HERITAGE BETWEEN SOCIALISM, TRANSITION AND CAPITALISM

БАШТИНА ИЗМЕЂУ СОЦИЈАЛИЗМА, ТРАНЗИЦИЈЕ И КАПИТАЛИЗМА

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Summary: This paper presents a case study of three specific buildings which will serve as examples of the relation to the building heritage in different historical periods and the way in which this relationship has influenced buildings” state. Buildings included in this case study are Spitzer villa in Beočin, Fernbach castle in Aleksa Šantić and Synagogue in Subotica. All three buildings were built at the turn of the 19th to the 20th century in Art Nouveau style and are valuable examples of architectural heritage in Serbia with present status as cultural monuments. During the changes of socio-political systems on the territory of Vojvodina in the 20th century, all three buildings were subject to the same laws, but the ownership relations were different and the attitude of local community was different towards the cultural heritage.

Keywords: architecture, building heritage, revitalization, Subotica synagogue, Fernbach castle, villa Spitzer

1. INTRODUCTION

The research presented in this paper will examine the causes of the decay of the architectural heritage and the impact of the social and political

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situation on this decay while focusing on three buildings: Synagogue in Subotica, Fernbach castle in Aleksa Šantić and Spitzer villa in Beočin. The research presented will carry out the analyses of the impact of socio-political changes, wars, property relations, physical and geographical position of subjected buildings, legal status between buildings and institutions for the protection of cultural monuments, as well as the influence of the local community's attitude towards all three buildings. The research will focus on the causes that contributed to the present state of the buildings, where one building has completely decayed – the Fernbach castle in Aleksa Šantić, one is expected to be restored and reconstructed – Spitzer villa in Beočin, and one where the restoration and revitalization are brought to an end – Synagogue in Subotica. The aim of the research is to examine which factors were crucial and which made the difference between the complete destruction of valuable architectural heritage and its preservation in the considered conditions.

2. ANALYSIS OF HISTORICAL CONTEXT

2.1. Synagogue in Subotica

The synagogue in Subotica was built in 1902 according to the projects of the Hungarian architects Komor Marcell and Jakab Dezső. At that time, Subotica was a part of the Austro-Hungarian monarchy, and the city reached the peak of its economic development. Today's Subotica was then the third largest city in Hungary and it had almost 100,000 inhabitants. The building of the synagogue was financed by a wealthy Subotica Jewish community that counted over 4,000 members. During the World War II, a large number of Jews had been deported from Subotica to concent
tration camps, from where, after the war, a very small number of Jews returned to Subotica. In 1948, a nationalization of property was carried out in the new socialist system, which included the families of the victims in the concentration camps. Since the property of religious communities was also nationalized, the Jewish community remained without the necessary means to maintain the synagogue. The physical condition of the roof structure of the synagogue at the beginning of the seventh decade of the 20th century was such that it was threatened with collapse.

In April 1975, the Provincial Institute for the Protection of Cultural Monuments brought a decision to declare the Synagogue as a cultural monument [1]. Since the Jewish community did not have the means to finance the restoration of the building whose size largely exceeded the needs of the community of about a hundred members, it bestowed the synagogue irreparably to the city of Subotica in September 1979, thus hoping to ensure the reconstruction of the building. By the visit of Samuel H. Abramson, the representative of the World Jewish Congress, the participation of representatives of international organizations in the care of the condition, preservation and revitalization of the synagogue was encouraged. During the 1980s, the first phase of works on the reconstruction and restoration of the roof structure of the synagogue began [1]. Since then, with the occasional and long periods of interruption, works on restoration and revitalization of the Subotica synagogue have been taking place, depending on the inflow of financial resources, which, for many years, enabled only partial restoration in the most endangered parts of the building. In the meantime, the treatment of protection was extended to the ritual slaughterhouse and to the Jewish municipality building, which are located in the vicinity of the synagogue. As a result of these efforts, the physical condition of the synagogue has improved, and it has become a symbol of the resilience of the Jewish community in Subotica.
in the immediate surroundings of the synagogue, by the decision on the monumental property of the complex, passed by the Inter-Municipal Institute for the Protection of Cultural Monuments in 1987. Finally, at the end of 1990, the Government of the Republic of Serbia proclaimed the synagogue and the entire complex of belonging edifices as a cultural monument of exceptional significance. At the same time, efforts were made to define the new function of the synagogue, and in 1985 it was given to the use of the "National Theatre - Népszínház". The performances of the "National Theatre" were held, with interruptions in the period of restoration works, until 1992. During these seven years, associates of the Inter-Municipal Institute for the Protection of Cultural Monuments have repeatedly warned the competent institutions that the users of the building devastate the interior and exterior of the synagogue by various unprofessional interventions for the needs of theatre performances [2].

The lack of financial resources caused not only the continuous interruption and delay of works on the restoration of the synagogue, but also its completely amateur use which, besides neglecting the building, was an additional cause of its decay. It should be pointed out that the synagogue did not fulfil even the most basic conditions for holding of the performances, but the theatre workers improvised with adaptation of the building for the contemporary scenography needs. The third reason for the decay of the synagogue was vandalism and devastation that occurred occasionally since the building was abandoned after 1992 and left unattended. Occasional very rare events were held in the synagogue, including Jewish weddings and religious gatherings.

From the beginning, international organizations have been present in efforts to carry out the complete restoration of the building. Of course,
the interest of the World Jewish Community for the state of the building was particularly present. The beginning of the wars and the introduction of sanctions prevented the help of foreign organizations and institutions for the restoration of the synagogue. However, in 1996, the synagogue was included in the list of the World's 100 most endangered cultural monuments within the World Monuments Fund program, and in their list of the 10 most endangered Jewish monuments. [3]

Subsequently, it appeared on the same list three more times: in 2000, 2002 and 2006. In 2014, the synagogue found itself in the list of "7 Most Endangered Monuments and Sites" within the framework of the program of the pan-European organization for the protection of cultural heritage Europa Nostra. Works on the synagogue, again with occasional breaks depending on the dynamics of cash inflows, have intensified since 2003, after making the necessary projects. Funding for synagogue works was done by institutions in the Republic of Serbia, but also from organizations, institutions and individuals from abroad. First, the restoration of the outer envelope was

Figure 1 – Synagogue after the restoration of the outer shell in 2016 (photo by: Aladžić Viktorija)

Слика 1 – Синагога након рестаурације спољњег омотача 2016. године (аутор фотографије: Алаџић Викторија)
initiated (Figure 1), followed by the interior, with the largest financial aid granted by the Government of the Republic of Hungary, which anticipates that the restoration of the synagogue will be completed by the end of 2017 [2].

In June 2017, a seminar was held in Subotica with workshops on the topic of “Cultural heritage management” within the Heritage under the Loupe project organized by Europe Nostra Serbia. The aim of the seminar was to bring the topic of cultural heritage management closer to the public, private and civil sector actors in Subotica in the fields of culture, tourism, urbanism, education, economic issues, youth policies and economy. The practice has already showed on the example of the synagogue itself, that the renovation and restoration of the building does not give any guarantee for its preservation. A very important segment of the life of a cultural monument is the management of a monument in a way that will ensure its future survival in a sustainable way. So far, however, although the work on restoration and reconstruction of the synagogue has almost come to an end, no steps have been taken in the direction of future definition of the use, management and financial resources for living and the ongoing maintenance of the synagogue. If the synagogue is to be left to the customary way of its use, it is very likely that it will soon begin to decay again, and the money and effort involved in restoration and reconstruction will be futile.

2.2 Fernbach Castle

Fernbach castle was built in 1907 on the property of the family of German landowner Fernbach Károly under the name Sári puszta (later known as Baba pusta), about 9 kilometres away from the institution and the individual from the surroundings. First, restoration of the outer shell (Figure 1), followed by the interior, with the largest financial aid granted by the Government of the Republic of Hungary, which anticipates that the restoration of the synagogue will be completed by the end of 2017 [2].

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today's village Aleksa Šantić. The project for the castle was designed by architect Hikisch Rezső from Budapest [4, pp. 125 - 132]. In front of the castle there was a symmetrically arranged park area with a pool in the axis of the entrance to the castle, and behind the building there was a large garden arranged in the style of English gardens with paths, benches, slopes and a large number of exotic trees. After nationalization, whole estate with the castle was turned into an agricultural combine "9th May", which was later added to the Aleksa Šantić combine. In the castle itself, there was a primary school for the children of the employees of the combine until 1975. In 1954, the park was handed over to the management of the Forestry Farm in Sombor, which became part of the Danube Combine since 1960, and the park was transferred to the authority of the City Green Park Administration in Sombor. These measures were aimed at ensuring the care of the park, but as the administration was far away, there was no real interest in its preservation. In the following period, the castle was empty, occasionally used for filming purposes, and during the wars of the nineties it was used to accommodate refugees from other parts of former Yugoslavia. Both functions additionally led to the devastation of the building and the surrounding park. Film crews were carelessly using the castle and the park; likewise, the refugees, who were located in a facility that did not meet basic conditions for living, were devastating the building by taking out the parquet and using it, as well as park trees, for heating during the winter. The park trees were also cut down by the local population for their own needs, and the park has, over time, overgrown with undesired species of bushes, and to this day, it has become an impenetrable boscage [5]. The Ferbach castle was recorded in the central register of cultural monuments

пуста, на око 9 километара удаљености о данашњег села Алекса Шантић. Пројекат каштела дело је архитекте Режеа Хикића (Hikisch Rezső) из Будимпеште [4, стр. 125 - 132]. Испред двора налазила се симетрично уређена парковска површина са базеном у осовини улаза у каштел, а иза објекта велики врт уређен у стилу енглеских вртова са стазама, клупама, пропланцима и великим бројем егзотичног дрвећа. Цело имање са каштелом је након национализације било претворено у пољопривредни комбинат „9. мај”, који је касније био прикључен комбинату „Алекса Шантић”. У самом каштелу била је смештена основна школа за ђаке радника комбината све до 1975. године. Парк је 1954. године био предат на управљање Шумском газдинству у Сомбору, које је од 1960. постало део Подунавског комбината, па је парк пренесен у надлежност Управе градског зеленила у Сомбору. Ове мере су имале за циљ обезбеђење брige о парку, но како је управа била далеко, није било стварног интереса за његово очување. У наредном периоду каштел је био празан, повремено коришћен за потребе снимања филмова, а током ратова деведесетих XX века коришћен је за смештај избеглица из других делова некадашње Југославије. Обе функције додатно су довеле до девастације објекта и парка. Филмске екипе бахато су се односили према објекту и парку, а људи побегли из рата, смештени у објекту, који није испуњавао основе услове за живот, девастирали су га вађењем паркета и коришћењем истог, као и дрвећа из парка, за грејање током зиме. Стабла из парка је секло и локално становништво за своје потребе, а парк је време ново „подигао”, обрасла непожељним врстама жбуња и до данас се претворио у непроходим шикар [5]. У централни регистар споменика
of the Republic of Serbia in 1997, when its condition was already alarming [6]. Attempts of the protection officers to preserve the castle by recording it as a cultural monument did not bring financial results for the renovation of the building. Television teams and journalists visited the castle several times, appealing in their reports and broadcasts to the authorities to take protective measures, but this did not produce any results [7].

Social agricultural enterprise "Aleksa Šantić" was sold at the auction in 2007 to private individuals, and thus became a joint-stock company. Due to failure to fulfill obligations, the contract was terminated in 2009.

Since 2009, Fernbach castle, as part of the property of stock company "Aleksa Šantic", has entered in a complicated procedure conducted by the Privatization Agency in order to restructure and sell the company at the auction. At the last auction for the sale of 70% of the capital of joint-stock company "Aleksa Šantic", there were no interested parties and the procedure was declared unsuccessful on January 20, 2016. [8]

During the long-awaited favourable solution to the ownership of the castle
and the possibilities for its preservation, the vandals cut down the woodwork, dismantled the fireplace and the stone staircase, stripped down and took away the roof. Unprotected remains of the building were additionally damaged by the impact of the atmospheric precipitation and the building was brought to a state in which reconstruction and restoration no longer make any sense (Figure 2). Elements of original and valuable architecture, as well as decorative elements disappeared; only half-collapsed walls remained.

2.3 Spitzer villa

Villa Spitzer was built by Spitzer Eduard, one of the co-owners of the Beočin Cement Factory, in year 1898 (Figure 3). The villa project was done by the Hungarian architect Alpár Ignác. [9] Similarly to the Fernbach castle, the villa was located in a luxurious park between Beočin and Beočin village. It was built in the style of historicism with elements of secession. [4, p. 147 - 157] Villa Spitzer was owned by the Spitzer family until the World War II, when the family left this region, thus the villa became the seat of the German military command. After the war, the villa with the surrounding park was nationalized and assigned to the municipality of Beočin.

In the villa there was a health resort and for military invalids “Fruška Gora”, then a primary school, a library, a cultural centre, a radio station, and afterwards a luxury restaurant "Stari dvorac", which served as a place for staying for foreign hunters. After the privatization of the company "Podunavlje" in 2003, in whose lease was the villa functioning as the restaurant, the building was abandoned and left to decay. [10] In 1996, the associates of the Provincial Institute for the Protection of Cultural Monuments in Novi Sad noticed the poor condition of the roof cover and gutters, as well as the need to urgently
dvercem и могућности за његово очу-
вање, вандали су поскидали дре-
венарију, размонтирали камин и каме-
но степениште, демонтирали и однели
кров. Незаштићени остаци објекта
dодатно су оштећени утицајем атмо-
сфериле и зграда је доведена до стања у којем реконструкција и
рестаурација немају више никаквог
смисла (Слика 2). Елементи изворне
и вредне архитектуре, као и деко-
ративни украси су нестали, остали су
само голи полу-урушени зидови.

2.3 Вила Шпицер

вача и опучних вертикала и потребу
da се хитно предузму мере на сана-
take measures on the rehabilitation of the building. In the same year, the procedure for proclaiming a villa for a cultural monument was initiated, which was done in 1997 by the Government of the Republic of Serbia. This was followed by the documenting of the existing state of the building, and in 2000, in works on reconstruction, restoration and repair of the roof, which were performed on the basis of the Conservation requirements [11]. The villa was used for shooting of several films, but was not under surveillance in the meantime, thus it became a subject of vandalism and robbery. Gradually, the interior parts were destroyed and taken away. In 2011, works on the recovery of parts of the roof structure were carried out again, afterwards measures were taken to prevent unauthorized entry into the facility, which again did not yield results. Although the leaders of the Beočin municipality tried to find an investor who will take the villa for lease and make the necessary work on it, they failed.

By 2016, the situation of the villa had worsened so much that there was a risk of collapse of the roof. During September, with the approval of the Ministry of Culture and Information, the existing roof was dismantled and a temporary protective roof structure was installed for which the material of the dismantled roof was used. A project for static rehabilitation of the building is now expected for developing, followed by the project of reconstruction and conservation. [9]

In the framework of the application of Novi Sad for the European Capital of Culture in 2021, a segment called the Zone 21 was included, which involves initiatives and projects for stimulating the economy and culture of the surrounding area of Novi Sad covered by the telephone number 021. Since municipality of Beočin is involved in the project, in addition to Irig and Sremski Karlovci, it can be assumed that the
fate of Spitzer villa will be included in these activities. [12]

Figure 3 – Spitzer villa before the installation of a temporary roof construction
(Photo by: Komljenović Predrag)

Слика 3 – Вила Шпицер пре постављања привремене кровне конструкције
(Аутор фотографије: Комљеновић Предраг)

5. COMPARATIVE ANALYSIS

An analysis of the relationship with three cultural monuments: the Subotica synagogue, the Spitzer villa and the Fernbach castle showed that all three buildings were neglected for a long period of time, which, to a large degree, led to their devastation. The neglect was the result of the loss of function, which was again due to wars and socio-political changes. In this process, the most important segment was that, when assigning a new function, the legal entity was not entirely responsible for the state of the building itself, nor it was financially able to maintain it. All three buildings functioned as an object of responsibility that everyone tried to avoid. In the socialist social system, it was not ideologically correct to advocate the preservation of buildings built during the time of capitalism and which symbolized the acquisition of private capital. On the other hand, during this period, some kind of maintenance was carried out on the buildings investigated in this research.

5. УПОРЕДНА АНАЛИЗА

Анализа односа према три споменика културе: суботичке синагоге, виле Шпицер и дворца Фернбах показала је да су сва три објекта дужи временски период била занемарена што је у великој мери довело до њихове девастације. Занемаривање је било последица губљења функције, које је опет уследило због ратова и друштвено-политичких промена. У читавом процесу најзначајнији сегмент је био што приликом доделе нове функције право лице није било у потпуности одговорно за стање самог објекта, нити је финансијски било способно да га одржава. Сва три објекта су функционисали као предмет одговорности који је свако покушавао да избегне. У социјалистичком друштвеном систemu није било идеолошки коректно заговарати очување објеката који су изграђени у време капитализма и символизовали стицање приватног капитала. Са друге стране, у том периоду, је на објектима вршено
The real decay and devastation began during the wars of the nineties, and it significantly advanced in the first two decades of the third millennium. All three buildings were built at the turn of the 19th century in the 20th century, in the period from 1898 to 1907 in the style of secession, with the notion that the villa Spitzer was built in the style of historicism with decorative elements of secession. These buildings have a different function: the synagogue is a religious building, the villa Spitzer is residential building, and the Fernbach castle is a summer residence, so they are not the best examples for comparison from the aspect of the function. Regardless of their function, they represent illustrative examples of their time and provide other elements for comparison. All three buildings lost their original function after the World War II: the synagogue after the drastic reduction in the number of members of the Jewish community in Subotica, and the other two buildings due to nationalization after which they were not adapted for the needs of a new function that would be permanent, but were used for different needs with minimal interventions and also minimal maintenance, and remained unused, if a particular need was stopped. In the meantime, the Synagogue was granted with the status of a cultural monument of exceptional importance, while the Villa Spitzer and the Fernbach Castle were classified within category of cultural monuments. In accordance with this, the conditions for their reconstruction have been tightened, where potential investors have probably been discouraged from the already expensive investments in restoration. When it comes to the location of all three buildings, the synagogue is located in the very center of the inhabited city - Subotica, the Spitzer villa is located on the edge of the village of Beočin, while Fernbach castle is located very far from the populated
place. In the case of Fernbach castle, its distance from the populated place made it easier to devastate the building and also prevented the possibility of intervention to stop it.

It is not so easy to completely ignore the building that is in front of the eyes of citizens, as is the case with the Subotica synagogue, but if the building is isolated and remote from the populated area, representatives of institutions and citizens receive information on its condition with a big delay and can not react in a timely manner to undesirable activities. The synagogue belonged to the Jewish community, while the other two facilities were privately owned until nationalization after the World War II. In the seventies, the synagogue was donated to the city of Subotica and also lost the rightful owner or the responsible person for its ongoing maintenance. Spitzer villa was given to the Beočin municipality, and the Fernbach castle to the agricultural combine. In all three cases, various inadequate uses of buildings led to the intensification of their decay. In addition, the exploitation of all three buildings lasted with minimal maintenance, as long as the physical state of the objects could bear the improper use.

The most difficult task was to assign the proper function to the Fernbach castle, which was part of the agricultural combine, and later the company. The management of the agricultural property did not find the proper function to the castle building, which would be compatible with the main activity of the combine. The castle was more of a kind of cargo with which, it can be assumed, they did not know what to do. Any decision to use a castle would go through a complicated procedure that would endlessly hinder and suppress the problem beyond the scope of the responsible and competent authorities, creating the impression that the building is decaying due to objective circumstances, and that the authorities took everything that was in their capacity to prevent that decay.

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It is not so easy to completely ignore the building that is in front of the eyes of citizens, as is the case with the Subotica synagogue, but if the building is isolated and remote from the populated area, representatives of institutions and citizens receive information on its condition with a big delay and can not react in a timely manner to undesirable activities. The synagogue belonged to the Jewish community, while the other two facilities were privately owned until nationalization after the World War II. In the seventies, the synagogue was donated to the city of Subotica and also lost the rightful owner or the responsible person for its ongoing maintenance. Spitzer villa was given to the Beočin municipality, and the Fernbach castle to the agricultural combine. In all three cases, various inadequate uses of buildings led to the intensification of their decay. In addition, the exploitation of all three buildings lasted with minimal maintenance, as long as the physical state of the objects could bear the improper use.

The most difficult task was to assign the proper function to the Fernbach castle, which was part of the agricultural combine, and later the company. The management of the agricultural property did not find the proper function to the castle building, which would be compatible with the main activity of the combine. The castle was more of a kind of cargo with which, it can be assumed, they did not know what to do. Any decision to use a castle would go through a complicated procedure that would endlessly hinder and suppress the problem beyond the scope of the responsible and competent authorities, creating the impression that the building is decaying due to objective circumstances, and that the authorities took everything that was in their capacity to prevent that decay.
The nineties’ wars also played a key role in the collapse of the buildings, in the case of the synagogue, due to the lack of financial resources for reconstruction, for which there was a determination to execute it; in the case of the Fernbach castle because of the immigrating refugees, who were unable to provide basic living conditions for themselves, thus causing devastation of the building; in the case of Spitzer villa, due to the fact that the resolution of its function and maintenance of the building was completely left to the side by the competent municipality of Beočin. In all three cases, the Building heritage protection service has continuously advocated the conservation of buildings. This service is responsible for all the objects being registered in the Central registry of immovable cultural properties, but in all three cases the intervention of the Institution of Protection occurred only when the buildings had collapsed and in such a physical condition they were threatened with destruction. Earlier intervention might have initiated investing in the ongoing maintenance and thus prevent drastic decay.

5. CONCLUSIONS

The issue that ultimately matters is what are the factors that distinguish between conservation and decay in the case of immovable cultural goods. The causes of the decay of all three examples are similar, although buildings differ in their function and location in relation to the populated place. The third element that is very different in all three cases is the influence of the local community, non-governmental organizations and individuals. In the case of a synagogue, the eyes of the local community were, since the first problems with the roof structure, turned into this building. Many individuals from different fields of activity; representatives of international

Ратови деведесетих такође су имали кључну улогу у пропадању објеката, у случају синагоге због недостатка финансијских средстава за обнову, за коју је постојала решеност да се изврши; у случају дворца Фернбах због усељавања избеглица, који су у немогућности да за себе обезбеде основне услове за живот изазвали девастацију објекта; у случају Шпицерове виле, због чињенице да је решавање њене функције и одржавања објекта потпуно остављено по страни од стране надлежне општине. Служба заштите градитељског наслеђа се у сва три случаја континуирно захтева за очување објеката. Заслужна је што су сви објекти уписані у централни регистар непокретних културних добара, али је у сва три случаја интервенција Институција заштите наступила тек када су објекти били пропали и у таквом физичком стању да им је претило урушавање. Ранија интервенција би можда инициирала инвестирање у текуће одржавање и спречила драстично пропадање.

5. ЗАКЉУЧАК

Питање које је на крају важно јесте који су то фактори који у случају непокретних културних добара праве разлику између очувања и пропадања. Узроци пропадања сва три објеката су слични, иако се објекти разликују по својој функцији и локацији у односу на насељено место. Трећи елемент који је веома различит у сва три случаја је утицај локалне заједнице, невладиних организација и појединaca. У случају синагоге, очи локалне заједнице су од првих проблема са кровном конструкцијом, биле у претњи у овај објекат. Многи појединци из различитих области деловања; представници међународних организација; представници локалне и међународне
organizations; representatives of the local and international Jewish community; representatives of many media from the local, national and international level, continually raised the issue of synagogue and made efforts to raise funds for its reconstruction and restoration [2]. This public interest in the building is also interesting from the political aspect, and the political aspect judged on the allocation of funds by the local government, the supreme institutions of the Republic of Serbia and the Government of the Republic of Hungary, which, in this partnership with the participation of the funds obtained through projects of the European Union, The World Monuments Fund [13] and other non-governmental organizations and individuals, finally, after nearly forty years, restored and reconstructed the synagogue. The Spitzer villa had much less media attention than the Subotica synagogue, located far from the centers of power, and none of the stakeholders was able to create the attractiveness of a castle that would justify the investment of funds and the possibility of their return through a new function. So, the villa, as a single building, was not attractive enough, nor was its role seen in a wider context as an opportunity to attract capital. It was only during the preparation of the application for the candidacy of Novi Sad for the European Capital of Culture that the castle appeared as a logical and attractive part of the future strategy of stimulating the economy and culture related to the Fruška Gora route and the surrounding of Novi Sad as the European capital of culture in 2021. The fate of Fernbach castle was determined by the distance of the building from the populated area and other attractive contents in the surrounding area. The reconstruction and revitalization of the castle could only be achieved through a wider strategy that would create a sufficient јеврејске заједнице; представници многих медија од локалног, преко националног до међународног нивоа; непрестано су покретали питање синагoge и улагали напоре да се прикупе новчана средства за њену реконструкцију и рестаурацију [2]. Велики интерес јавности за објект занимљив је и са политичког аспекта, те је политички аспект и пресудио при додели средстава од стране локалне самоуправе, врховних институција Републике Србије и Владе Републике Мађарске, које су у овом партнерском односу уз учешће финансијских средстава добијених преко пројеката Европске уније, World Monuments Fund-a [13] и других неправилних организација и појединача омогућиле да се коначно, после скоро четрдесет година, заврши рестаурација и реконструкција синагоге. Шпицерова вила имала је много мању медијску пажњу од синагоге, налази се удаљена од центара моћи и нико од заинтересованих страна није био у стању да креира атрактивност дворца која би оправдала улагање средстава и могућност њиховог поврата путем нове функције. Дакле вила, као појединачни објекат, није била довољно атрактивна, нити је њена улога била сагледана у ширем контексту као могућност за привлачење капитала. Тек приликом састављања апликације за кандидовање Новог Сада за европску престоцицу културе појавио се дворац као логички и атрактивни део будуће стратегије подстицања економије и културе повезане са „Фрушкогорском рутом“ и окружењем Новог Сада као европске престоцице културе 2021. године. Судбину Фернбаховог дворца одредила је удаљеност објекта од насељеног места и других атрактивних садржаја у окружењу. Реконструкција и ревитализација дворца била би остварива једино помоћу шире стратегије која би креирањем...
number of users by creating other contents in this area to ensure a sustainable life of the building. For now, it seems that there is not enough interest for this strategy, and it is almost certain that Fernbach castle is forever lost.

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