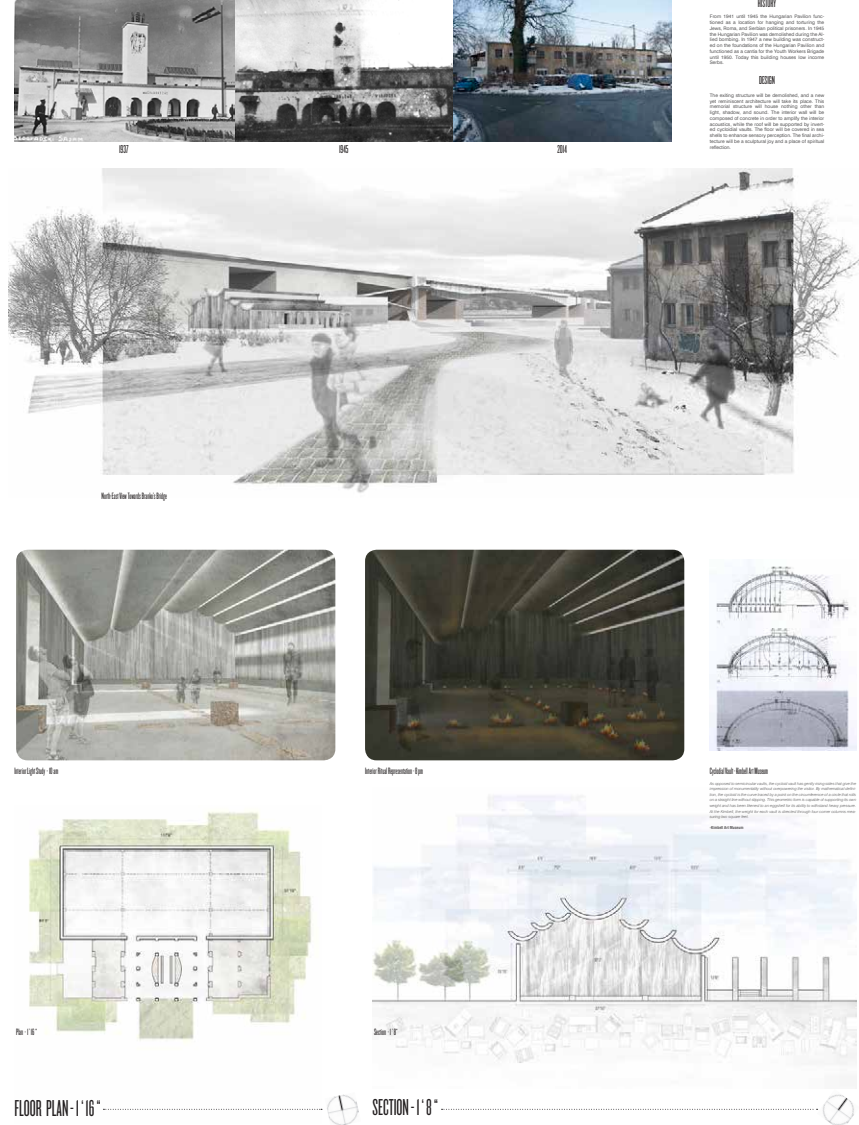


Figure A06:
Board 6 (2015).

BRANKOV MOST

[illegible]

Figure A07:
Board 7 (2015).



Board 8 (2015).

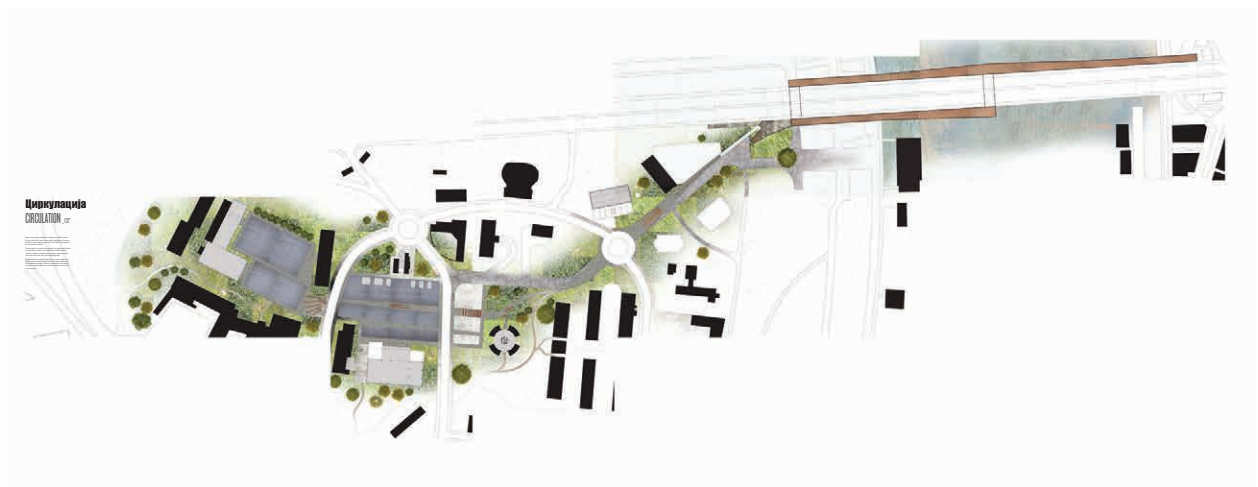


Figure A09:
Board 9 (2015).

APPENDICES | summer research

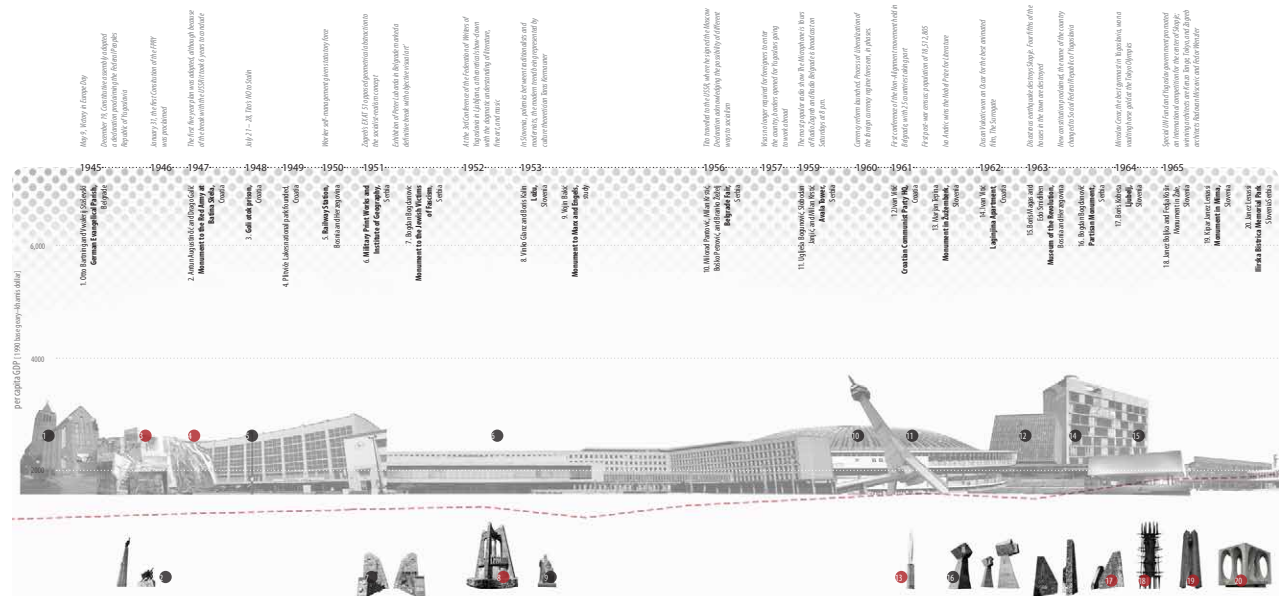


Figure A10:
Time Line 1 (2014).

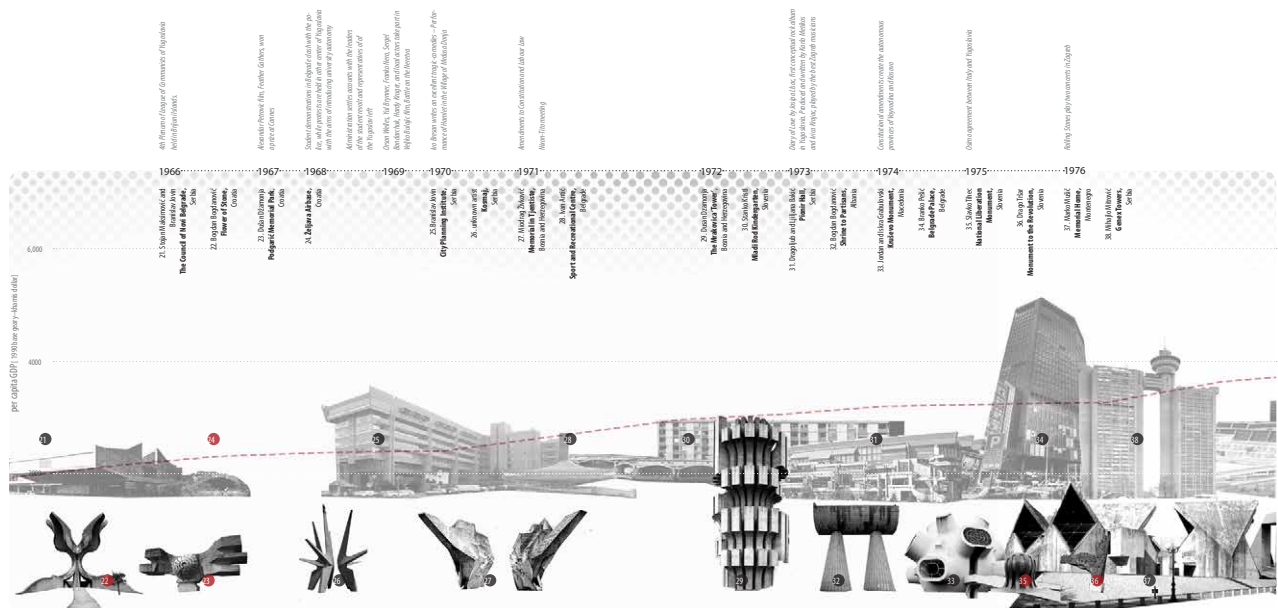


Figure A11:
Time Line 2 (2014).

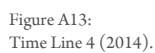
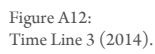




Figure A14:
Travel Map (2014).



Figure A15:
Travel Map 2 (2014).

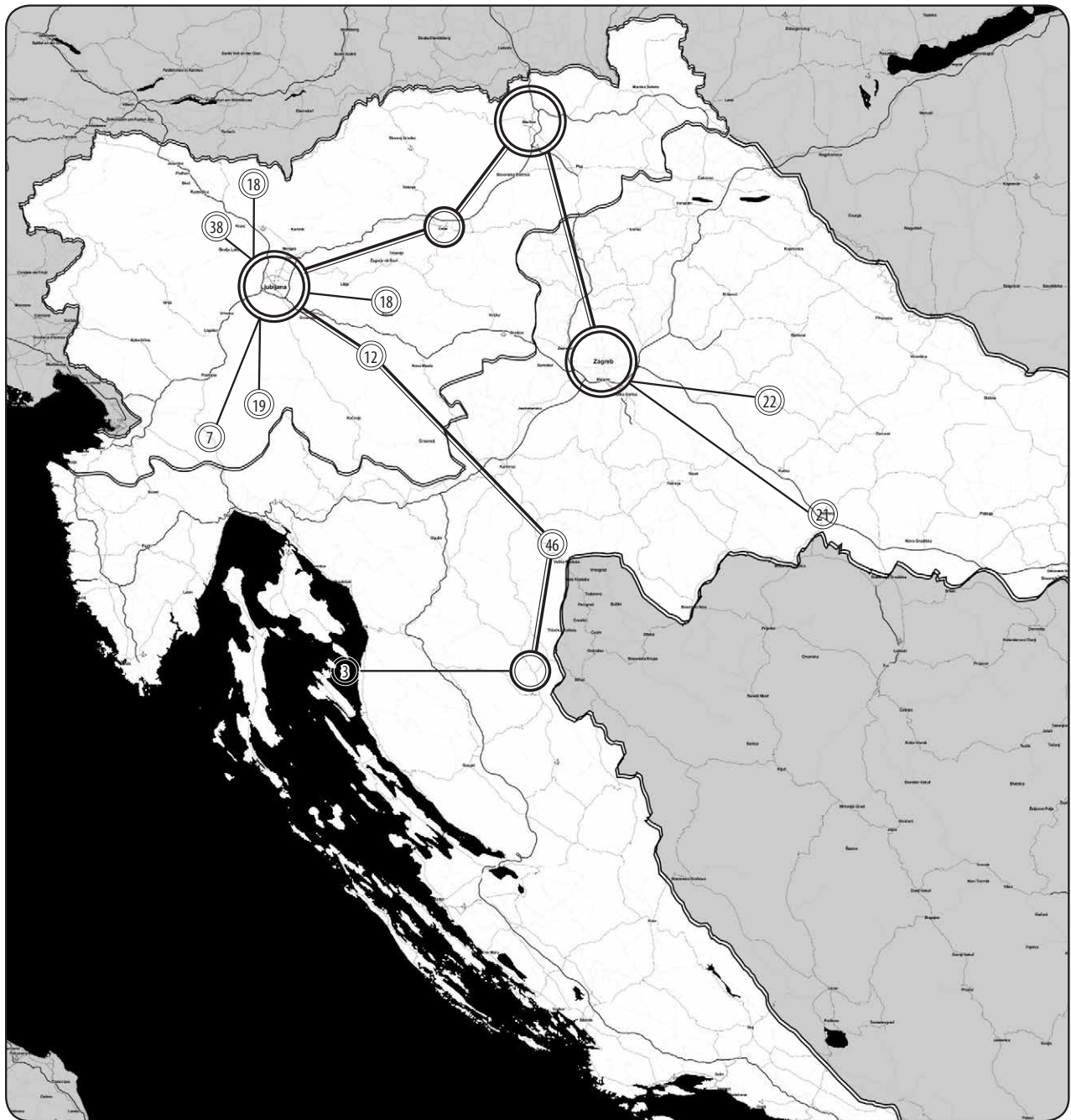


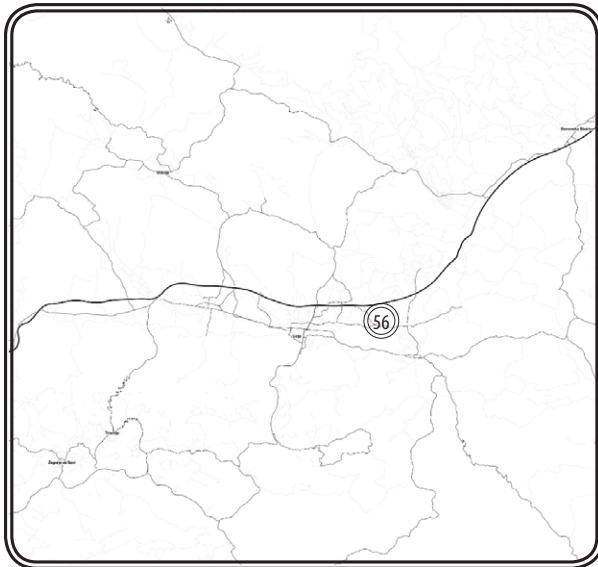
Figure A16:
Travel Map 3 (2014).



Ljubljana, Slovenia



Maribor, Slovenia



Celje, Slovenia



Plitvice, Croatia



Plitvice, Croatia

Figure A17:
Travel Map Details (2014).



Figure A18:
JASENOVAC (2014).

JASENOVAC

Architect: Bogdan Bogdanović

Location: Jasenovac, Croatia

Completed: 1966

in commemoration of the Jasenovac concentration camp



06.13.2014



I caught a train into Zagreb on the evening of the World Cup opening match – Croatia vs. Brazil. The air was electric, and I had to fight the urge to join in on the festivities. I awoke the following morning at 5 am so to have plenty of time to rent a car. After the painstaking effort of finding the dealership, I picked up the lot's cheapest car and hit the road. My destination was Jasenovac memorial park, built in commemoration of the Jasenovac concentration camp which was completely demolished in 1945.



Not long after exiting the highway I noticed the Flower in Stone blooming from the horizon. The entrance to the memorial grounds housed what appeared to be a daycare or elementary school with boisterous children playing in the yard. From the parking lot the view of the spomenik is obstructed by a humble museum and well manicured trees; however, the deck of the museum framed a perfect view. As I began to take photographs a curator came out to greet me. He explained some basic information about the site, and invited me to walk through the museum once I finished exploring it.

Jasenovac memorial park was my first experience on the grounds of a concentration camp;



however, the experience was initially marked by my excitement of the spomenik's formal qualities and brilliant landscaping. After walking past the museum I found myself on a gravel path alongside a stream. The sound of flowing water, birds, and insects living in the reeds became rhythmic as I moved forward.



In the distance I noticed a railcar sitting on a portion of intact tracks, acting as a tangible reminder of the horrors which took place at Jasenovac. In addition to this relic, the heat, humidity, mosquitos, and the temptation of the river only a few yards away confirmed the environment conditions a prisoner would be subjected to during the summer months. Obviously, these factors do not even begin to scratch the surface, but it was sobering enough to initiate reflection. While I processed these thoughts a bronze sculpture of the site revealed itself as the path began to curve away from the river. The metal site plan began to point out mounds in the earth, formed as symbolic markers for mass graves. I had noticed a few of these mounds on my walk in, but now I stood at full attention and surveyed the landscape for their locations.



By the time I reached the bronze marker the sublime Flower in Stone, bound by pools of maroon, stood in front of me. The spomenik's reflection floated against the water while the sun gently hung over the blossom's wings. As the gravel path shifted orientation towards the spomenik the materiality of the path transformed into horizontally laid railroad ties. My initial response to the ties coupled by the heat and humidity was how uncomfortable the pathway felt.



After crossing a bridge over the ponds, I sat down in the shaded interior of the spomenik. I decided to take time to cool off before commencing inspection of the monument, but as I relaxed I started to take note of the railroad ties which lined the interior. This aesthetic move had both architectural and historic metaphor, so I smiled to myself and began to sketch. Slowly the control joints in the concrete revealed themselves and the fragments of corrosion caused by the rebar broke the structure's monolithic surface. I paced around the monument several times, climbed on it, and inspected it from unintended angles. Its construction was remarkable, especially given the time it was realized – without aid of any computer program or contemporary technology.

Before leaving the site, I decided to continue along the gravel path. I found myself standing next to a staircase leading to a green square. A sign at this location informed me that the concentration camp had actually stood beyond this point. Again, I took a moment to reflect before returning to the museum. On my way back I was met by a group of 30+ children passing by on their bicycles. They laughed and waved, and I waved back as I enjoyed viewing the Flower in Stone from a new vantage.

The quiet museum housed hard evidence of World War II and the Holocaust. The information displayed provided good details on what took place at Jasenovac during the war and especially emphasized how brutal the techniques of execution were. Before leaving the museum I was met again by the curator, who provided me with literature on the camp. He thanked me for coming, and slowly I walked away. I would be surprised if anyone could leave Jasenovac memorial park untouched.



PETROVA GORA

Figure A19:
PETROVA GORA (2014).

PETROVA GORA

Architect: Vojin Bakić

Location: Petrova Gora, Croatia

Completed: 1981

in commemoration of the Petrova Gora Partisan hospital



06.20.2014



I was relieved from an irritating morning of navigation once I met the foothills of Petrova Gora. The leading trail of gravel and mud cut through a forest and up the mountainside. I drove a half mile before deciding to walk the remaining distance, since I wanted my car deposit returned. After hiking another half mile I realized how far away my destination was, so I made my way back to the car and started driving again. In the distance I began to hear a low hum which grew louder and robust. These vibrations resonated from containers of bee hives scattered along the road and began to heighten the already remarkable ambiance of this humid timberland. At the end of the trail the spomenik broke into view. My grip on the steering wheel tightened and my hands began to sweat.

The memorial park, dug into the Petrova Gora apex, announced an uncanny grandeur of a past time. Dilapidated and crumbling, the visitor center claimed the foreground like the pediment of a bleached out Roman temple. Control joints along the concrete paving acted as ever expanding planters for wild flowers and weeds, while the un-manicured trees, once



a part of a calculated landscape, stretched their branches towards the surrounding meadow. Passing the visitor center I walked through a berm threshold towards the metal clad spomenik. An altar covered in dry wreaths and rotten banners sits at the end of the passageway. People had visited for reasons of original intent but the state of the offerings suggested the last gathering occurred over a year ago.



At the spomenik's entrance its rotten state of being, unapparent from a distance, had my full attention. Composing insulation hung inside the metallic skeleton and the marble veneer which once ran along the base had broken into fragments. Rebar mesh was hung around all apparent openings in the exterior frame, but I was able to find a hole in the makeshift gating.

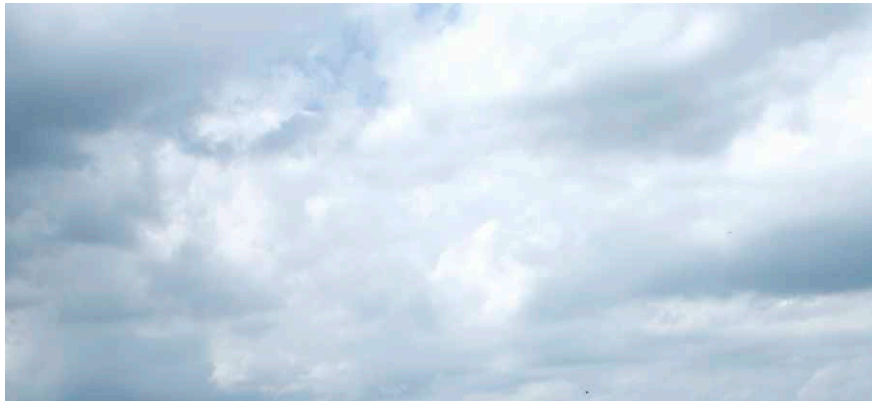


Once inside an immediate sense of terror overwhelmed me and adrenaline pumped through my veins. Every corner was vandalized, water dripped onto the cold floor, and bats hung from the ceiling. As I navigated the various floors the designed experience was still noticeable but was overshadowed by the infrastructure's terminal state of being. New elements, results of the destruction, began to show themselves. The steel skeleton casted new shadows and provided new views of the surrounding mountain range. The walls became a canvas for fables and murals, while the top deck, well on its way to qualifying as a green roof, housed radio towers. The views from every levels was spectacular and the temperature varied with every step. My senses were overloaded and I was terrified of shadow dwellers. After inspecting the upper levels I made my way towards the basement stairs, but the darkness became too heavy for me to handle. I fled the interior at that moment.



Outside I began to talk myself down from panic. The drone of the bee hives positioned behind the spomenik became hypnotic and calming. As the sun began to set I started to walk back to my car. The temperature was dropping and the shadows cast by the trees grew longer. I quickly sketched from a distance, so I could make my escape before dusk.

Driving down and away from Petrova Gora I felt empty, as if I was operating on instinct. As I hit a major road I could see the crown of Petrova Gora memorial park shining on the summit. At that point thoughts began to pour into my head. I no longer wanted to work in Slovenia. I wanted to remain in Croatia and absorb the powerful emotion of a state in the heat of defining its transitional memory.



ŽELJAVA AIRBASE

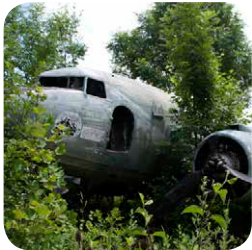
Figure A20:
ŽELJAVA AIRBASE (2014).

Željava Airbase

Location: Plitviče, Croatia

Completed: 1968

designed and built to sustain a direct hit from a 20-kiloton nuclear bomb



06.21.2014



The morning began with instant coffee and last minute choices on the patio of a cabin. I had planned on spending a full day exploring the Plitvice Lakes; however, I learned about the abandoned Željava Airbase - a massive underground military base built between 1948 and 1978 under the Plješevica Mountain on the border of Croatia and Bosnia. Željava cost \$6 billion to complete and was the largest underground airbase in Europe, but in 1992, during the homeland war, the base was bombed from both the interior and exterior. It has been abandoned ever since.



The night prior I met two travelers interested in investigating the airbase with me. They had recently completed a 6 month law internship in Milan and now were spending a month exploring Europe. After some logistical deliberation we headed towards the airbase. Our directions were based off loose Google Earth imagery, so even though Željava was close by it took some time to navigate the unfamiliar and overgrown roads. As we approached the mountain housing the airbase scars of war became more apparent – bombed out houses,



abandoned vehicles, and broken pavement began to occupy the rural landscape.

Directly past the entrance we were met by a large twin prop carrier, overtaken by vegetation and peppered with bullet holes. The casings still lay on the ground. To the right of the rusting aircraft stood a warning sign for land mines. These signs made us question our choice to explore the area, but we reminded ourselves that as long as we stay on the obvious pathways- then we would be safe. Needless to say, I was glad to have company on this venture.



We walked carefully down an asphalt road towards what we thought would be the main hanger, but what we found was a secondary outdoor network. This complex included barracks, hangers, and a recreation field – all of which were damaged and decomposing. Wrecked vehicles occasionally revealed themselves as we made our way from building to building. Eventually, we grew anxious, since we had not been able to locate the primary hanger, so we headed back to the car to drive down an alternate path.



Slowly the road widened and we found ourselves driving down a runway. The experience brought to mind Cormac McCarthy's, *The Road*. At the terminus of the paving, cut directly into the mountain, sat the ominous structure for which we had come. There were a few formally unique tunnel entrances meant to house different types of airplanes. Each opening had its own impressive runway, all organized in a radiating fashion around a central axis.

My companions and I spent some time exploring the interior, but there are rooms with nesting toxic and highly flammable gases concealed within. We did not venture too far into the depths of Željava in order to avoid whatever pitfalls might await us there.

The air was stale and heavy inside the tunnel, and moss grew along the damp walls. Fragments of concrete and steel were scattered along the walkways, a constant reminder of the brutal fate of Željava.



In the midst of scouting the interior we began to hear voices outside. Nervously we left the tunnel, and a government vehicle sat next to our car. As they approached us I noticed the climbing equipment and beer they were carrying. They waved at us and said “hello” before walking into the tunnel.

Relieved we were not getting into some type of trouble we decided to take the encounter as a sign and make an exit. The drive back down the runway was quiet, but once on main roads we discussed the nature of the Željava Airbase and the surrounding community.

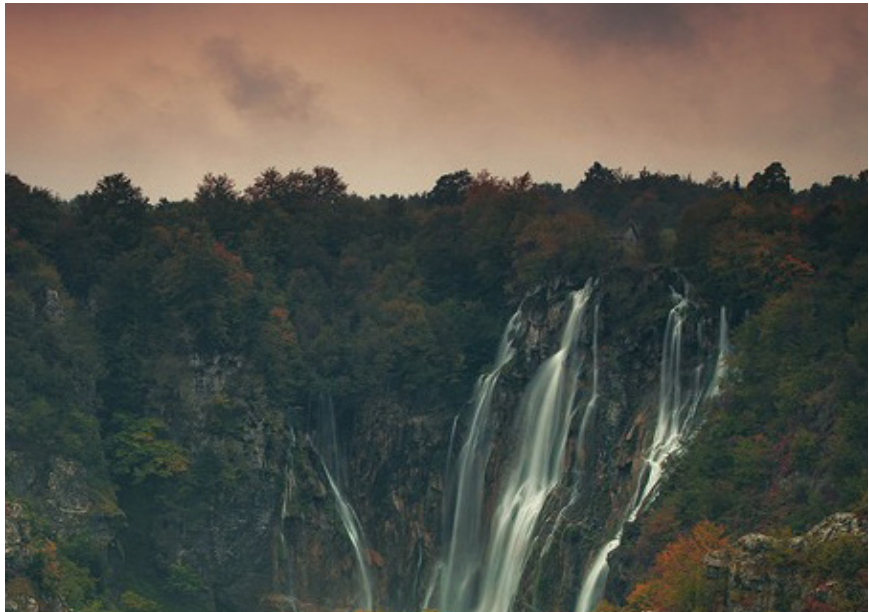


Figure A21:
PLITVIČE LAKES (2014).

Plitviče Lakes

Location: Plitviče, Croatia

Founded: 1949

deep green lakes, situated between sharp cliffs, cascaded on top of each other



06.21.2014

Plitvice Lakes, one of the most breath-taking natural landmarks in Eastern Europe, provided a serene respite after the brutal Željava Airbase. After entering the parks I immediately felt calm and at ease. Deep green pools, situated between sharp cliffs, cascaded on top of each other, creating a breath-taking biosphere.

Before making my way to the lakes I purchased an entrance ticket and slowly worked my way down a long and steep trail. Once I arrived at the first lake I had to make a plan of action. I had three options: right, left, or boat ferry.

Complicated, right?

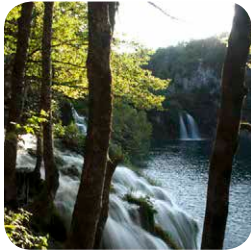
I took the trail which led to the right and walked for 15 minutes, but for some reason this direction did not seem correct. I turned around and walked back to the ferry. Then I decided I didn't feel like waiting on the ferry, so I continued down the path on the left, and when that





trail turned into a paved road leading away from the lakes I turned around again. An hour had passed before I made any progress.

Slowly the lakes began to increase in grandeur and at my first awe inspiring view I had to make another trailhead choice: uphill or downhill. There was only so much daylight left since I spent the morning at Željava, so I decided to hike uphill and enjoy the view in perfect lighting. Every five minutes or so another lookout point would open in the alpine fauna and display a new view, but this upward trail eventually ended and I descended to the lakefront.



The trails along the boarder of Plitvice were built out of rough timber slats, anchored directly into the travertine sediment, allowing water to bubble underfoot. Reeds grew wild along the pathway edges and camouflaged the brown trout who would reveal themselves from time to time.

This pathway cut between and around the network of overlapping ponds and eventually took me to the “big waterfall”. This fall was a sight to see. Water cascaded from over a hundred meters above, but the shallow pond below stood tranquil, muffled by lily pads and honeycombed barricades of sediment build-up. While dragonflies hovered overhead, I allowed the white noise and mist to consume me. As day turned into dusk, I sat on a damp stone and enjoyed this sublime feat of nature.



After departing from the fall, I found myself before a small cave network. Rough stairs carved directly into the stone led upwards. My seemingly sure feet betrayed me as I struggled to make progress up the wet and polished slabs of stone. Once inside I noticed bats hanging from the ceiling, so I slowly backed out of the cold hollow and reoriented myself on familiar trails.

As the sun began to set I hiked towards the opposite side of the lakes which continually provided me with spectacular views. As the park was closing soon, however, the park rangers asked me to take the last water ferry back to the entrance, .



My time at Plitvice Lakes was a crucial moment of reflection and relaxation during my travels. I contemplated the direction and focus of my project. I realized after meeting so many wonderful people and witnessing both cultural and natural landmarks that my project could be much more than just a study of spomeniki.

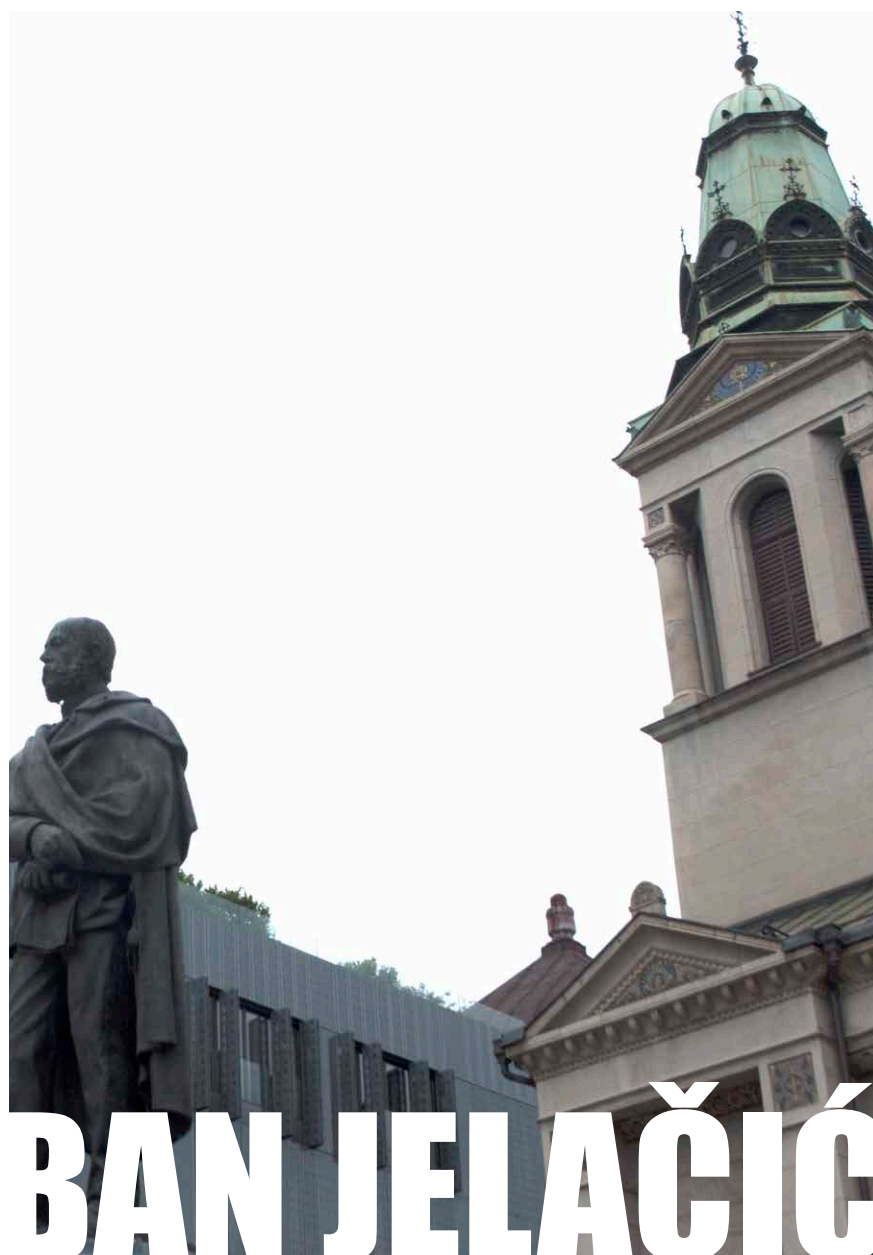
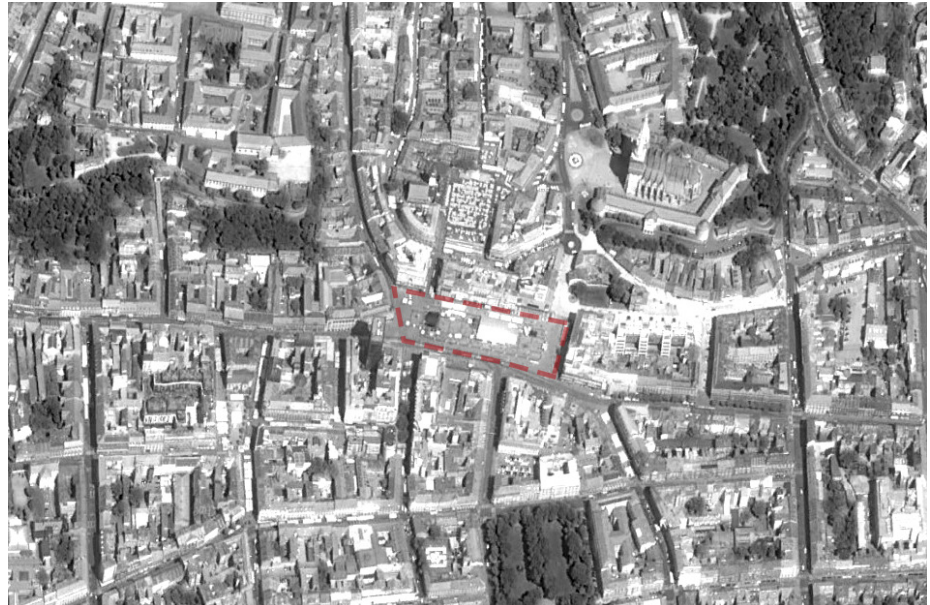


Figure A22:
BAN JELAČIĆ (2014).

Ban Jelačić Square

Named: Josip Jelačić
Location: Zagreb, Croatia
Established: 17th century

the new old-world eclecticism equips the city with a layer of grit and momentum



06.14-16.2014



The capital of Croatia, Zagreb, is a rare example of hybridized urbanism, blending modern reinforcement with historic tissue. This new old-world eclecticism equips the city with layers of grit, history, and momentum. These qualities manifest themselves in an extraordinary fashion at the Ban Jelačić Square (or Zagreb's central square). Ban Jelačić Square sits below the Zagreb's old city cores – Gradec and Kaptol, and has been an active square since the 17th century.

I came to Zagreb for pragmatic reasons. The city was close to a few spomeniki I planned on surveying, so a few nights in the capital of Croatia made sense.



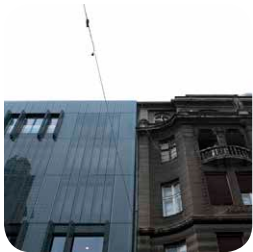
I knew I would eventually explore the city at my own pace, assuming I would stumble upon artifacts, buildings, and people of relevance. So my first experience at Ban Jelačić Square happened by complete accident.



After visiting two important spomeniki the day before, I woke up early with the intent of exploring Novi Zagreb, but before I went on this trip I felt like purchasing some groceries. On my way to the market I walked past an old mosque which has been adapted many times but which is now a museum. I also began to notice modern buildings reinforcing the city's medieval infrastructure. Eventually the street widened, and there I stood – right in the middle of Ban Jelačić. The square was a conglomeration of buildings from many drastically unique decades, and I did not know whether to consider these design choices as an urbanist masterpiece or nightmare. Massive advertising screens were bolted into the roofs of 17th century architecture; a glass high rise claimed a corner location; light rail tracks broke through the cobblestone; and in the middle of the square, right next to a statue of Jelačić riding a horse, stood scaffolding holding the largest display screen I have ever seen, playing footage of the World Cup.



I shook off my initial confusion and walked north towards the staircase leading to the market. Hundreds of red umbrellas covered the market square, and thousands of people bustled about buying and selling produce. I found excellent ingredients for pasta for under half the restaurant price. To the right of the market stood the Zagreb's prized 12th century Gothic cathedral. A portion of the facade was being restored, and hundreds of people sat around the grassy base relaxing and enjoying the free wifi.



On my next trip through Ban Jelačić Square I was looking for a place to eat lunch. I am particular about both prices and food, so I ended up wandering around the streets surrounding the square for nearly an hour. I passively digested my surrounding. I began to notice how even though many typologies of architecture stood side by side they were organized in a cohesive and at many times in a chronological manner. Cornice lines and heights were respected, but the network of decades told an evolving and evocative narrative of Zagreb. These design decisions seemed to be a direct result of the Yugoslav aesthetic language, and the buildings built after the fall of Yugoslavia in 1991 still resonated this ethic.



I enjoyed the square many times afterwards. Typically it would be a simple juncture, but the last place I sat savoring Zagreb was Ban Jelačić Square. I was there for hours, writing, people watching, and photographing. I was sold on it, and the aesthetic present at and around the square profoundly impacted my view of growing urbanism.

VITA

Jared Samuel Wilkins was born and raised in Knoxville, Tennessee. His interest in travel, history, and architecture came from his father's influence. After completing his Bachelor of Arts in Psychology at the University of Tennessee in 2012, he immediately joined the University of Tennessee's Masters of Architecture program. During Jared's time in the MArch program he built the steam bent Suttree's bench with Prof. Greg Spaw, and worked with Prof. Matt Hall on design projects such as: a dive bar, shipping container, and an abandoned marble quarry. Beginning in the Fall of 2016, Jared will pursue a Masters of Arts in Urban Studies at the University of British Columbia. This program will specifically investigate transitional urbanism in the Balkans.