

BELGRADE

Studio Beckerek, Novi Sad

Special Supplement

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HISTORY

Belgrade is the capital of Serbia, and before that it was the capital of the Kingdom of Serbs, Croats and Slovenes, then Yugoslavia in various versions and names, until it finally became Serbia again. It is millennia old, and only its "surviving" remnants of wars and demolitions, which have always been dramatic and brutal, testify to its age. The last one was in 1999. Throughout history, it was ruled for a longer or shorter period by the Autariates, Celts, Romans, Byzantines, Huns, Sarmatians, Ostrogoths, Avars, Bulgarians, Hungarians, Turks, Austrians, Germans, and became the Serbian capital during

the reign of Despot Stefan Lazarevic in the early 15th century. Before World War II, Belgrade officially had a population of 320,000. Today, there are about 1.5 million of residents in the inner city area, or about 2 million in the whole territory, which covers about 3,200 km², of which about 10% is urbanized. That is more than a quarter of Serbia's total population. It was only after the end of World War I that Belgrade ceased to be a border town and found itself in the middle of national territory, and then the development of the city on the northern shores of the Sava and Danube could start.





THE VICTOR

The monument symbolizing the "Victor" was created at a time of general enthusiasm for Serbia's final victory over Ottoman Turkey in the First Balkan War. The conceptual design was given by the architect Petar Bajalovic, and the statue itself is the work of sculptor Ivan Meštrovic. In fact, according to the original idea, the monument was to be erected on Terazije, as part of a monumental fountain as envisioned by Meštrovic. As the work on the monument receded due to new wars, the opportunity arose only in 1927 for the project to be realized.

However, as public resistance was high, both in terms of conception and location, and the fact that it was thought that the male character's nudity would interfere with the sense of morale of the Belgrade resident, the project was altered, the fountain was abandoned, and the site was moved to the ramparts of the Belgrade Fortress. The monument represents a naked heroic figure of a man leaning on a sword, with a hawk in his left hand. Among all Belgrade landmarks, "Victor" ("Pobednik") is the most popular symbol, although at the time of the commencement of the restoration work, many citizens saw for the first time details of the face of this symbol, so far hidden by height and limited by viewing angle.





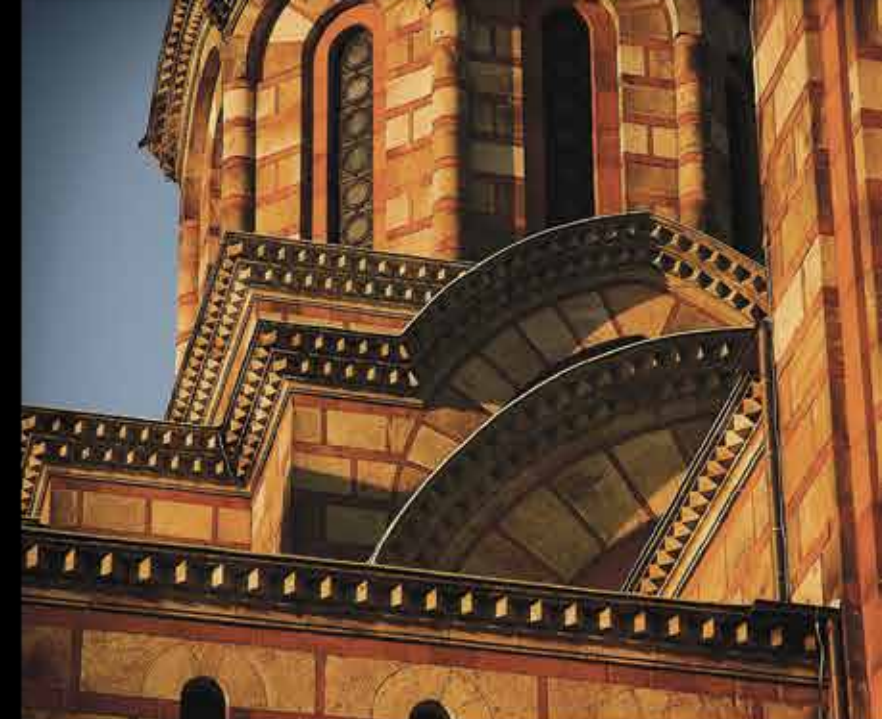
SKADARLIJA

Skadarlija is a small street in the center of Belgrade, but it is not far behind any boulevard. It is a haven for those who love life and enjoyment, but also those who have subjugated life to art or iconic suffering. Poets, writers, painters, actors used to come here to drown their sorrows or to refresh their inspiration. Today, Skadarlija is visited by anyone who wants to relax and for a moment forget about everyday life. It is thought that the street, which stretched between the two city gates, was first inhabited by the Roma, but as early as the mid-nineteenth century a number of small cafes sprouted up here and created an atmosphere that was at once poetic, rustic and nostalgic. Soon a life developed that, in a small way, was reminiscent of the Parisian Montmartre, and which, as it seems, became the center of masters of verse and sighs. This is probably due to the fact that Skadarlija is paved with Turkish cobblestone, on which it is sometimes difficult to walk but stimulates poetic enthusiasm. Thus, Skadarlija became a cult place where one could enjoy the gastronomy of the spirit and the just as superior gastronomy of food and drink and, of course, the inevitable music. In a way, Skadarlija is a living monument to Belgrade's history, culture and subculture. It is crowded with restaurants, cafes, galleries and most of all passers-by, visitors, the curious and dream hunters, of their own dreams and those of others. In Skadarlija, in a way, everyone is both a host and a guest at the same time! It is an open theater of life where celebrities mingle with the as-yet unknown, successful with those who still seek success, and the lovers seek nothing, because they have already found what they have been looking for.



ST. MARK'S CHURCH

The church dedicated to the Holy Apostle and Evangelist Mark began to be built in 1931, on the site of an old cemetery church of the same name, erected in 1835, where the older Palilula Quarter church was located. The architects were brothers Petar and Branko Krstic. Construction was completed in 1940, but interior decoration is still being done. The iconostasis is the work of arch. Z. Petrovic, and the mosaic compositions are done by the painter Dj. Radulovic. It was modeled after the church of the Gracanica monastery in Kosovo, and until the small consecration of St. Sava's Church in Belgrade was the largest Orthodox church building in Yugoslavia. The tombs of the four bishops of the Serbian Orthodox Church, as well as the tombs of the first donor of the church and members of the Obrenovic dynasty (Prince Milan Obrenovic II, King Aleksandar and Queen Draga and Prince Sergije and Ana Obrenovic) were transferred from the former mausoleum church. In the church itself are the sarcophagi of the Serbian Patriarch German and Emperor Stefan Dusan Nemanjic. On the site occupied today by the Church of St. Mark the Turkish Sultan's Hatt-i sharif was read in 1830, which recognized Serbia's autonomy and confirmed its constitution as a principality. In 2018, a monument to Serbian Patriarch Pavle, the work of Zoran Males, was unveiled in front of the church. The Church of St. Mark is one of Belgrade's iconic landmarks.



Tomb of Serbian patriarch German



Tomb of Emperor Stefan Dušan





SAINT SAVA'S CATHEDRAL TEMPLE

The decision to build a cathedral dedicated to Saint Sava, the patron saint of Serbia, the first head of the autocephalous Serbian Orthodox Church, an educator and a legislator, was made as early as in 1896, but long time had passed before the realization of this decision. After two competitions, the project was entrusted to two prominent architects, Bogdan Nestorovic and Aleksandar Deroko and construction works began in 1936 and 1939 respectively. World War II interrupted the construction and after 1945 the new communist authorities banned further works. It was not until 1986 that the works were resumed, under the supervision of arch. Branko Pesic. The Cathedral is by dimensions the largest Orthodox church in Serbia, and one of the largest in the world of Orthodox Christianity. It can accommodate about 10,000 believers and is 60 meters high. It was erected on the top of the Vracar Hill, at the place where in 1594 the Turks burned the relics of Saint Sava, who had passed away in 1236. In the crypt of the Cathedral there is the mausoleum of the patriarchs intended for the eternal rest of the heads of the Serbian Orthodox Church, as well as a mausoleum church dedicated to the memory of the Holy Prince Lazar, who was martyred in the Battle of Kosovo, on June 28, 1389. The walls and ceilings of the Cathedral are covered with mosaics with golden backgrounds, on which Russian artist Nikolai Muhin is currently (2019) working. Although still unfinished, the Cathedral lives a full liturgical life, and is a venue for exhibitions, lectures and concerts (for now, only in the Church of the Holy Prince Lazar). In the immediate vicinity of the Cathedral there is the building of the Parish Home (*Parohijski dom*) with a large assembly hall; the adjacent site provides for the construction of a new palace of the Belgrade Patriarchate. The Cathedral is surrounded with a spacious churchyard, in the western part of which stands a statue of Nikola Tesla, the work of sculptor K. Jankovic. At the far western edge of the Cathedral Plateau, a monument to Karadjorde Petrovic, the work of sculptor Sreten Stojanovic, rises.





THE WHITE COURT

The name White Court refers to one of two royal residences built in the period 1934-1936, as part of the royal family's residential complex at Dedinje. The designer was architect Aleksandar Djordjevic. The White Court was intended for the three sons of King Aleksandar I, and contains three large apartment blocks for the princes and one smaller for their tutor, because at the time of construction, all three of the King's sons were underage. On the ground floor there are reception rooms and official duties, events or meetings, while in the basement and attic there are auxiliary rooms and official quarters for servants, on-duty staff and guests' retinue. Special facilities include a courtyard kitchen, a garage and quarters for the employees. Upon completion, Prince Pavle, one of the Kingdom's three regents, temporarily moved into the White Court with his family. During the German occupation of 1941-1945 the White Court was closed except for occasional ceremonies and celebrations of the occupation force commanders. Thereafter, it became the official residence of Josip Broz Tito. Due to some controversy that arose over his permanent stay in the White Court, Tito moved to a nearby private villa in 15, Uzicka Street, but his official office as Prime Minister, or later President of the Republic, remained in the White Court. In the period following Tito's death, the White Court was the official temporary residence of foreign heads of governments visiting Yugoslavia, and after 1990 the official residence of the President of Serbia again. Since 2001, the head of the Royal House of Serbia and Yugoslavia has been residing in the White Court. The building, which is open for group visits, houses a considerable number of objects of great artistic and historical importance.



ADA CIGANLIJA

Ada Ciganlija ('Gypsy Ait') is a river peninsula on the Sava with an area of 8 sq km, next to the Sava Lake. In 1688 Prince Eugene of Savoy was severely wounded in the area while fighting against the Turks, and since from 1788 a camp of the Austrian army was stationed here. Prince Milos Obrenovic proclaimed Ada Ciganlija a state property in 1821. From 1920 to 1956 a prison was located here. The largest outdoor 'swimming pool' in Serbia is precisely the Sava Lake at Ada Ciganlija with its well-kept beaches, which in recent years have won the highest international recognition for quality in tourism and environmental protection. Ada Ciganlija is a place of enjoyment, sport, recreation but also a place of culture where the Beer Garden Festival is organized every summer.



In 2011, a Science Park was built where phenomena in the fields of physics, geography and astronomy are demonstrated in an interesting way. A memorial of the great Serbian artist, writer and admirer of Ada Ciganlija - Momo Kapor - is also found here. A large number of sculptures are found at Ada; among the most recognizable ones is the Stone Town, work of sculptor Ratko Vulanovic. For adventure seekers Adventure Park is the right place. Ada Ciganlija Natural Lake - Ada Safari is visited by up to 300,000 visitors on weekends in summer time. Today it is one of the most beautiful sports and entertainment centers in Belgrade with 50 sports facilities, a yoga park, a running trim-track, mini golf course, bungee jumping, water skiing, diving and many cafes and restaurants.



ZEMUN

Zemun is a Belgrade municipality that boasts its long history and tradition. The area is thought to have been inhabited as early as about 4,500 B.C. In the ancient period, the Roman settlement Taurinum was known, but the name Zemun dates from a later period, probably because of the numerous dugouts, habitats dug into the ground and covered with bushes of grass or reeds. Zemun shares a common destiny and war history with the part of Belgrade on the southern coast of the Sava and Danube. Regardless of whether the invading armies came from the north or the south, the route led them through Belgrade and Zemun. Until the end of World War I, Zemun was located on the Hungarian territory of the Austro-Hungarian Monarchy. After joining Serbia, Zemun became closely connected with Belgrade on the other bank of the river; with the construction of the Zemun Bridge in 1934, the conditions were created for Zemun to formally unite with Belgrade. During the German occupation, Zemun was ceded to Croatian- government, and after the end of World War II, again became part of a unified City of Belgrade. Today, Zemun is one of Belgrade's central municipalities, known for its unique cultural and environmental character.



BEER FEST

With over 500,000 visitors in five days, and huge publicity to accompany it, Belgrade Beer Fest™ has grown into one of Belgrade's trademarks and one of the most recognizable tourism products the Serbian capital offers. Over the past 17 years, the festival has been visited by over 9 million visitors, including hundreds of thousands of tourists, over 920 musical performances and over 500 beer brands. Belgrade Beer Fest is one of the few festivals in the world that has free-of-charge admission and high-level music and production with

world standards. Only at Beer Fest is it possible to enjoy free performances of bands such as Simple Minds, The Stranglers, Róisín Murphy, Rudimental, CeeLo Green, Asian Dub Foundation, Marky Ramones Blitzkrieg, Uli Jon Roth, Stereo MC's, etc. The message that visitors from other countries take home - that Serbia is a hospitable country, eager to socialize and interact with its surroundings - is the most important and immeasurable value of Belgrade Beer Fest™.

