

JUGOPETROL



OTELI JUGOSLAVIJA



Purpose After Tragedy Smisao Posle Tragedije

A thesis submitted in partial fulfillment of the requirements for the degree Master of Design in Interior Studies [Adaptive Reuse] in the Department of Interior Architecture of the Rhode Island School of Design

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2018

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Purpose After Tragedy
Smisao Posle Tragedije

“Mi smo more krvi prolili za bratstvo i jedinstvo naših naroda. I nećemo nikome dozvoliti da na dira i da ruje iznutra, da se ruši to bratstvo i jedinstvo.”

“We have spilt an ocean of blood for brotherhood and unity of our peoples and we shall not allow anyone to touch or destroy it from within.”

-Josip Broz Tito

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Psychological trauma arises through the experience of conflict, such as war, fire, and terrorism. People exposed carry fragments with them throughout their lifetime. Buildings hold a great significance in the fabric of the cities they inhabit, and can also become vessels for trauma. They carry the gift of keeping memories alive even as they succumb to ruins.

One such building is the RTS- Radio Television of Serbia, located in the center of Belgrade, Serbia. During the Kosovo War of the late 1990's, NATO saw this media center as a target because of its communication ties to the Yugoslav Armed Forces as well as its unethical campaign of propaganda against the population of Kosovo. The building today stands just as it was after the bombing 18 years ago, a scar on the urban fabric of the city and a harrowing reminder of the lives lost.

Spaces affected by traumatic events become memorable through the context that defines them and through the process of memorialization. The memorialization process concerning a site of trauma must engage and interact with the affected community through program and function in order to address difficult history and allow victims to find solace. These spaces may hold connections to a negative memory with or without the presence of a concrete marker. Participatory architectural memorials engage and stimulate visitors, providing a platform for discussion that facilitates a cultural exchange while helping build a cohesive narrative.

RTS stands today as a ruin, cleanly sliced in section. It is already an inherent memorial, begging attention through the void, not only in the absence of lives but also in the destruction of an incorporated structure. The intervention engages with an archive and exhibition program that is housed in a form that frames and completes the void while an extension punctures the ruin without touching it, acting as a proliferation of public space from the historic Tašmajdan park. The exhibition highlights the generational conflict that creates a collective and transparent narrative.

Psihološka trauma se javlja usled preživljenog konflikta, kao što je rat, požar ili terorizam. Ljudi koji su bili izloženi takvim traumama zauvek nose ožiljke. Dinamiku gradova cine velikim delom i gradjevine. Čak i kao ruševine one imaju moć da ožive uspomene i secanja.

Jedna od takvih gradjevina je i zgrada RTS-a- Radio Televizije Srbije, koja se nalazi u centru Beograda. Kasnih 90tih godina, za vreme rata na Kosovu, RTS postaje meta NATO napada, kao medijski bastion Miloševićevog režima, Jugoslovenske Armije i propagande protiv Albanskog stanovništva. Osamnaest godina kasnije ta zgrada stoji u istom stanju kao i dan posle bombardovanja, surovi podsetnik na izgubljene živote.

Prostori vezani za dramatične događaje ostaju zapamćeni po istorijskom kontekstu koji ih definiše i kroz secanja preživelih. Način na koji će prostor, vezan za traumatične događaje, biti ovekovečen mora da kroz sadržaj i funkciju otvori dijalog, i omogući suočavanje sa komplikovanom istorijom, i da pomogne preživelim da nadju utehu. Takvi prostori ponekad umeju da opterete buduće generacije sa bolnim uspomenama čak i kad ne postoji konkretan razlog. Arhitektonski spomenici koji su otvorene prirode stimulišu posetioce, predstavljaju platformu za diskusiju koja omogućava kulturnu razmenu i istovremeno pomaze formiranju zajedništva.

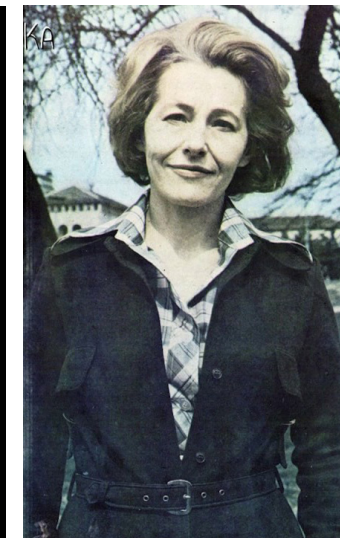
RTS je danas ruševina kao nožem odsečena. Ona je sama po sebi spomenik koji izaziva strahopostovanje ne samo kroz prazninu nego i kroz razrušenu strukturu i izgubljene

živote. Predlog arhitektonskog rešenja bavi se arhivskim i izložbenim sadržajem smeštenim u prostoru koji istovremeno ističe prazninu a naglašava ruševinu ostavljajući je netaknutom. Na taj način otvara ovaj prostor prema istorijskom Tašmajdanskom parku. Izložbeni prostor se bavi generacijskim konfliktom koji je pomogao različitom tumačenju istog događaja čime doprinosi zajedničkom otvorenom dijalogu.

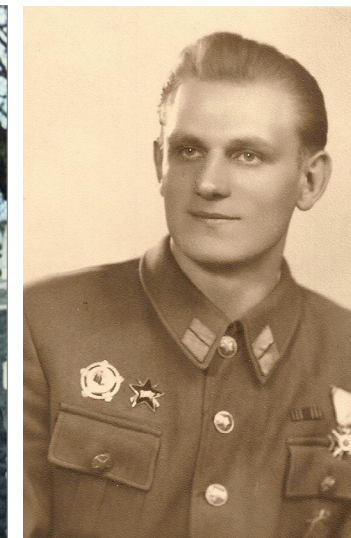
PERSONAL BIOGRAPHY
AUTOBIOGRAFIJA



Renata Ulmanski filming
in RTS studio



Renata Ulmanski



Mirko Tepavac

I am first generation American born in Miami, Florida with my parents immigrating from Belgrade, Serbia during the Balkan conflicts of the 90's. My paternal grandfather, Mirko Tepavac, was the first director of the Radio Television of Serbia from 1955-1959. In the 1970's his wife, my paternal grandmother, actress Renata Ulmanski, filmed a number of television series in the same building. My personal connection and unique knowledge on this subject was made possible by the intersection of American and Serbian cultural experiences that have proved to be essential. Spending most my summers in Serbia, I've grown up around the RTS building and have seen the dramatic effects it had on the surrounding community.

Ja sam prva generacija rođena u Majamiju na Floridi. Moji roditelji su emigrirali iz Beograda, Srbije, na početku Balkanskih sukoba. Moj deda po ocu, Mirko Tepavac, je bio prvi direktor Radio Televizije Beograd od 1955 do 1959 godine. Sedamdesetih, njegova supruga a moja baka po ocu, glumica Renata Ulmanski snimila je u toj zgradi brojne televizijske serije. Može se reći da je moja veza sa građevinom lične prirode, proizašla iz preplitanja Američko-Srpskih kulturnih iskustava koja su se pokazala kao ključna. Provođiči leta u Srbiji, odrasla sam igrajući se u parku oko zgrade RTS-a, i bila sam svedok kako je rušenje zgrade dramatično uticalo na moju Beogradsku okolinu.

MEMORIALIZATION PROCESS
PROCES OVEKOVECAVANJA

Memorialization refers to the process of preserving memories of people or events and is more of a construct in the mind than an actual object in the landscape. Spaces become memorable in two ways, first through formal structures with special context and power and second, through the events that transpired at that location. An architecture that is richly participatory goes beyond extending a range of immediate physical experiences, for example ruins stimulate us to think of lives that have already disappeared and to imagine the fate of their deceased occupants. They are especially evocative and have emotional power with the incompleteness and fragmentation possess a special power.

There are many types of memorials, such as architectural memorials, museums, commemorative events, monuments, prayer ceremonies, etc. Challenges that arise during the memorialization process are the controversy that surround the even, and the fear that it might catalyze further violence if perceived by viewers in a malicious tone. Commemorating events provides a way to satisfy those who suffered while examining the past and addressing the con-temporary issues that have since been raised. Encouraging survivors to explore contested memories, promote learning and critical thinking and facilitate an ongoing cultural exchange. Engaging memorials are more likely to advance social reconstruction and retain the meaning of rising generations than static memorials that fail to interpret their meaning. A successful memorial combines a wide area of expertise such as transitional justice experts, historians, museum designers, public artists, trauma specialists, and human right activists. It

is very likely that future generations may form an entirely different, unanticipated opinion of the memorial. Museums and memorials use the “power of place” to become the locations of popular, peaceful forms of interaction that encourages dialogue; the process of creating these interactions becomes an end itself.

Proces ovekovečavanja se bavi očuvanjem sećanja ljudi i događaja, više kroz ljudsku svest nego kao objekat u prostoru. Prostor može da bude zapamćen na dva načina. Prvo kroz formalnu strukturu zgrade i drugo kroz događaje koji su vezani za tu lokaciju. Arhitektura koja je angažovana ne zadržava se na cisto fizičkom doživljaju. Na primer ruševine nas inspirišu da razmišljamo o životima i sudbinama njihovih davno nestalih stanovnika. One glasno podsecaju da svojom nedovršenošću I raspadom poseduju emotivni naboj.

Postoje mnoge vrste spomenika kao sto su arhitektonski spomenici, muzeji, spomen obeležja, verske službe, itd. Iza-zov koji se javlja prilikom ovekovečavanja je u kontraverzi vezanoj za događaj i u strahu da može izazvati dodatno nasilje u slučaju da posmatrači prepoznaju potencijalnu zlu nameru. Spomen obeležja su način da se ovekoveče oni koji su stradali, preispitujući prošlost, i ujedno ukazujući na novonastale probleme. Ohrabrivanjem preživelih da preispitaju sporne uspomene dovodi do kritičkog razmišljanja I nove spoznaje, i olakšava već postojeću kulturnu razmenu. Ovakva spomen obeležja bolje pomažu društvenom isceljenju I prenose poruku na nove naraštaje. Uspešno spomen obeležje uključuje širok spektar eksperata kao sto su pravnici, istoričari, kustosi muzeja, umetnici, psiholozi, i borić za ljudska prava. Vrlo je moguće da će buduće generacije formirati potpuno drugačije mišljenje o odredjenom spomen obeležju. Muzeji i spomenici koristeći svoje sadržaje postaju mesta za miroljubivu interakciju koja podstiče dijalog. Proces koji podstiče dijalog i sam postaje rešenje.



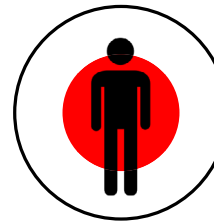
Genocide/ Mass Killing

Memorialization often revolves around human remains



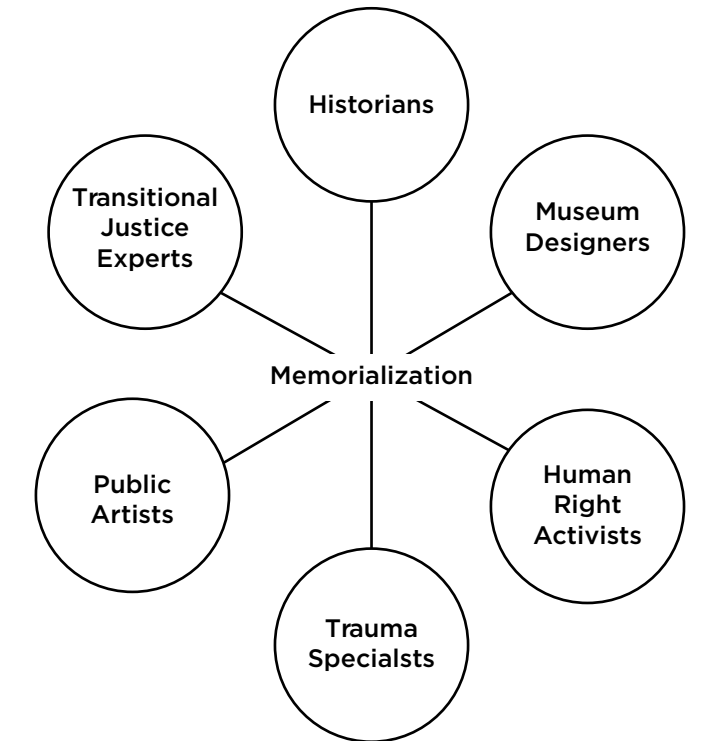
Ethnic Conflict

Memorials honor a narrowly defined ethnic group and its "martyr"



Disappearances

Commemorations reflect the absence of bodies



NATO 1999 Bombings

Failed memorials reflect the multiple and at times conflicting understandings of the NATO bombings; a challenge in deciphering the narratives representing victimhood in Belgrade after 1999 that is enhancing with time the continuing mystification of the past in Serbia. The ruin was used as a site of commemoration not only for the narrative of the collective victimhood of a bombed country or city but also for the individual civilian victims. Families of victims and those who survive struggle to identify a purpose in reconstruction when in their opinion the blame falls in part on the Serbian government and Milosevic as well as NATO for confirming the attacks. What is the appropriate construction?

How would the narrative of the bombing be reflected by the memorial construction?

What narratives of the victimhood and perpetration would this memorial come to express?

The destruction of cities during times of conflict becomes a semantical modal and transformative practice that constructs novel poles of enactment and reception. There is the added challenge of having to take place in both an altered urban and mnemonic landscape.

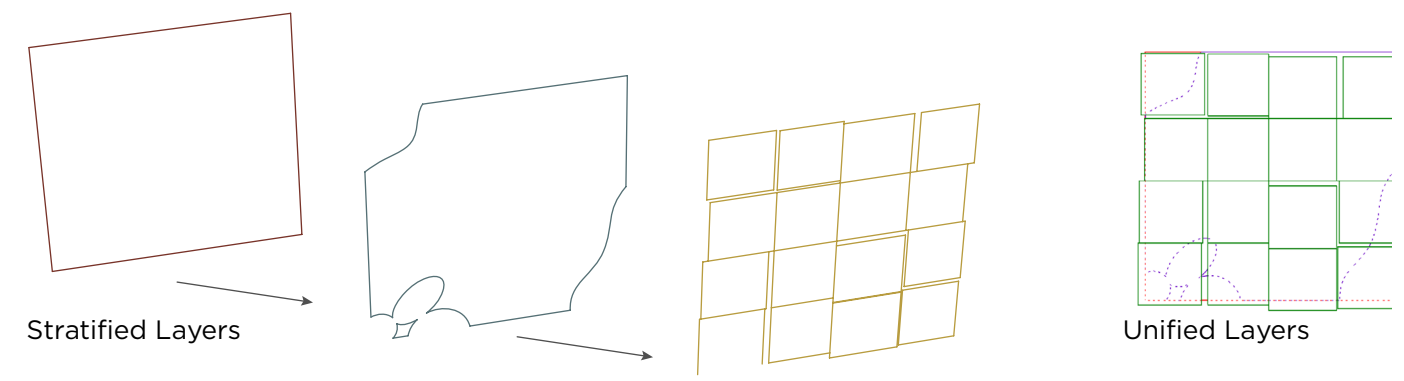
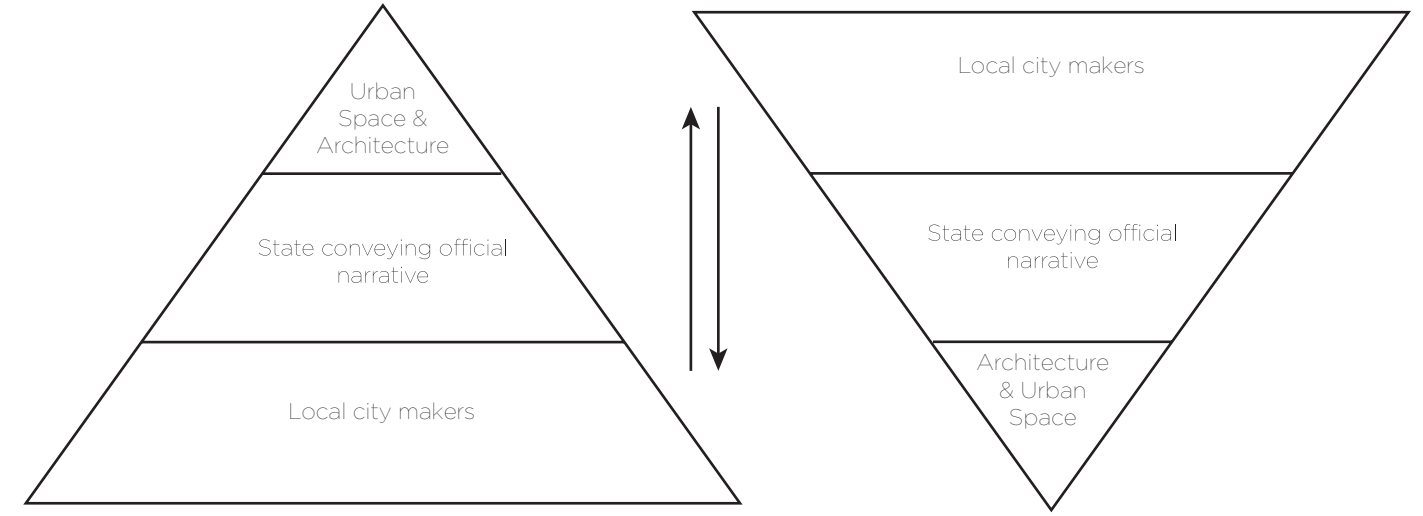
Most memorials placed in Yugoslavia were found on sites of trauma, such as concentration camps and sites of partisan battles, and they became prominent features of their respective urban centers. Because of their locality to urban populations, these memorials developed into the everyday language of coming to terms with the past. However, this

process has been halted and overall seen as incomplete despite the expectation of the international transitional justices in former Yugoslavia. Commemorative structures in Serbia tend to be modest and under the patronage of the church such as the “Why?” memorial for RTS. Clashing memories from various parties involved such as the victims of many wars waged on Serbia, the Serbian paramilitaries, Serbian refugees, veterans of wars, etc., are connected to a general obscureness of the past arising from the inconsistencies of these collected narratives. Many have found it challenging to reconcile these difficult memories because of the political complexities that exist in the government as well as the relatively short amount of time that has elapsed following the events. None of the various governments succeeding Milosević and his regime have been able to put out a coherent narrative about the past which only serves to reflect the ambivalence of politics in Serbia today.

Manje uspešni spomenici su ogledala mnogobrojnih i povremeno konfliktnih mišljenja o NATO bombardovanju; izazova u dešifrovanju priča o žrtvama u Beogradu nakon 1999 godine, koje podstiču već postojeću mistifikaciju prošlosti Srba. Ruševina je korišćena ne samo kao mesto za komemoraciju zajedničkim žrtvama bombardovane zemlje i grada, već i za komemoraciju pojedinačnim civilnim žrtvama. Porođice žrtava i oni koji su preživeli imaju problem da razumeju svrhu rekonstrukcije, kad po njihovom mišljenju krivicu podjednako snose Srpska vlada i Milosević i NATO. Šta je pravo tumačenje?

Kako ispričati priču o bombardovanju kroz spomen obeležja? Kako objasniti ko je žrtva a ko je napadač? Razaranje grada tokom konflikta postaje jezička modalna i transformativna praksa koja polarize koja polarize ljudska mišljenja. To postaje dodatni izazov u nalaženju mesta u promenjenom urbanom i intelektualnom pejzažu.

Većina spomenika u bivšoj Jugoslaviji su podignuta na poprištu trauma, kao što su koncentracioni logori, partizanske bitke. Ovi spomenici su zbog bliske veze sa lokalnim stanovništvom postali veza sa prošlošću u svakodnevnoj komunikaciji. Međutim ovaj proces pomirenja sa prošlošću je zaustavljen i okarakterisan kao nedovršen od strane Privremenih Međunarodnih Sudova u bivšoj Jugoslaviji. Spomen obeležja u Srbiji su najčešće skromna i pod okriljem crkve, kao što je spomenik “Zašto” ispred zgrade RTS-a. Različite grupe ljudi kao na primer srpske izbeglice, paravojne formacije, veteran rata, civili i drugi, različito pamte iste događaje iz prošlosti. To dovodi do toga da je prošlost zamagljena zbog suprotstavljenih verzija iste prošlosti. Mnogima je teško da pomire bolna osećanja, zahvaljujući delom kompleksnoj političkoj situaciji, i zbog činjenice da je prošlo relativno malo vremena od poslednjeg rata. Nijedna vladajuća grupacija posle Miloševića i njegovog režima nije bila u stanju da formira koherentni narativ koji se bavi ovim problemom, što samo doprinosi atmosferi nezainteresovanosti za ove događaje na današnjoj političkoj sceni Srbije.



Stratification of the past and present in layers that should be both visible and distinguishable to perform the role of representation

Memorials should be seen as spaces of engagement where their design, use and meaning coexist. A designer creates a space people can enter and move around to experience a spatial opportunity that supports a variety of actions visitors can partake in such as tactile and auditory actions. In history, there can be seen a transition from the freestanding to the spatial monuments that stand to commemorate the important events of certain wars, people, and movements.

A spatial monument placed in public spaces such as parks, squares and streets becomes a public space itself, not just a tangible symbol of an event. Though most people are involved in spontaneous and informal memorials, the move to creating formal memorials that involve the visitor in an intimate way have become increasingly more popular because of their sense of involvement.

The way people use a public space will support the design and the use of what is built and occupied, merging those conditions and providing stages in the life of a memorial. It often extends to much past a realized object and revolves more around the process of commemoration that encompasses a long period of time. This could involve spending some time with in the space and engaging in social activities, i.e. creating narratives, with the addition of benches in memorial spaces to imply a pause in daily routine.

In an attempt to bridge what is sacred with what is profane, the convergence of public space with the routine of daily life allows boundary to shift. Incorporating small scale interventions into pedestrian paths like the Sarajevo Roses in Bosnia

marking the locations of several civilian deaths during the Bosnian War, provide recognition into collective loss while integrating convenient and accessible spaces of commemoration. When no formal boundaries are present such as the lack of an official entrance, different actions can be taken on the part of the visitor concerning their engagement in the space. The highest level of agency comes from the informal memorialization, as it requires an organized framework where the intervention relies on the visitor themselves.

Spomenici bi trebalo da budu prostori koji svojim dizajnom, upotrebom i značenjem, podstiču na razmišljanje. Dizajner kreira prostor u kome se ljudi kreću, i mogu da dožive taj prostor kroz oblik, dodir, i zvuk. Forma spomenika se kroz istoriju razvijala od pojedinačnih bista do prostornih spomenika koji obeležavaju bitne momente u istoriji kao sto su ratovi, ljudi i pokreti. Prostorni spomenici koji se nalaze na javnim mestima kao sto su parkovi, trgovi i ulice, i sami postaju deo tih javnih prostora, a ne izolovani simboli nekog prošlog vremena. Većina ljudi je nekada bila sama uključena u formiranje spontanijih spomen obeležja, dok u novije vreme formalni spomenici postaju sve popularniji jer posetilac postaje intimni deo sadržaja.

Način na koji ljudi koriste javni prostor treba da opravda dizajn, način na koji se koristi ono sto je sazidano, i to treba da omogući spomeniku da prodje kroz različite faze svog trajanja. Kad neko pravi spomenik bez obzira na namenu važnije je da se potroši vise vremena na kreativan proces, nego na način na koji će biti sazidan. U ovom procesu bitno je provesti vreme u budućem prostoru, uključiti se u društvene aktivnosti, i razmenu mišljenja. Takodje je vazno i postavljanje klupa gde bi posetioeci mogli da zastanu i za trenutak prekinu svakodnevnu rutinu.

Spajanjem javnog prostora, u kome se nalazi spomenik, sa aktivnostima svakodnevnog života moguće je premostiti jaz izmedju onoga sto je sveto i onoga sto je banalno. Jednostavne stvari kao na primer obeležavanje staze ružama u Sarajevu, gde su poginuli civili, za vreme Bosanskog rata,

podsecaju na kolektivnu tragediju, i u isto vreme su praktičan način da se ovekoveči taj istorijski trenutak. Ako prostor spomen obeležja nije strogo definisan, kao na primer kad ne postoji zvanični ulaz, postoje razni načini da se posetiocu usmeri pažnja na bitne elemente spomenika. Najkomplikovaniji deo nastaje kada radimo sa neformalnim spomen obeležjem, jer to zahteva formiranje okvira u kome sami posetioeci donose sadržaj.

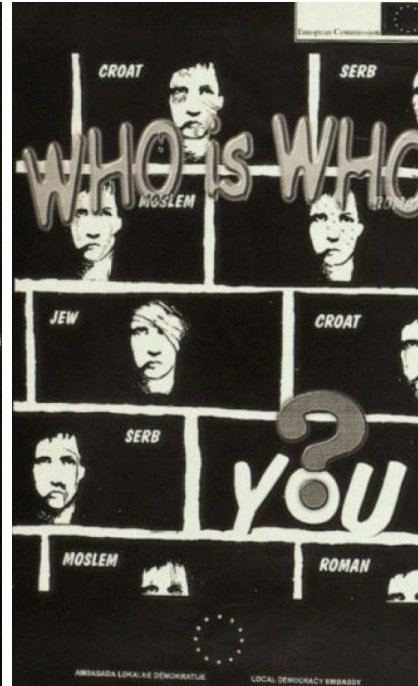
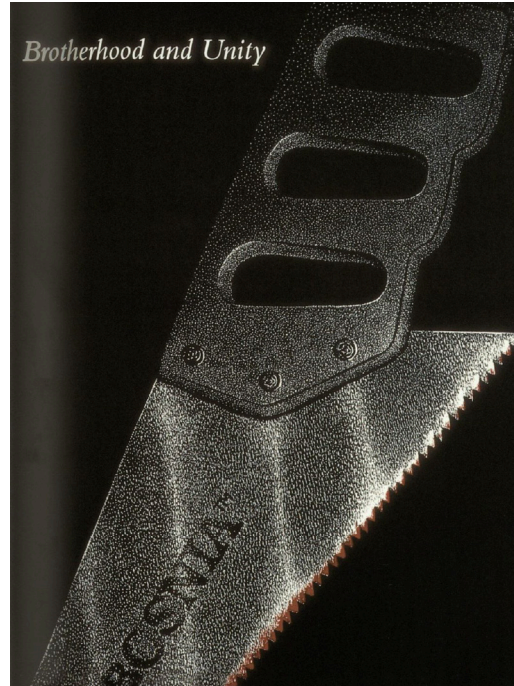


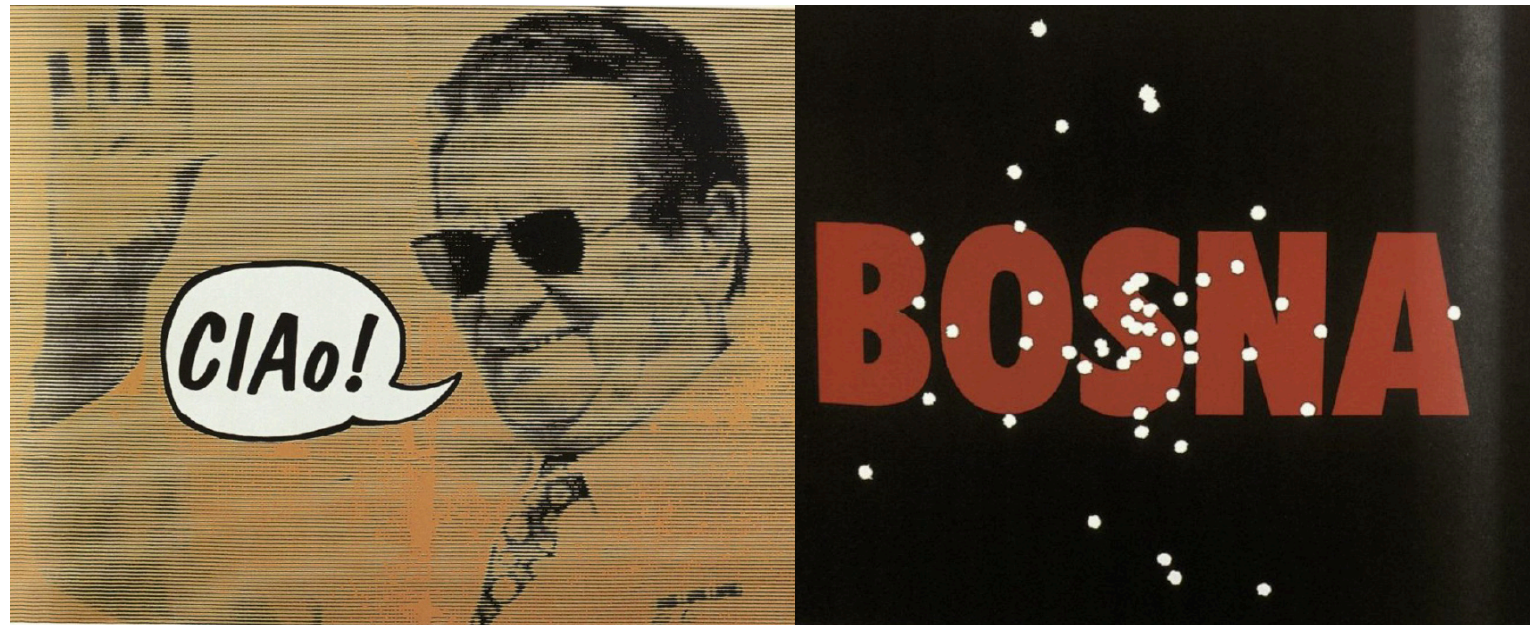
Sarajevo Roses

Craters in concrete filled with red resin in Bosnian capital, Sarajevo

PROPAGANDA POSTERS
PROPAGANDNI POSTERI



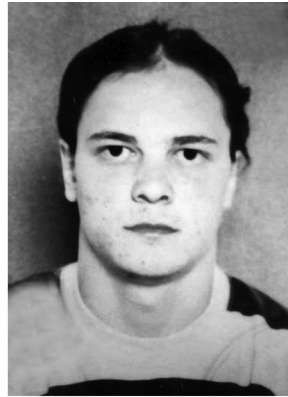




BOMBING DESTRUCTION
RAZORNO BOMBARDOVANJE

APRIL 23, 1999





DRAGORAD DRAGOJEVIĆ
27 godina
obezbeđenje



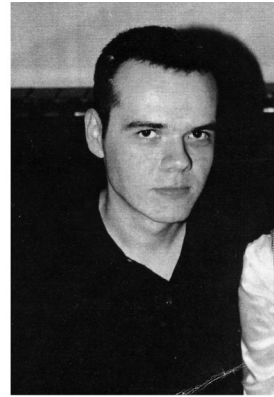
NEBOJŠA STOJANOVIĆ
26 godina
tehn. mastera



KSENIJA BANKOVIĆ
27 godina
video mikser



JELICA MUNITLAK
27 godina
šminker



DARKO STOIMENOVSKI
25 godina
tehn. razmene



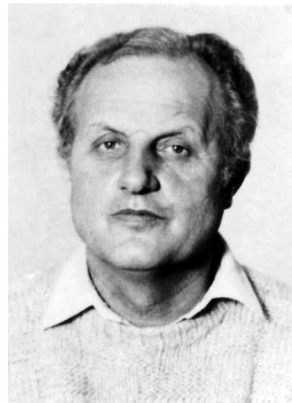
DRAGAN TASIĆ
30 godina
obezbeđenje



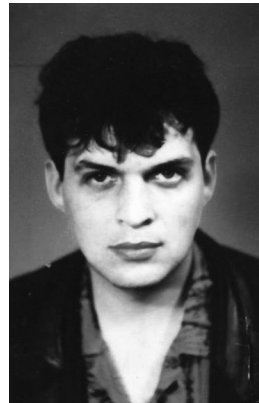
ALEKSANDAR DELETIĆ
30 godina
kameraman



DEJAN MARKOVIĆ
40 godina
obezbeđenje



MILOVAN JANKOVIĆ
59 godina
prec. mehaničar



SLAVIŠA STEVANOVIĆ
32 godine
tehn. razmene



MILAN JOKSIMOVIĆ
47 godina
obezbeđenje



TOMISLAV MITROVIĆ
61 godina
režiser progr.



IVAN STUKALO
33 godine
tehn. razmene



SLOBODAN JONTIĆ
54 godine
monter



SINIŠA MEDIĆ
32 godine
dizaj. programa



BRANISLAV JOVANOVIĆ
50 godina
tehn. mastera

BRIEF HISTORY
KRATKA ISTORIJA

HISTORIC TIMELINE OF BELGRADE

1800

1903

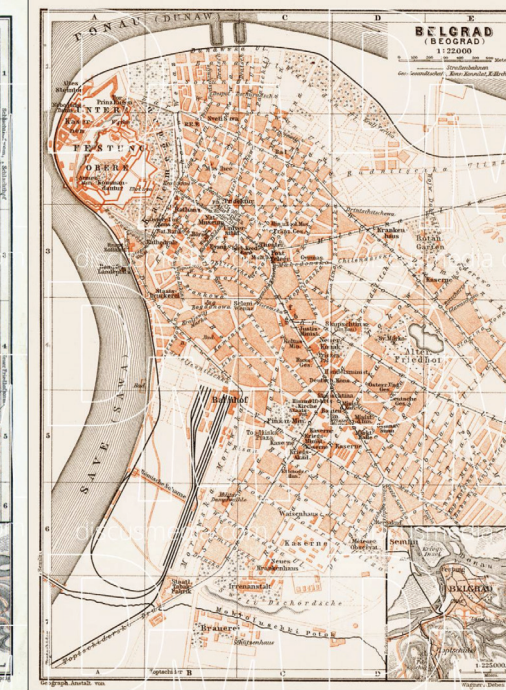
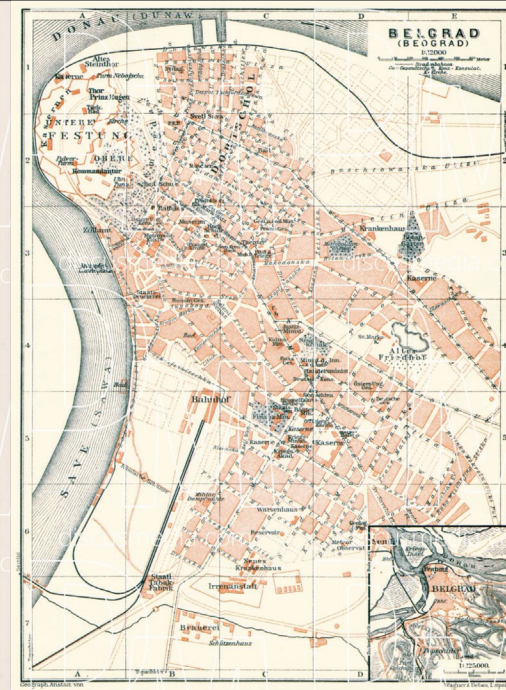
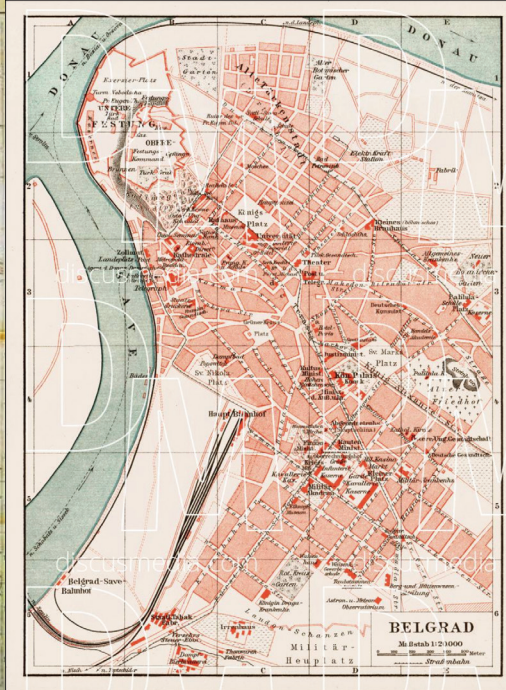
1905

1911

1914

1929

1999



Yugoslavian history is a long and complicated one starting with a kingdom during World War I, communism after World War II, dictatorship in the 1970's and finally a parliamentary democracy today. King Aleksandar Karađorđević led the nation after the conception of the monarchy in 1918. During the Nazi occupation in the 1940's, after the April 6th bombing of Yugoslavia's capital, Belgrade, the German government placed Milan Nedić at the head of the state. While under German control, Serbia leaned towards a communist position while Croatia was far more fascist. They persecuted Gypsies, Jews, and Serbians among others, placing them in local Croatian concentration camps such as Jasenovac. During this time, pro-communism forces began forming with Josip Tito as their leader with support from Partisan armies. With the help of Russian forces, Yugoslavia was freed and became known as the SFRJ – Socialist Federation of the Republic of Yugoslavia.

Tito lead the country with a socialist undertone and made certain that every government institution had a diverse setting that included at least one representative from each federal unit that made up Yugoslavia: Slovenia, Croatia, Serbia, Macedonia, Montenegro and Bosnia and Herzegovina, to insure its unification. During the Cold War Tito arranged the Non-Alignment movement; an agreement with Egypt, India and Indonesia to act in unison against the larger forces in the world. In the late 1960's there was a political tectonic shift to the left during which intellectuals and students were victimized due to their liberal and progressive ideas. At the same time, right wing nationalists awakened in Croatia and across the nation, this era being called the MASPOK (Massive Movement). The early 1970's saw the rise of Liberalism and the harsh opposition of the government leading to a shift in the political atmosphere. After Tito's death in 1988, a collective

presidency was established with a rotating president every few years. While the climate was heavily Nationalistic this new government was attempting to move more focus on to the economy. The Balvan (Log) Revolution of 1990 started in Croatia in an area heavily populated by Serbian. The Serbians placed logs on major roads to disrupt communications between major cities in an attempt to oppose the Croatians and their nationalistic tendencies.

At the beginning of the 1990's Slobodan Milošević came into power as high tensions were mounting between the Serbian and Croatians, to the point where each side was gathering armed forces ready to attack. Eventually an uprising began and Slovenia immediately declared its independence, quickly followed by Macedonia in 1991. A civil war broke out in every part of Yugoslavia that had Serbian and Croatian citizens, most severely in Bosnia and Herzegovina where Muslims were brutally persecuted and most male civilians were killed on either side. After a brief era of peace in 1995, Serbians attempted to deport the Albanian population in the country and take over the former Serbian territory of Kosovo, despite the fact that the majority of its population was Albanian.

Due to Milošević's nationalistic agenda during the Kosovo War and the propaganda against Albanian citizens, NATO bombed various targets in Serbia in 1999. In 2000 country wide riots against Milošević lead to the end of his government regime. In 2006 Serbia and Montenegro split up as a country effectively ending the nation once known as Yugoslavia. Now the country runs as a parliamentary democracy with a Prime Minister as its political leader and a President of the Nation as a public figure.

Istorija bivše Jugoslavije je dugačka i komplikovana. Počinje sa formiranjem kraljevine Srba, Hrvata i Slovenaca posle završetka Prvog Svetskog Rata, zatim dolazi komunizam posle Drugog Svetskog Rata, diktatura sedamdesetih godina prošlog veka, i parlamentarna demokratija danas. Kralj Aleksandar Karadjordjevic je vladao od početka stvaranja kraljevine 1918 godine. Posle bombardovanja Beograda, prestonice kraljevine, 6 aprila 1940-te godine i Nacističke okupacije, Nemačka vlada postavlja Milana Nedića na celo države. Za vreme okupacije Srbija se okreće komunističkom pokretu otpora, dok Hrvatska prilazi Fašistima. Počinje progon Jevreja, Srba i Roma, i otvaranje koncentracionih logora kao sto je Jasenovac. U to vreme komunističke snage na celu sa Josipom Brozom Titom prerastaju u Partizanski Narodno-oslobodilački Front. Uz pomoć Sovjetskih snaga Jugoslavija je oslobođena i postaje SFRJ- Socijalistička Federativna Republika Jugoslavija pod vodjstvom Tita.

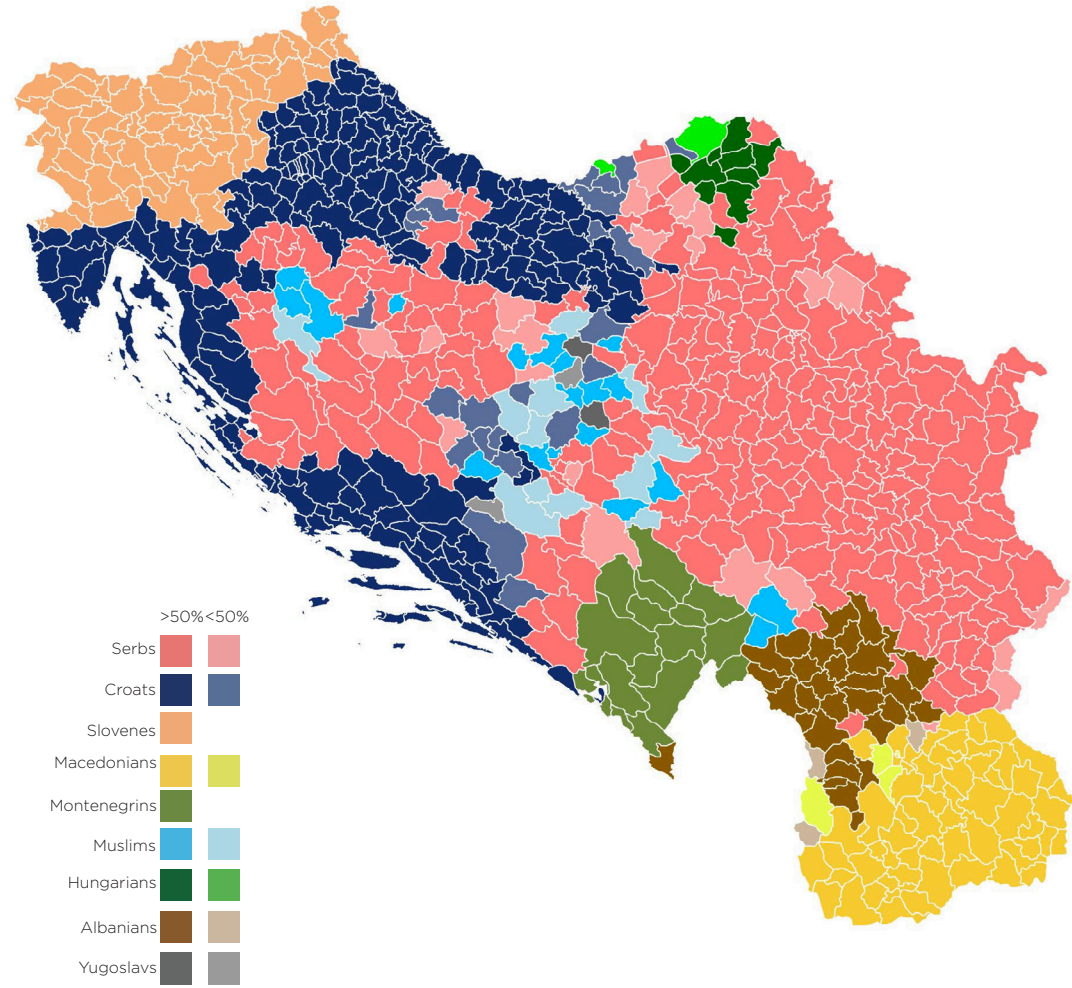
To je bila socijalistička država, i u duhu bratstva i jedinstva, svaka vladina ustanova je imala predstavnike iz svih republika: Srbije, Hrvatske, Slovenije, Bosne i Hercegovine, Crne Gore i Makedonije. Za vreme hladnog rata, Tito inicira formiranje pokret Nesvrstanih. To je bio dogovor između Jugoslavije, Egipta, Indije i Indonezije da deluju kao treća globalna sila između dve svetske sile. Kasnih 60-tih i početkom sedamdesetih godina dolazi do naglog političkog zaokreta, studentskih nemira i pojave Liberala kao odgovor na sve izraženiju diktaturu. U isto vreme u Hrvatskoj se budi desni nacionalistički pokret poznat po imenom MASPOK. Posle Titove smrti 1980-te godine, uspostavljeno je zajedničko predsedništvo, gde je svaka republika postavljala svog predstavnika za predsednika države za tu godinu. Ovakva vlada pokušavala je da se orijentiše ka ekonomiji uprkos

sve izraženijoj i masovnijoj pojavi nacionalizma. Takozvana Balvan Revolucija je počela u Hrvatskoj, u delovima gde je srpski živalj predstavljao većinsko stanovništvo. Srbi su postavljali balvane na glavne puteve kako bi omeli komunikaciju, a kao odgovor i bunt protiv sve izraženijih Hrvatskih nacionalističkih tendencija.

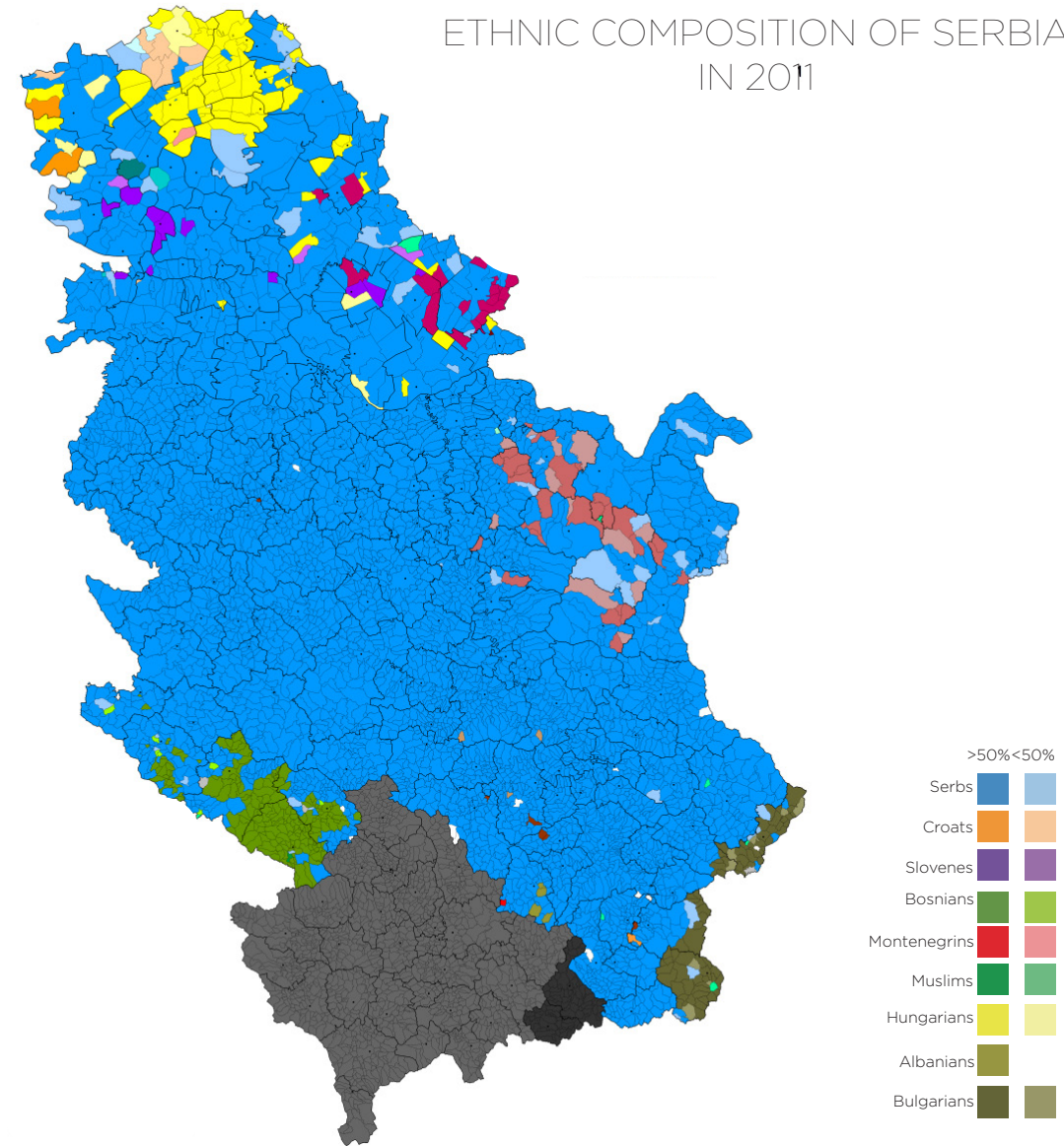
Početkom 1990-tih Slobodan Milošević dolazi na vlast u trenutku kad tenzije između Srba i Hrvata dostižu kulminaciju, i kad se obe strane ozbiljno naoružavaju. U takvoj atmosferi, Slovenija prva proglašava nezavisnost i otcepljuje se od Jugoslavije, a za njom i Makedonija 1991 godine. Gradjanski rat bukta na teritorijama naseljenim Srbima i Hrvatima, a najkrvaviji je u Bosni i Hercegovini gde su Muslimani (kao posebni entitet) bili krvavo progonjeni od obe strane. Posle kratkoročnog mira, 1995 godine Srpske snage počinju da deportuju Albansko stanovništvo sa Kosova, bivše Srpske teritorije, i ako oni predstavljaju većinsku populaciju.

Ovakva Miloševićeva politika i propaganda protiv Alban-skog življa dovela je do NATO intervencije 1999-te godine. 2000-te godine Milošević je svrgnut sa vlasti. 2006-te godine Crna Gora se otcepljuje od Srbije i postaje nezavisna država. Time se završava postojanje nekadašnje Jugoslavije. Danas Republika Srbija je parlamentarna demokratija. Izvrsnu vlast drži Premijer, dok je Predsednik Republike figurativna pozicija.

ETHNIC COMPOSITION OF YUGOSLAVIA
IN 1961



ETHNIC COMPOSITION OF SERBIA
IN 2011



SITE HISTORY
ISTORIJA RTS-A

The Radio Television of Serbia is located in the center of Belgrade, Serbia, in Aberdareva 1. The original architect, Rajko Tatić, designed the building as a dining hall for over 400 under privileged children and students in Belgrade, under the patronage of Queen Marija Karađorđević in 1939. The design was largely influenced by the existing surroundings, more specifically the Church of Saint Mark. Tatić believed that architecture must strive for the organic unity of the interior and exterior, treating the smallest detail with as much care as the entire building.

The site is increasingly marginal in its spatial relationship to the city. It suffers from a lack of visibility with walls, greenery and topography blocking its views. It was built in the tradition of the Serbian Morava School with Neo-byzantine design. Construction was halted as WWII began and the Nazi regime used the site as horse stables. At the end of the war the nation's first film production studio "Avala Film" took over the building, adapting its high ceilings and vast space as their production studios. Sadly this meant that the site was never used for its original purpose. In 1963 Avala Film moved to another location freeing up the space, allowing the Radio Television of Belgrade to occupy the building.

Operating at a larger scale, RTB hired architect Ivan Antić to construct an administrative addition leading up from Takovska street. Once RTB became formally known as RTS, Radio Television of Serbia, a new, even larger addition was necessary. Architects Milomir Luzajić and Dragoslav Marčić designed a glass extension in the northeastern corner to

house the production center. The historical facade of the building was not compromised, however it became dwarfed by its modern neighbor. In April 23, 1999 NATO unleashed a series of attacks on Belgrade, damaging various sites within the city. While the attack was malicious in nature, this target was elevated in extremity due to its civilian deaths. For this reason RTS still stands today as a ruin in the center of the city as a monument to the victimhood and tragedy experienced.

Zgrada Radio Televizije Srbije se nalazi u centru grada, u Abardarevoj 1. Rajko Tatić, arhitekta originalne zgrade, je projektovao 1939-te godine zgradu kao Djacku Trpezu za 400 siromašnih djaka u Beogradu pod pokroviteljstvom kraljice Marije Karadjordjevic. Zgrada je sazidana u stilu crkve Svetog Marka koja se nalazi u neposrednoj blizini, jer je Tatić duboko verovao da arhitektura mora da bude u skladu sa svojom okolinom, posvećujući punu pažnju svemu od najmanjeg detalja do celokupnog izgleda zgrade.

U odnosu na grad ova lokacija je prilično periferne prirode, jer je sakrivena od pogleda svojim položajem, zidovima i zelenilom. Izgrađena je u duhu tradicionalne Srpsko-Moravske škole sa Neovizantijskim detaljima. Izgradnja je prekinuta kada je počeo Drugi Svetski Rat. Za vreme okupacije Nemci su je koristili kao konjušnici. Po završetku rata "Avala Film" se useljava u zgradu i pretvara njene prostorije sa visokim plafonima u filmska studija. Na žalost zgrada nikada nije korišćena za ono što joj je bila originalna namena. 1963-ce godine "Avala Film" se seli na drugu lokaciju oslobadjajući prostor za Radio Televiziju Beograd.

RTB angažuje arhitektu Ivana Antića da projektuje administrativni deo televizije u Takovskoj ulici. Kada RTB dobija zvanični naziv RTS javlja se potreba za još većim proširenjem. Arhitekta Milomir Luzajić i Dragoslav Marčić projektuju staklenu konstrukciju na severoistočnoj strani kao centar za produkciju.

Originalna fasada zgrade nije narušena, samo je postala

manje upečatljiva u odnosu na novo izgrađeni deo. 23-ceg Aprila 1999 godine NATO je otpočeo seriju napada na Beograd. Napad na zgradu RTS-a zauzima posebno mesto, ne samo zbog nepotrebnog razaranja već i zbog broja ljudskih žrtava. RTS do današnjeg dana stoji kao netaknuta ruševina da seca na tragediju i izgubljene živote.



Rajko Tatić, chief architect of the Queen's technical bureau creates plans for a dining hall for impoverished students

1939

SEPT. 1939

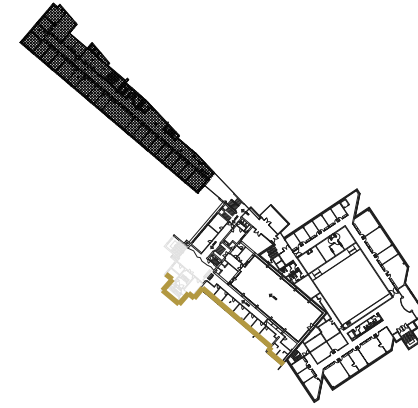
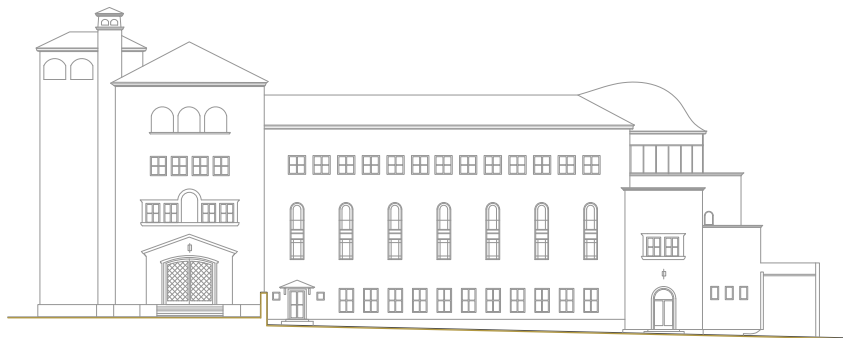
As WWII begins, construction is halted with the foundations set and first level completed

During the Nazi occupation the site was used as a horse stable after the April 1941 bombings (building sustained minimal damage)

1941-44

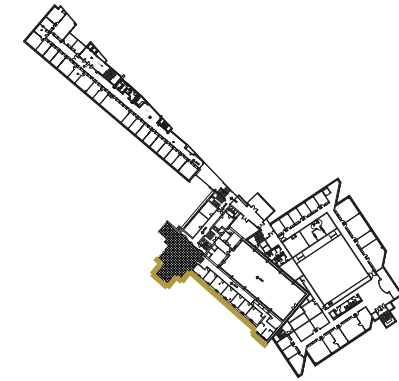
1945

Avala Film Studios becomes the first national film production studio and adapts the building's high ceilings and grand volume for their film studios



RTB, Radio Television of Belgrade takes over the building with an administrative addition by Ivan Antić (with consultation by Rajko Tatić under the Architectural Bureau)

1963

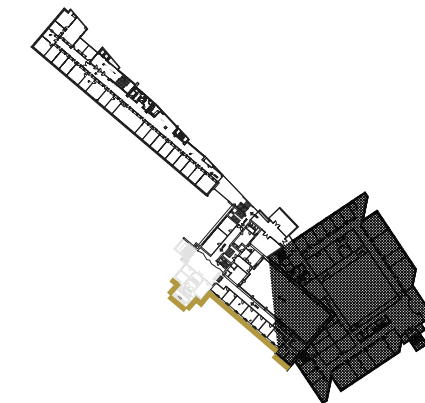


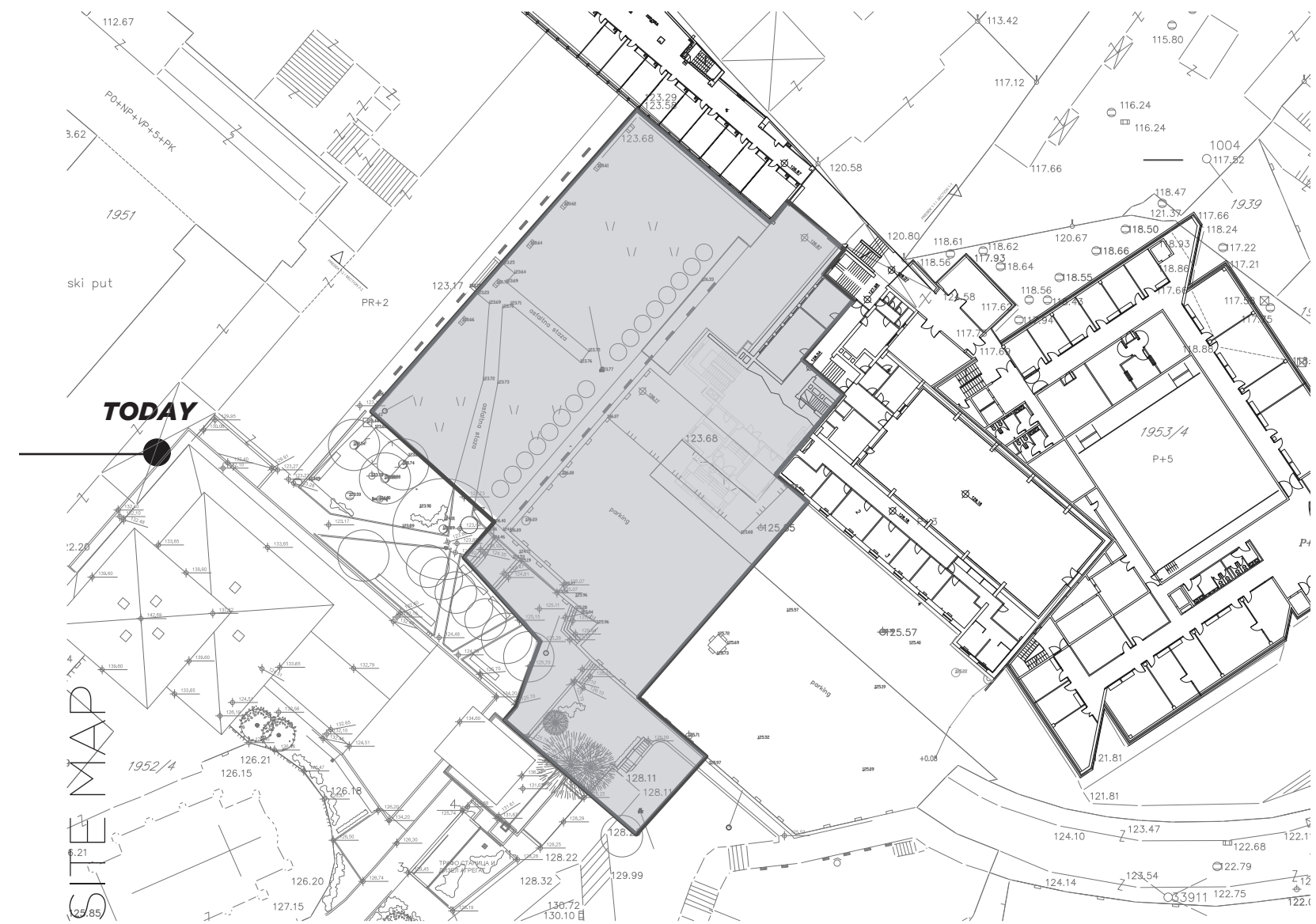
April 23, 1999 mark the NATO bombings on several targets in Belgrade, Serbia, including RTS, with devastating consequences

1989

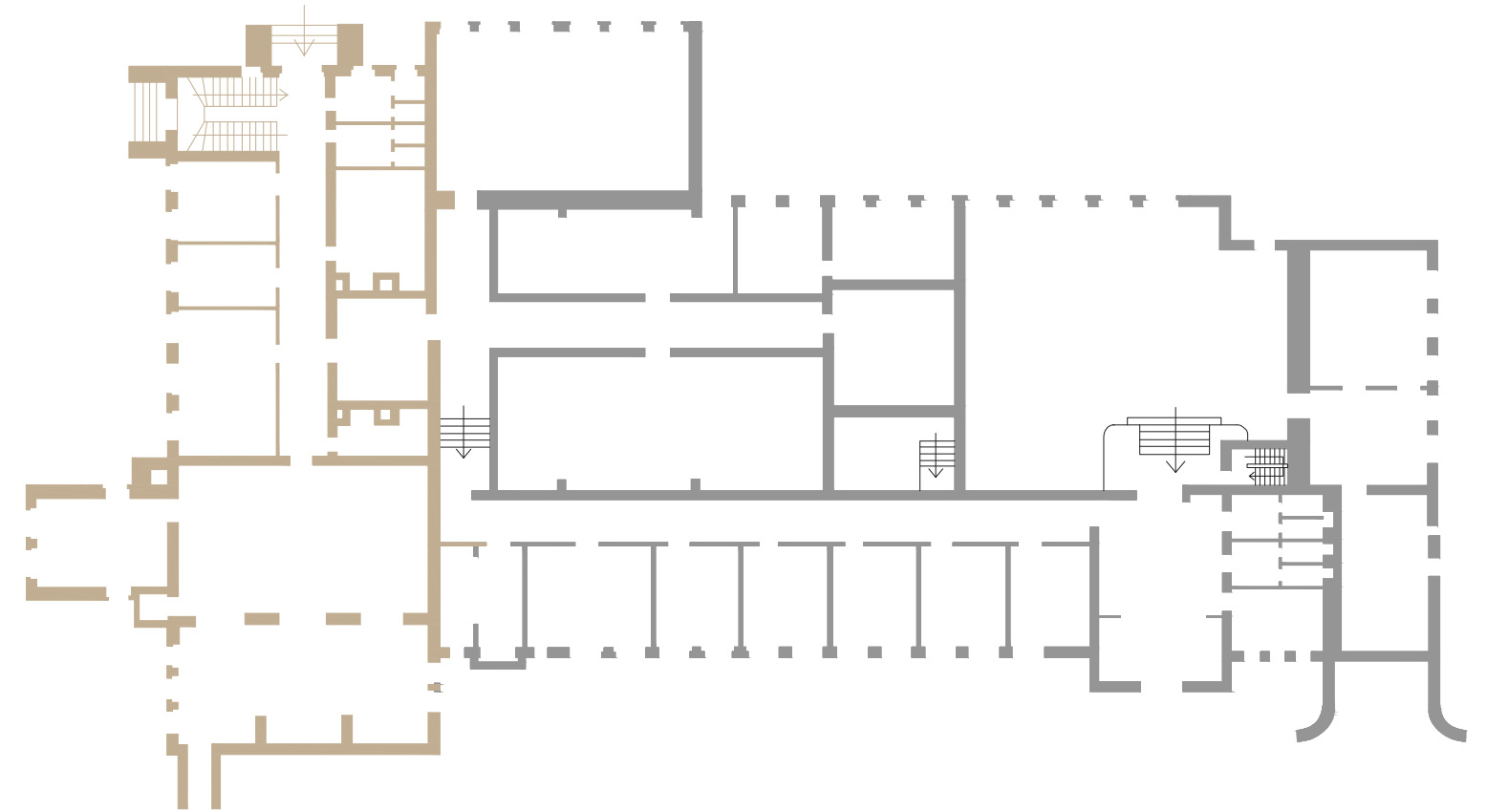
Now formally referred to as RTS, Radio Television of Serbia, a new glass extension holding the Program Production Center is added by Milomir Luzajić and Dragoslav Marčić

1999

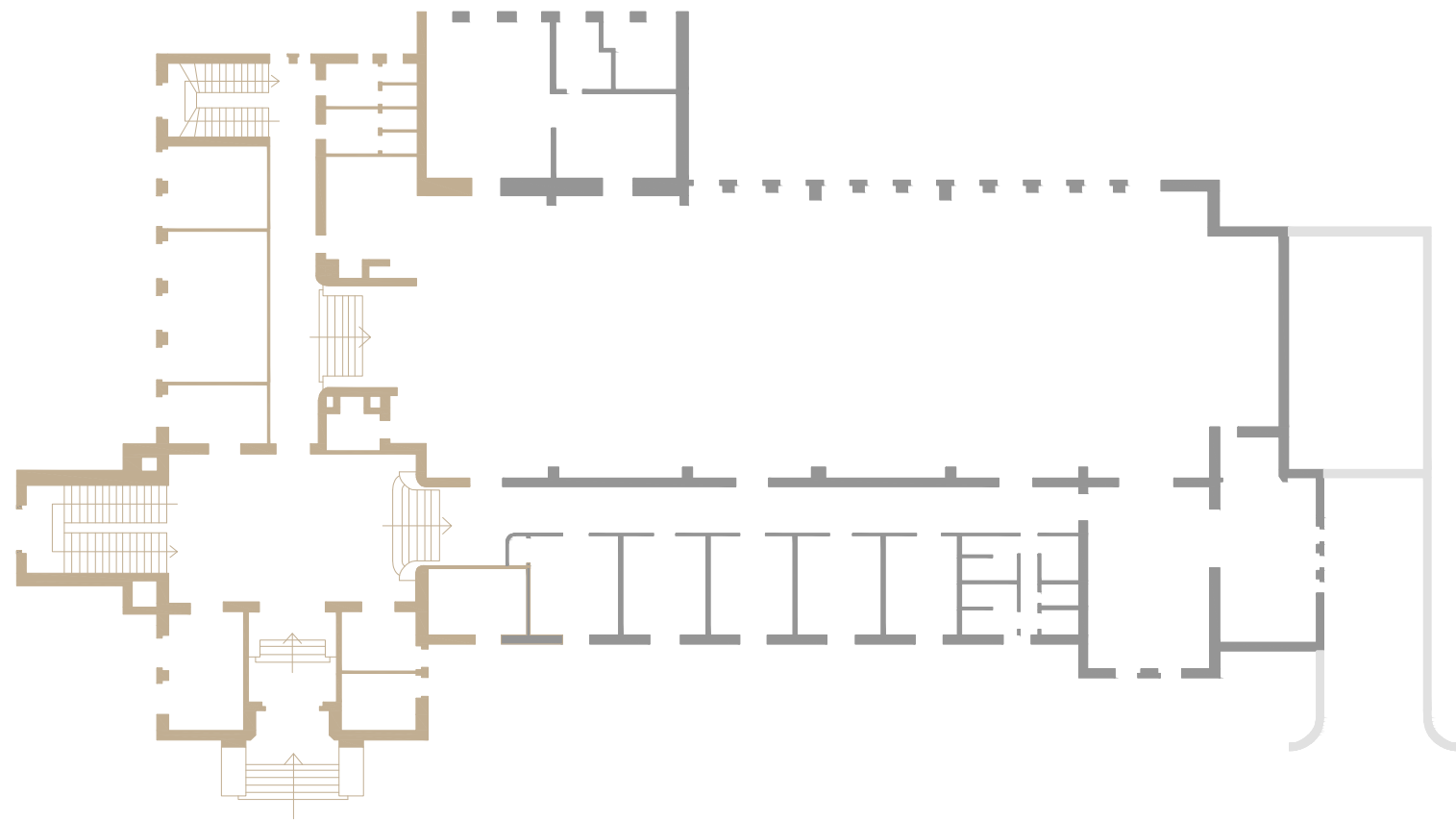




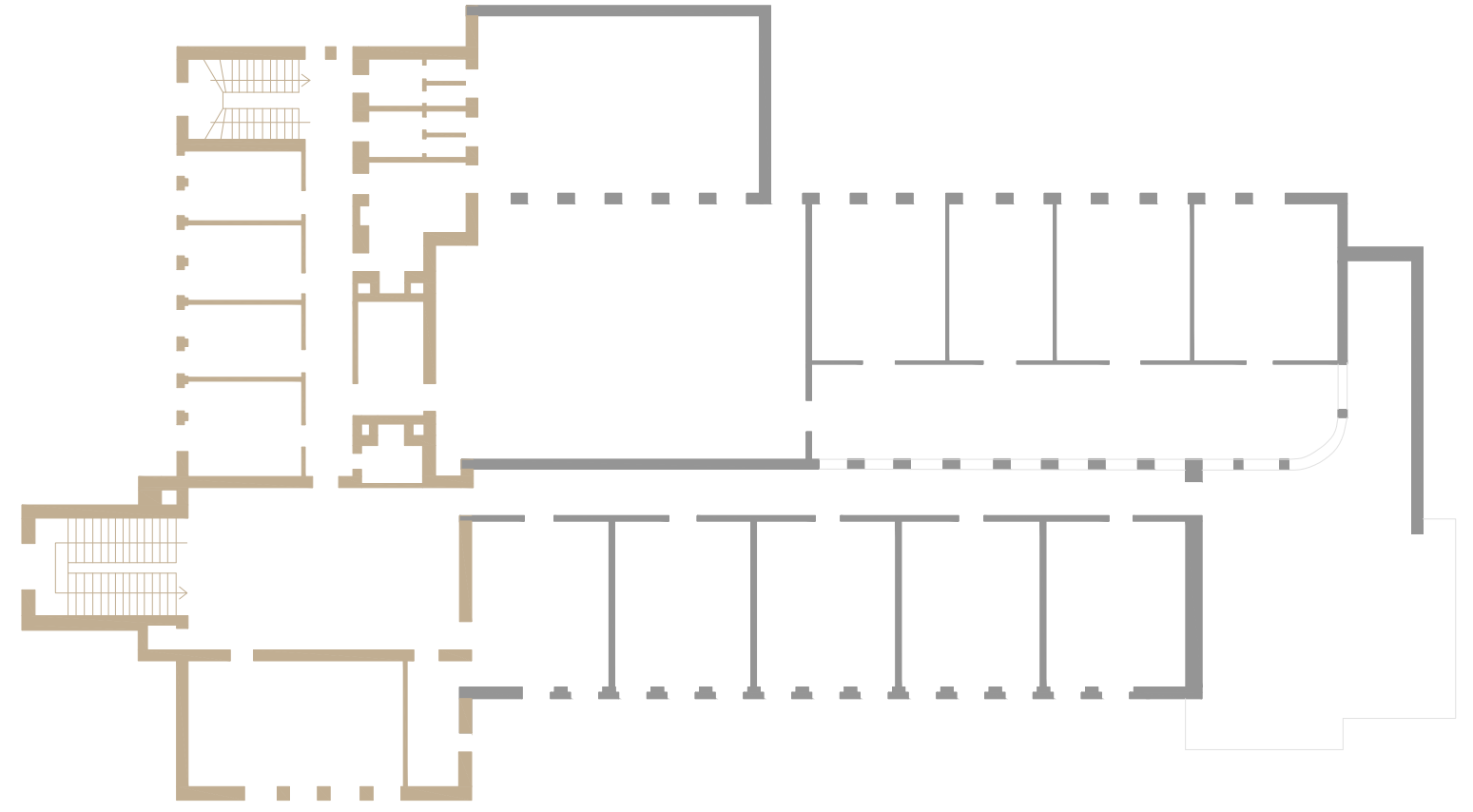
ORIGINAL FLOOR PLANS 1939-45



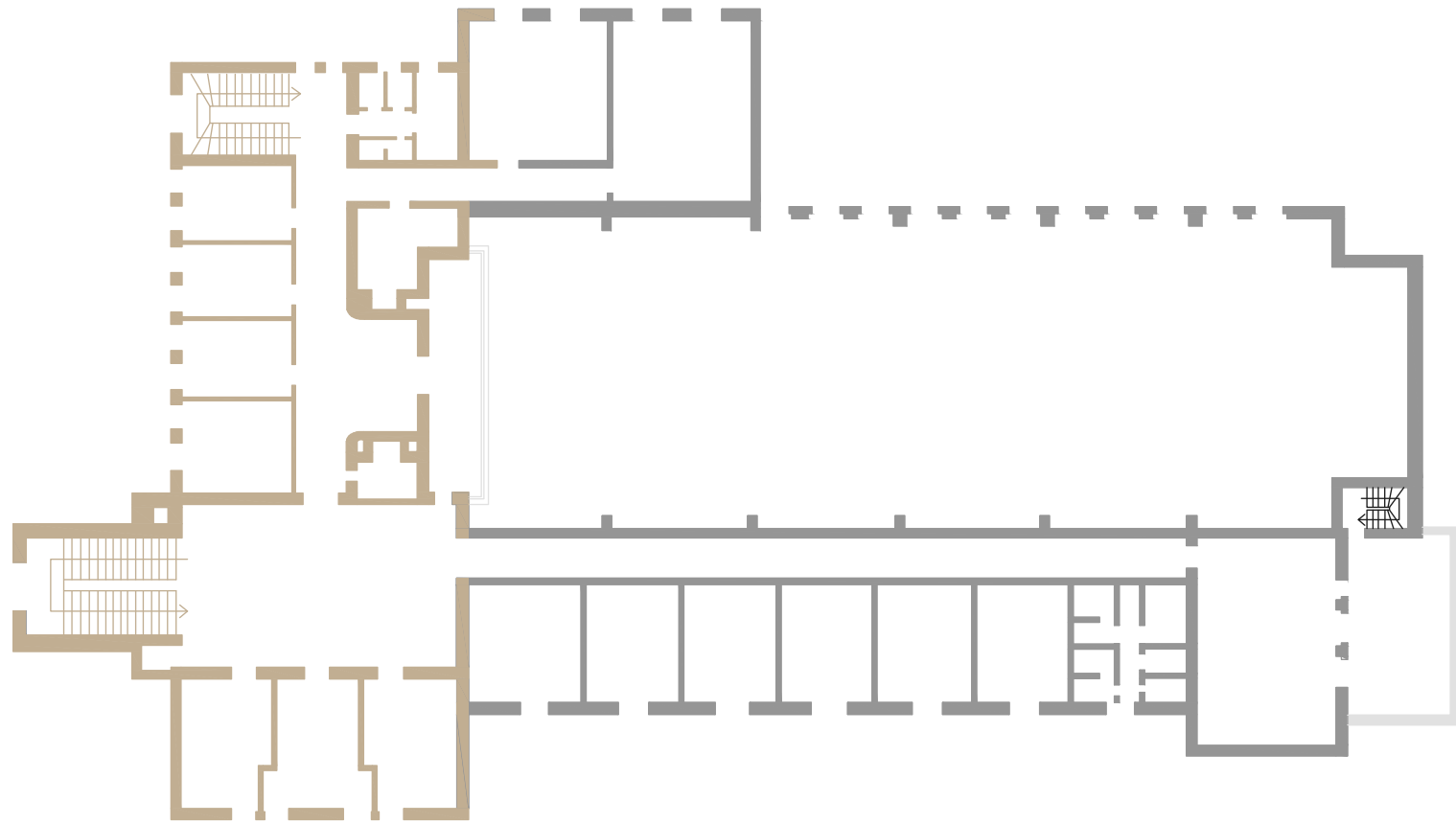
Basement/Suteren
Scale 1/20" = 1'-0"



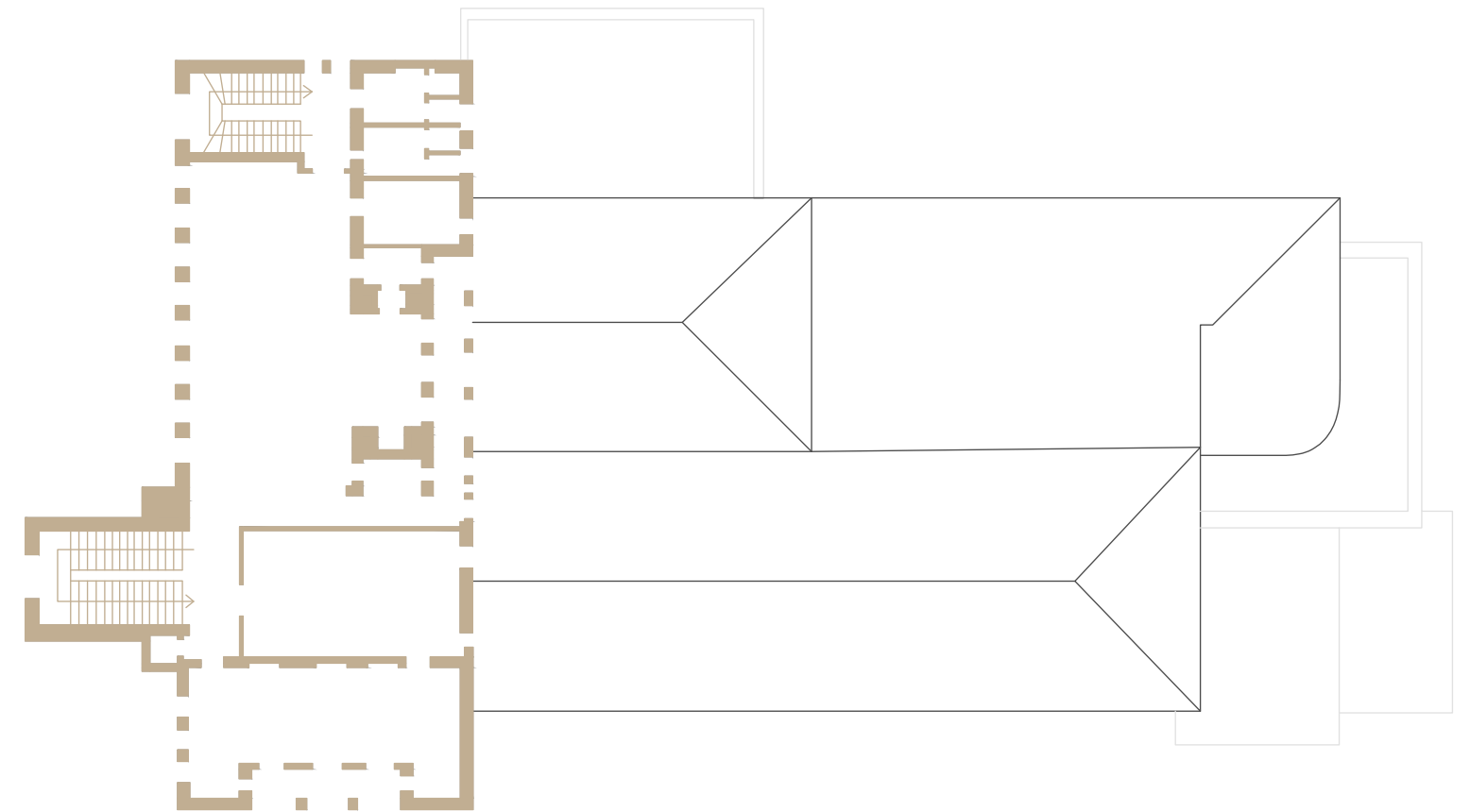
Ground Floor/Prizemlje



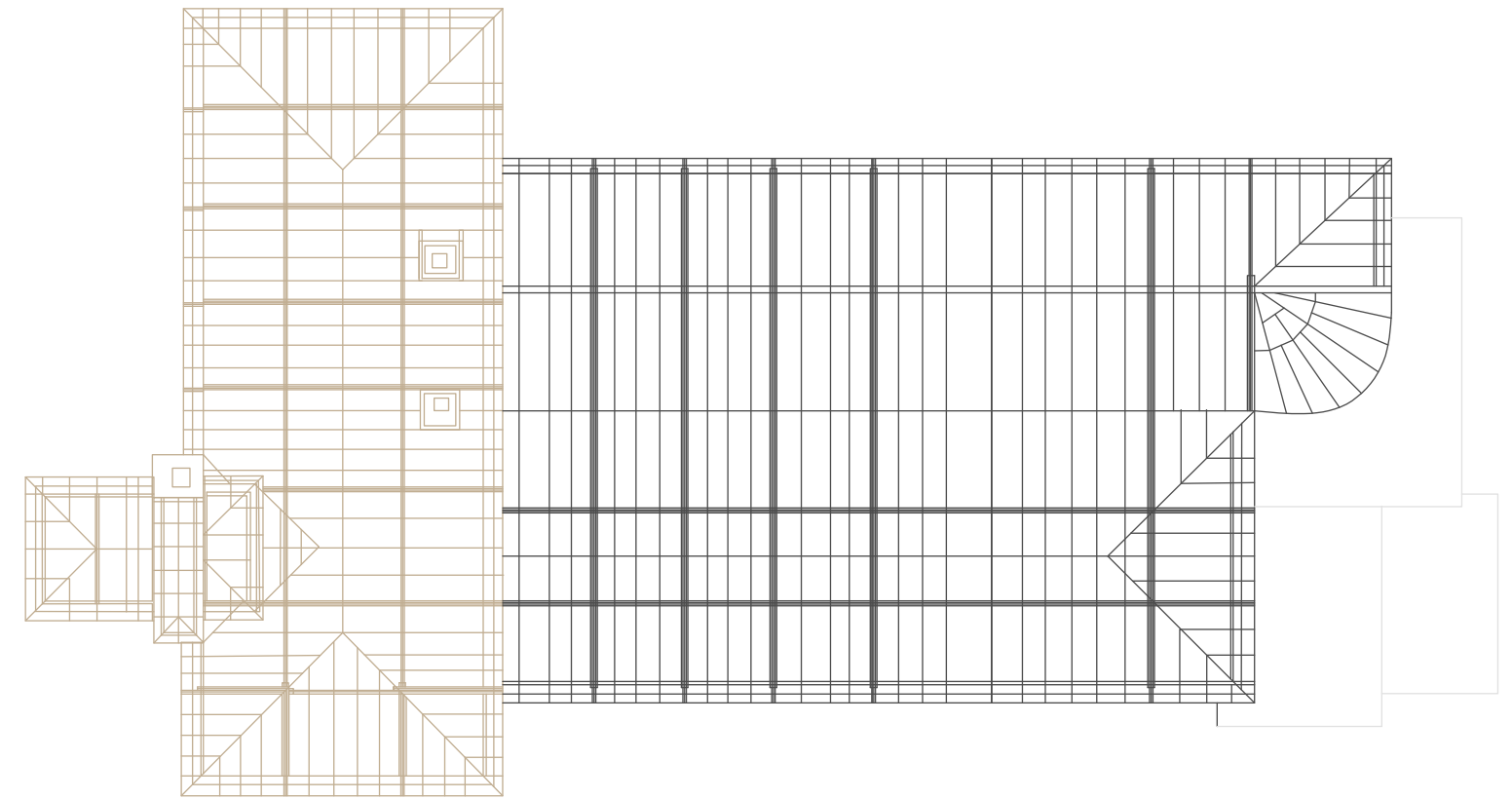
First Floor/Prvi Sprat



Mezzanine/Međusprat



Second Floor/Drugi Sprat



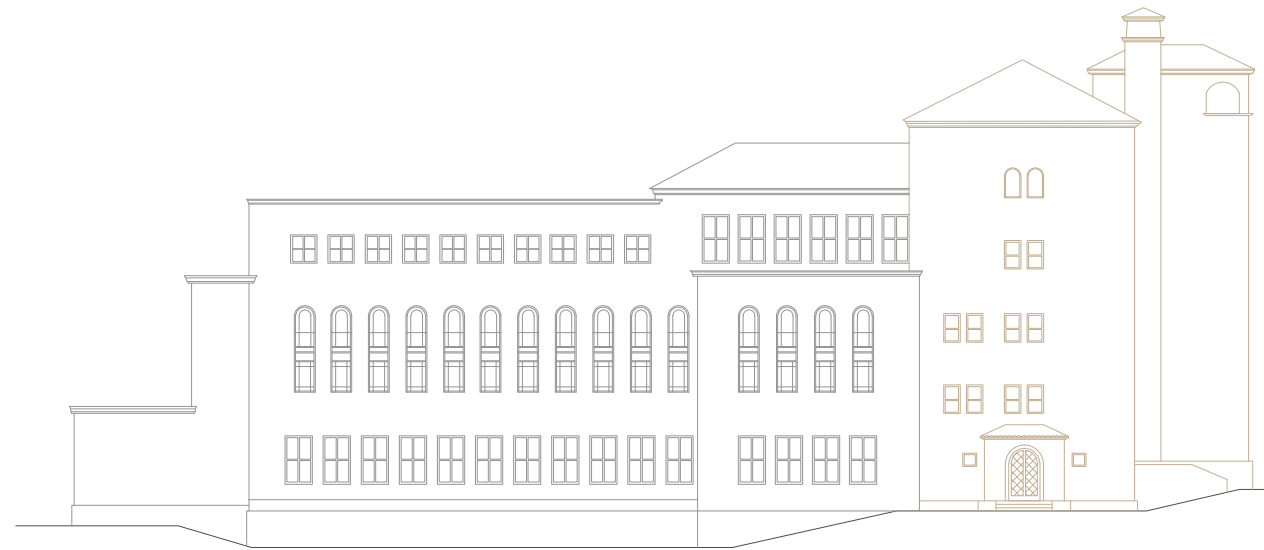
Roof/Krov



West Elevation
Scale 1/20" = 1'-0"



East Elevation
Scale 1/20" = 1'-0"



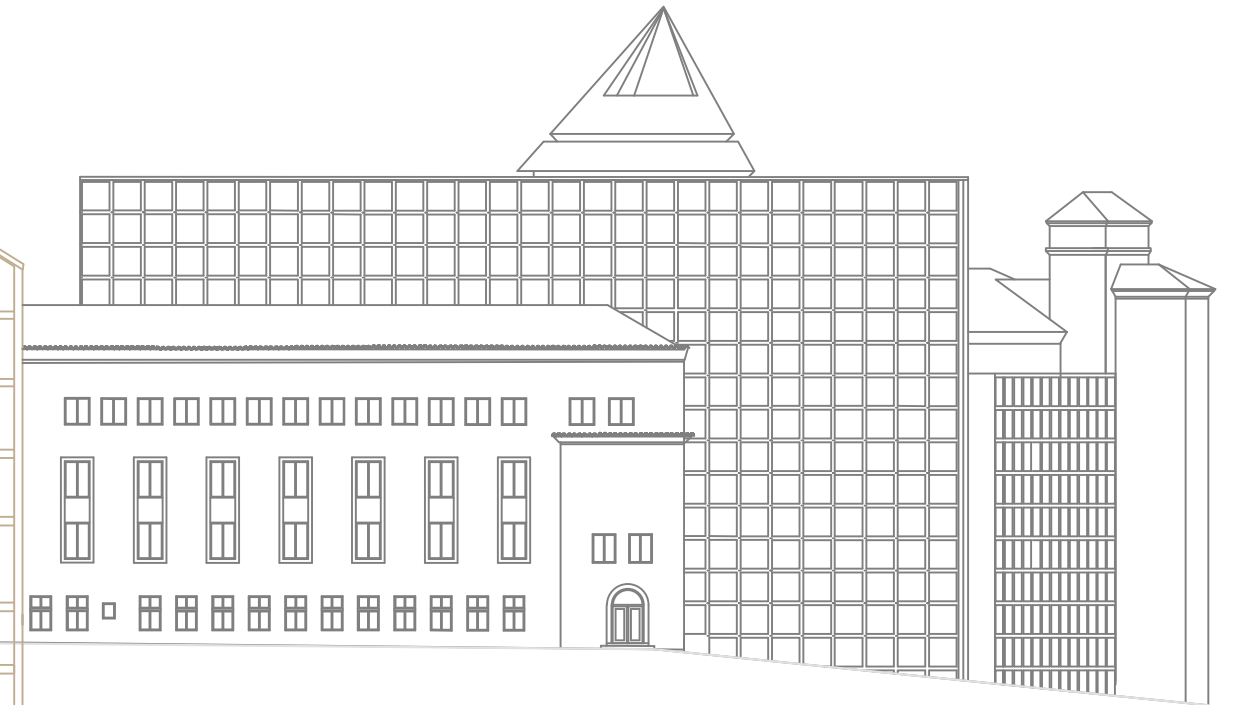
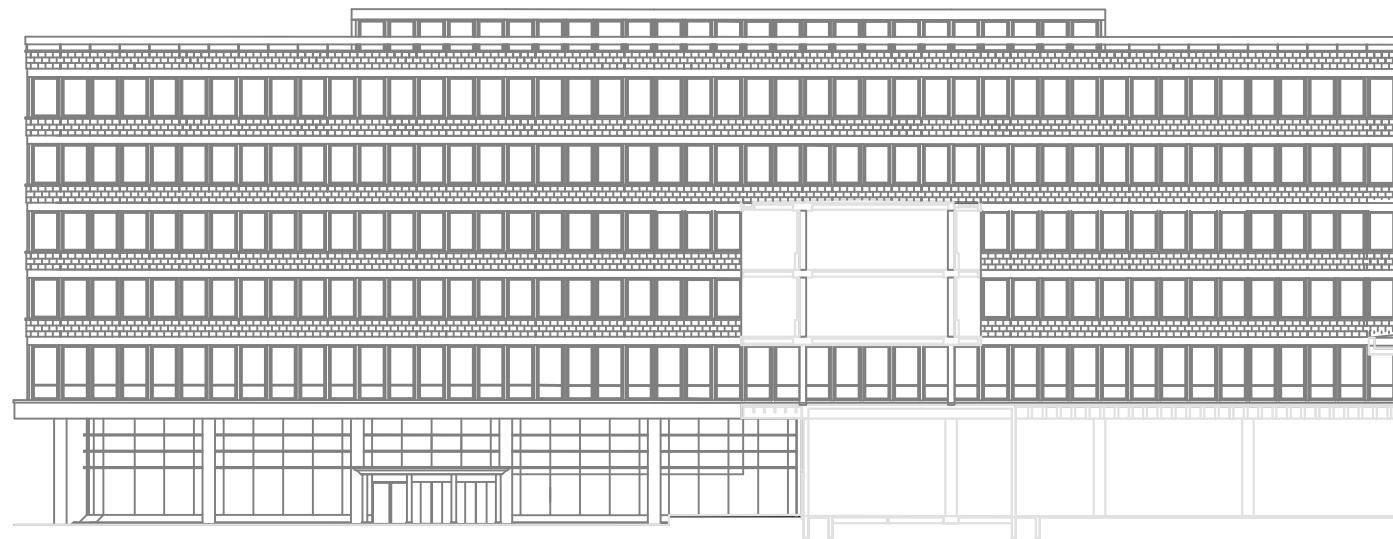
South Elevation
Scale 1/32" = 1'-0"



North Elevation
Scale 1/32" = 1'-0"

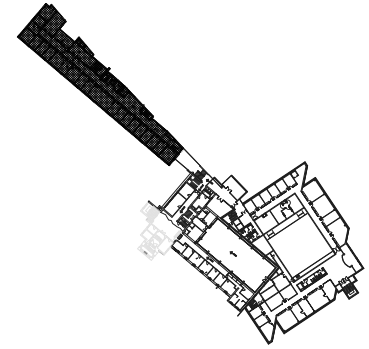


1939 Original condition

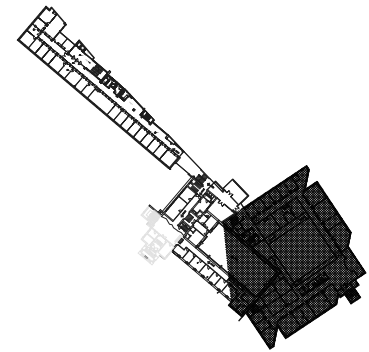


Existing ruin (1999) with all 1960/1980 additions
Scale 1/32" = 1'-0"

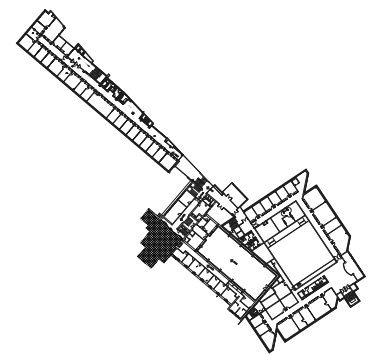
SITE ANALYSIS
ANALIZA RTS-A



1963 Addition
Ivan Antić



1989 Addition
Milomir Luzajić
Dragoslav Marčić



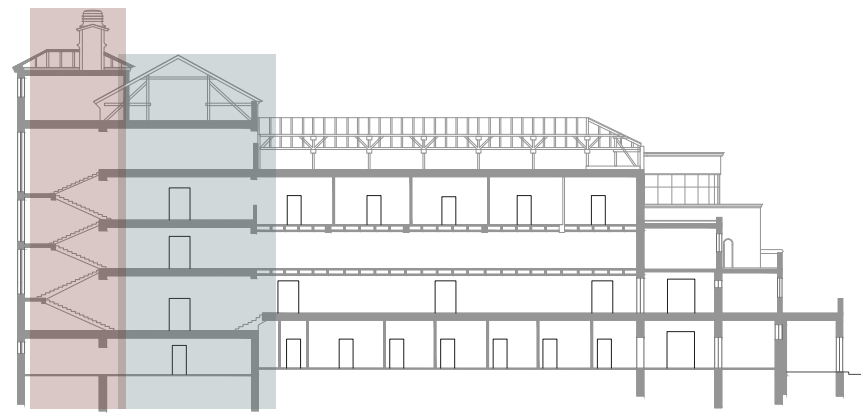
1999 Damages
NATO Bombing



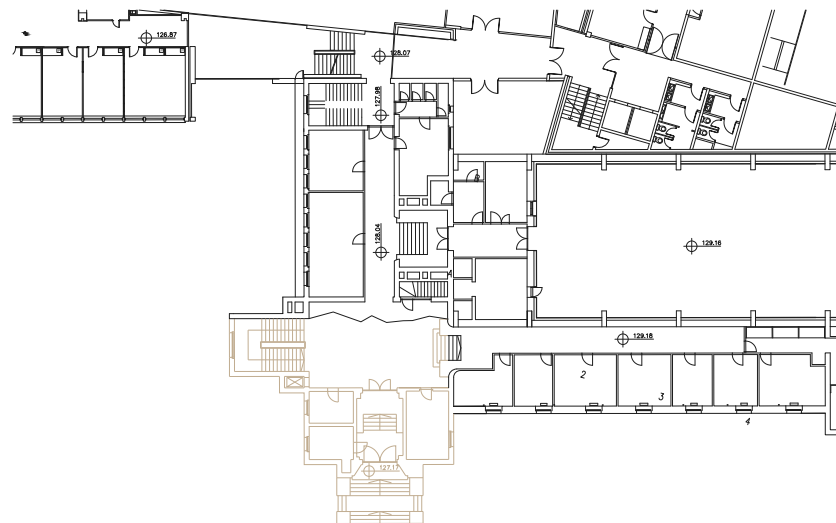
1960



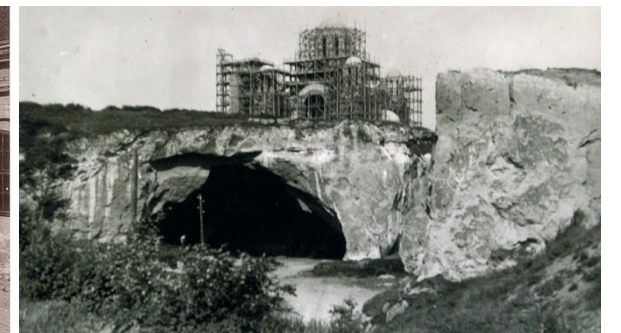
Today



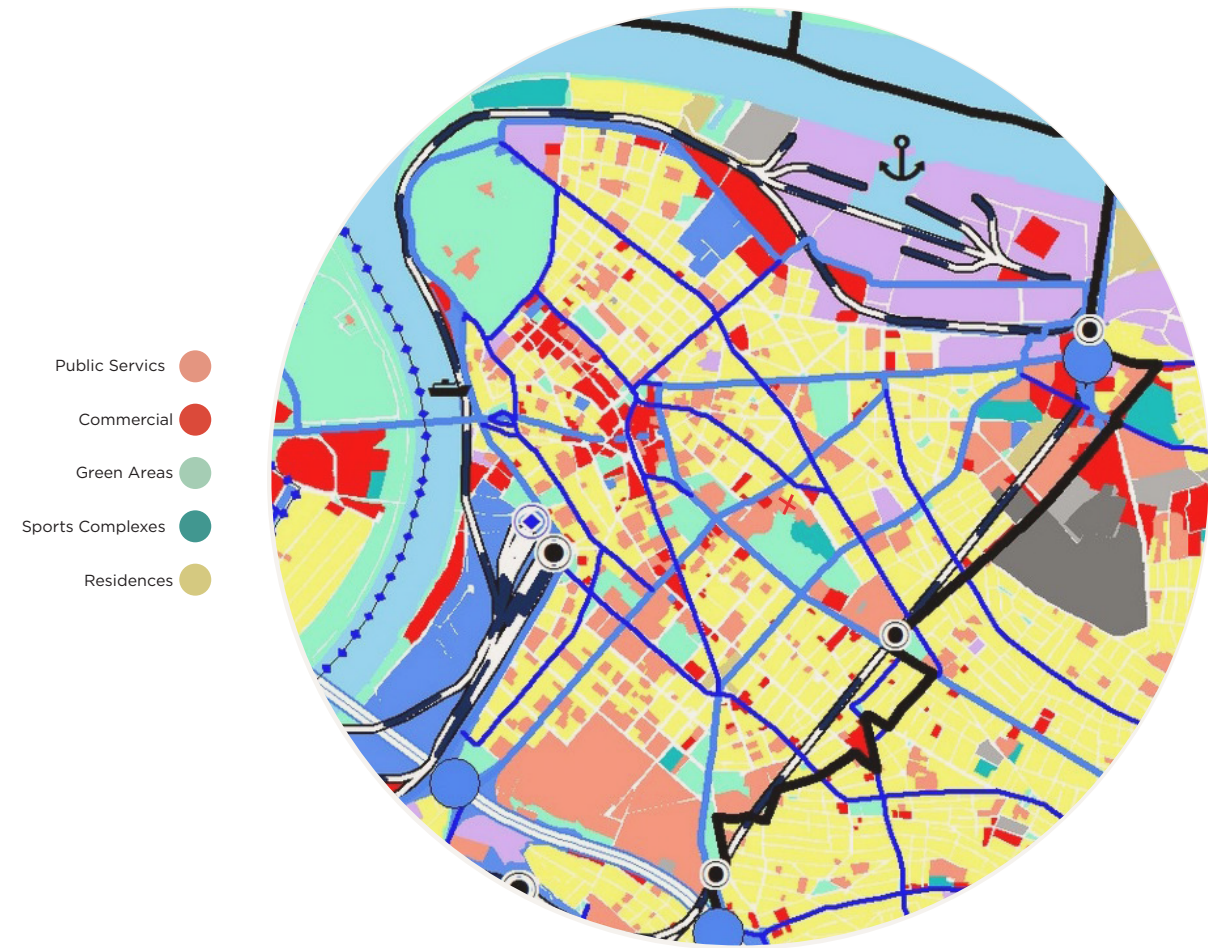
Demolished/Nonexistent
Ruins



HISTORIC TAŠMAJDAN PARK



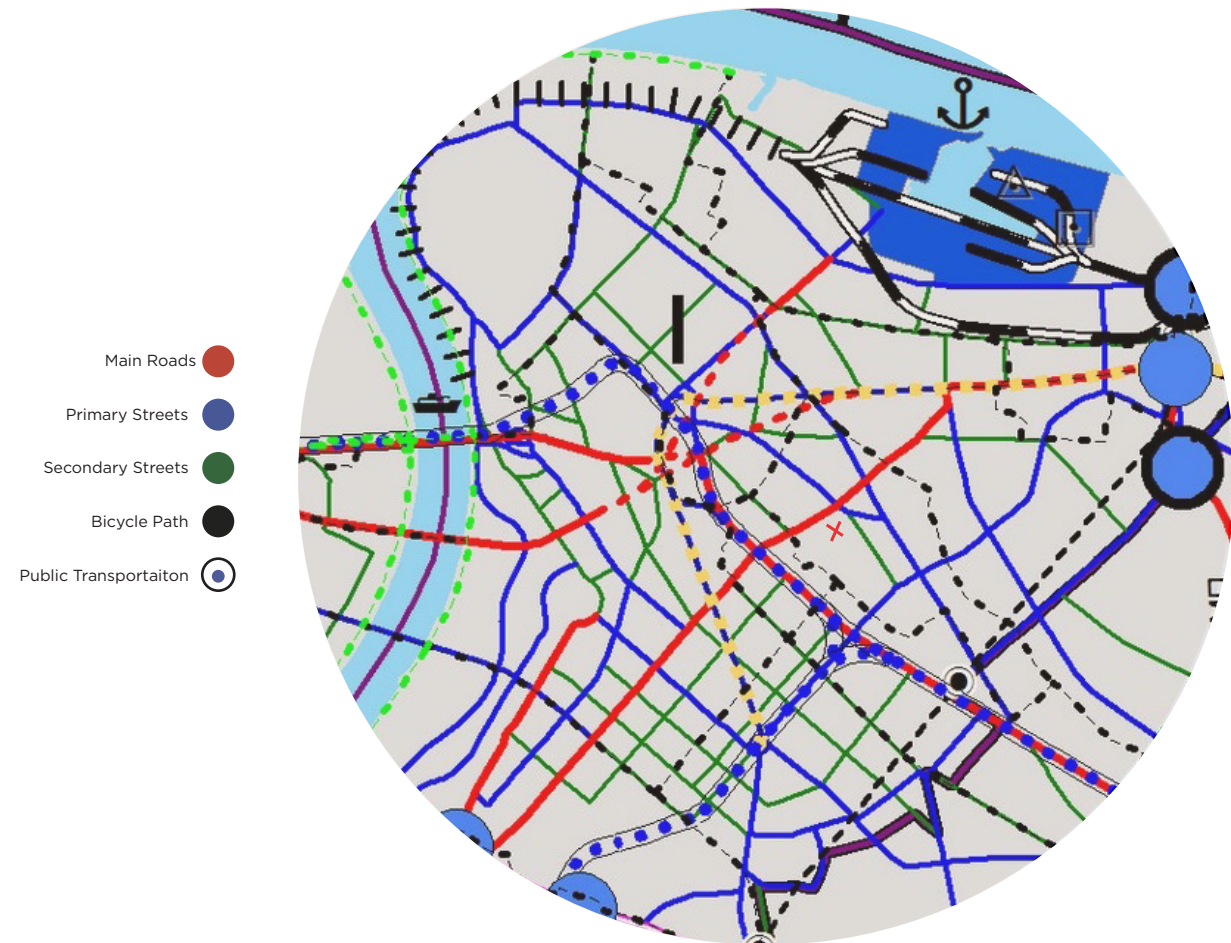
CURRENT LAND USE



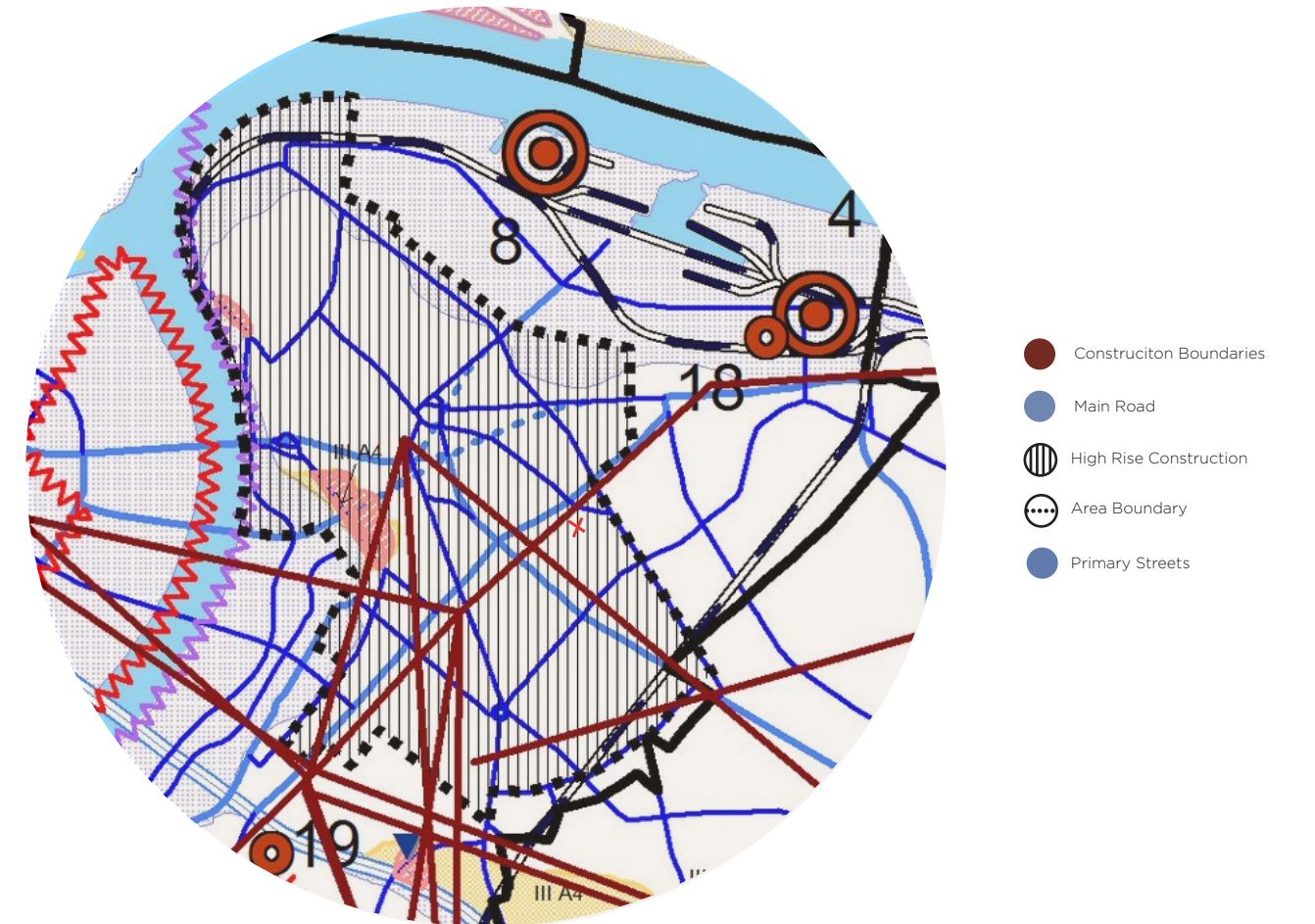
PUBLIC RESOURCES



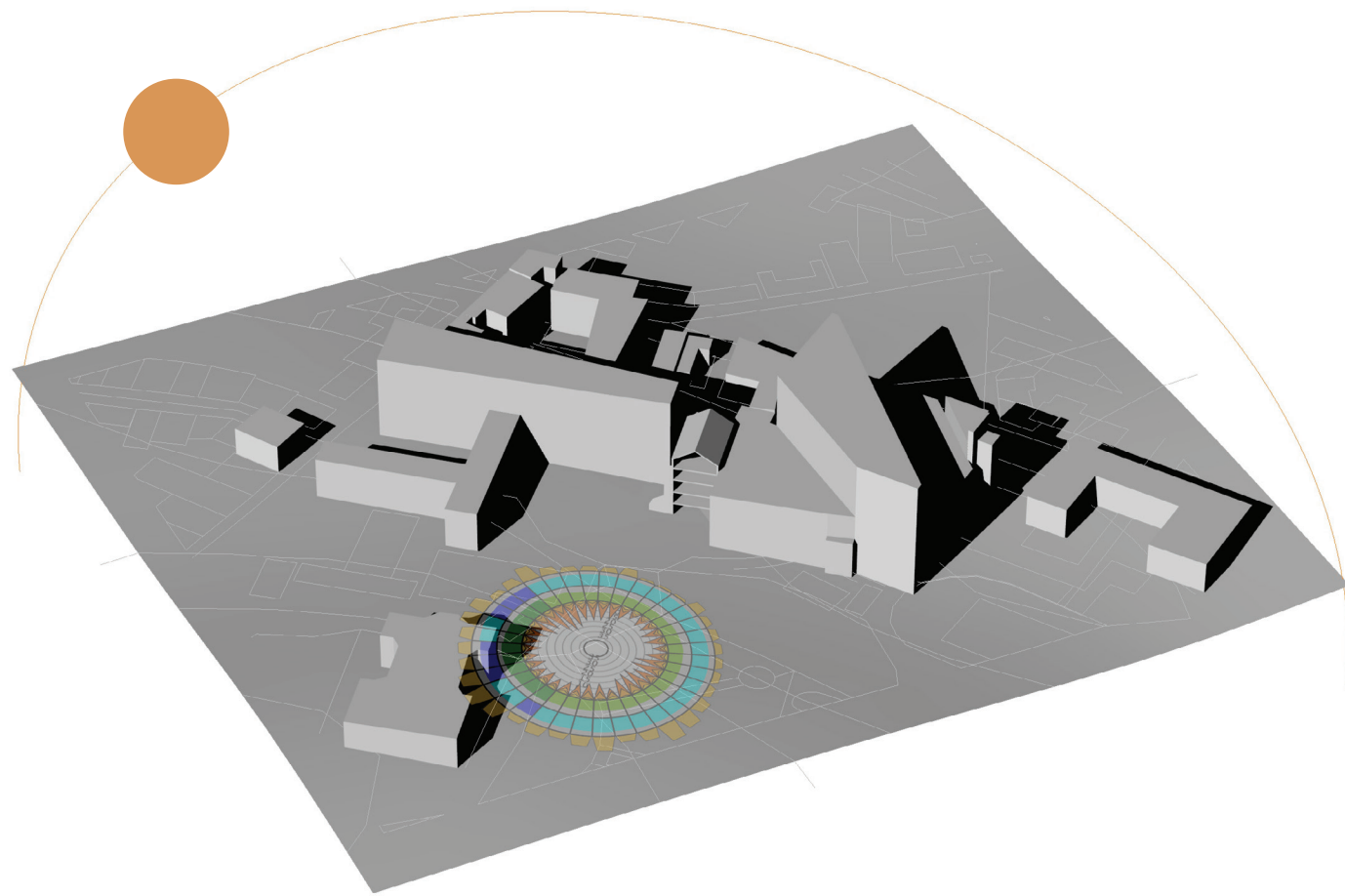
TRAFFIC FLOW



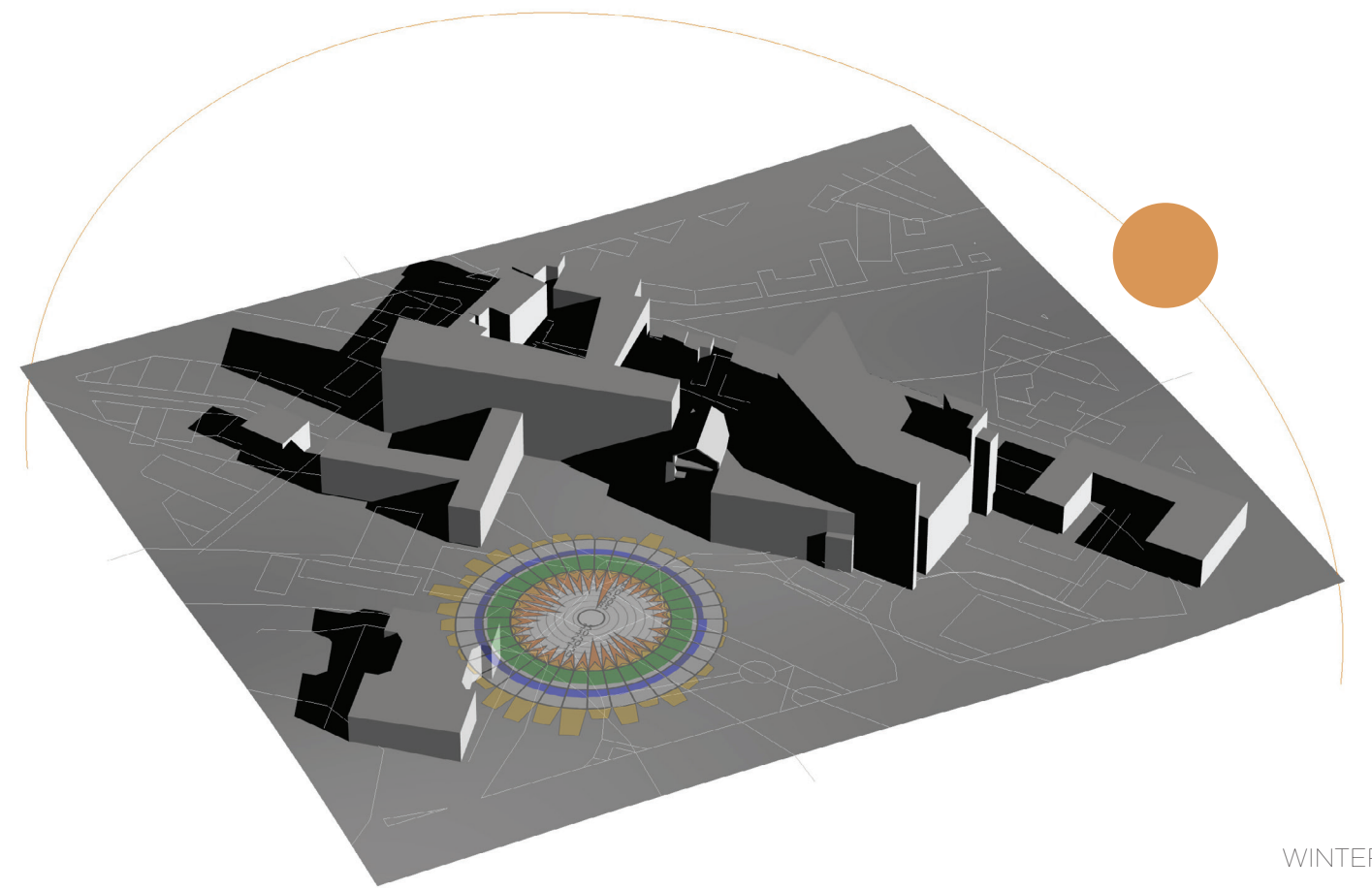
URBAN DEVELOPMENT



SUN AND WIND PATH



SUMMER



WINTER



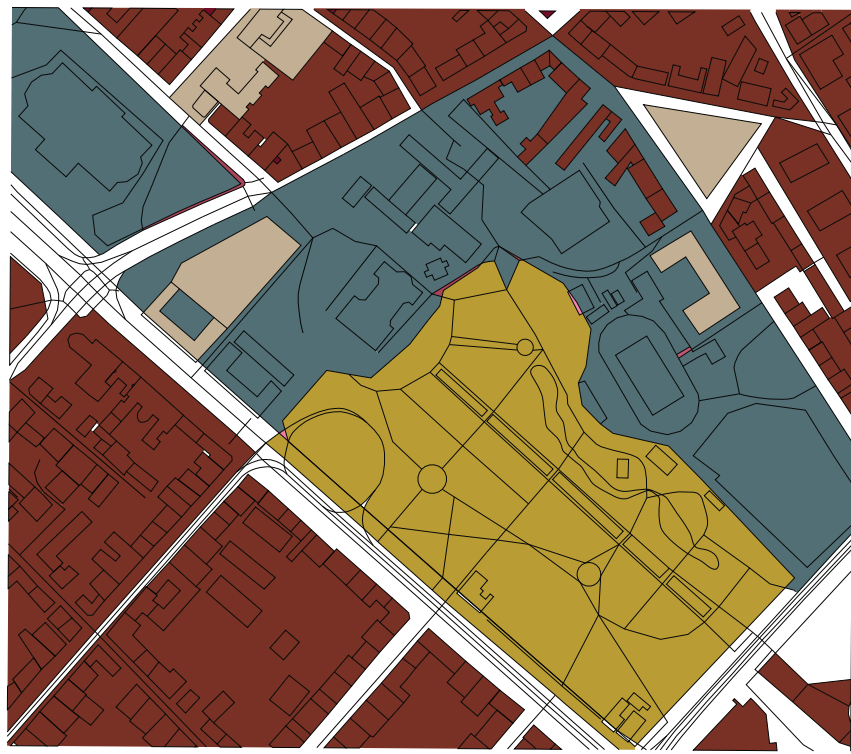
Pre-War 1800s- 1930s



During War 1940s



Post-War 1940s-2000s



Low Density High Density

ADJACENCIES

- Community Resource
- Sacred Architecture
- Recreational
- Gallery/Museum
- Government
- School/Gymnasium
- Residential





● Attacks



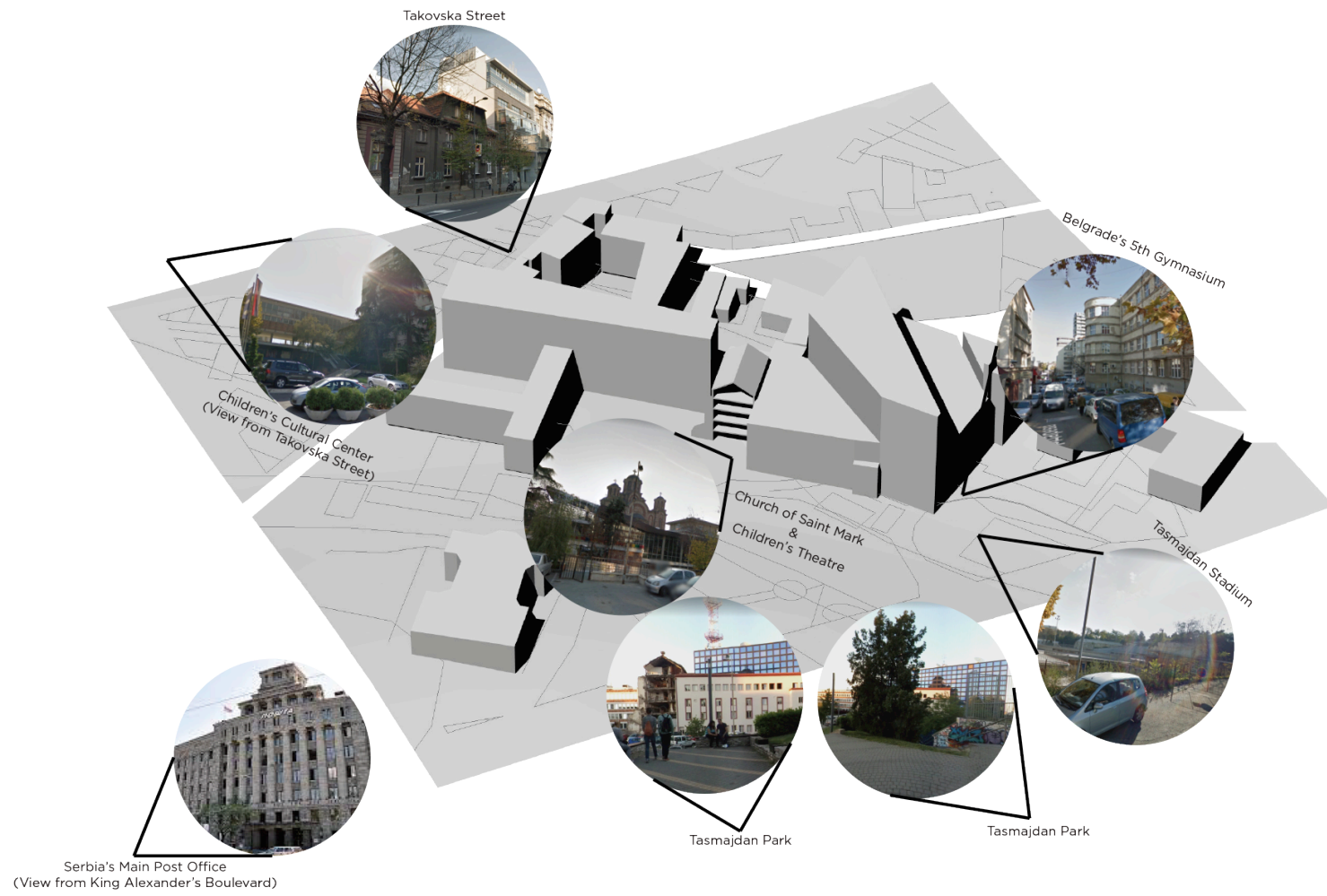
1. Hotel Jugoslavia
2. Usce Tower
3. Federal Ministry of Defence
4. Airforce Headquarters
5. Museum of Contemporary Art
6. Avala Tower
7. Buildings on Knez Milosa
8. RTS
9. Chinese Embassy

● Memorials

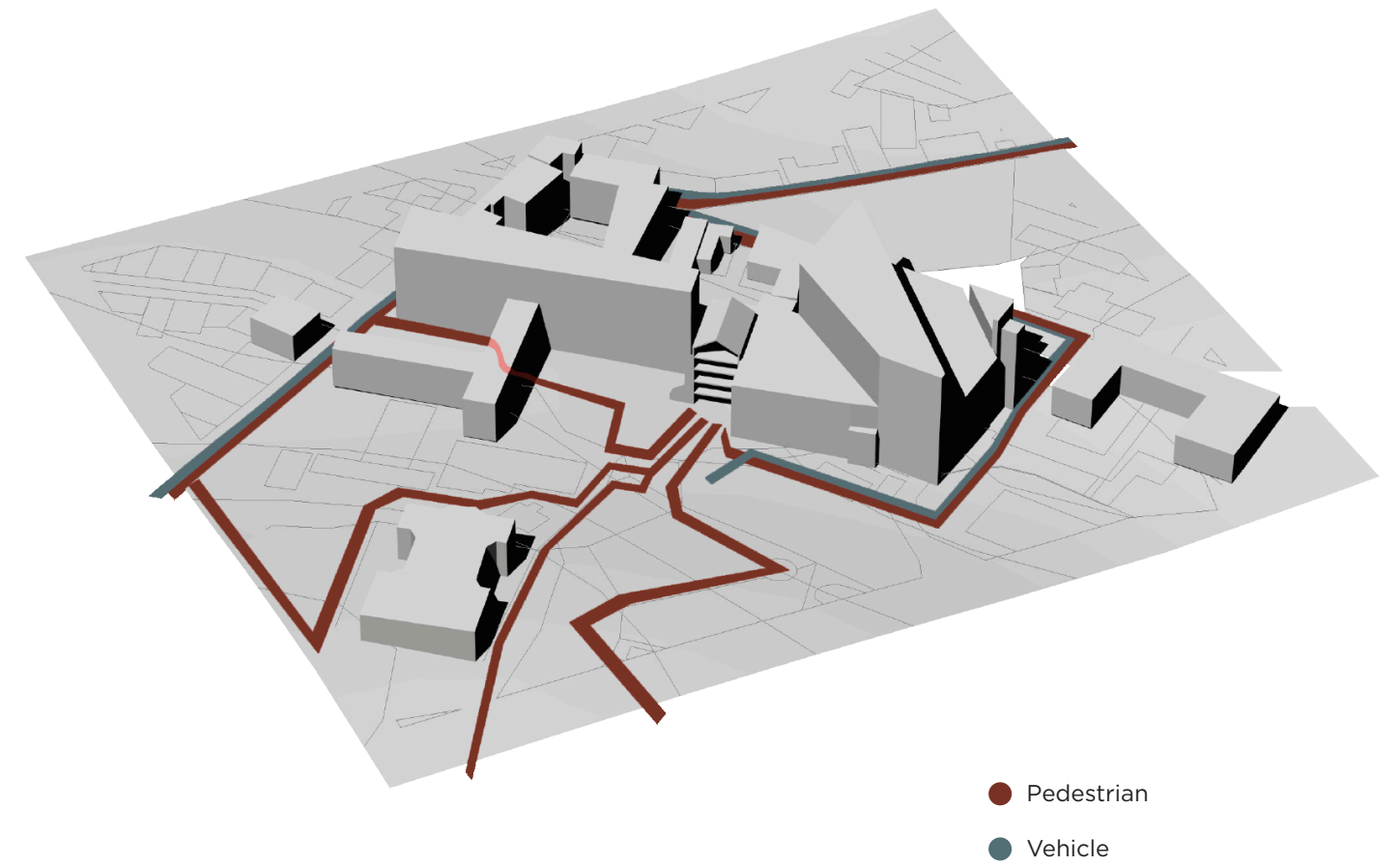


1. Why? 1999
2. Children's Memorial Tasmajdan Park 1999
3. Eternal Flame 2000
4. Savski Trg 2012
5. Lest We Forget Memorial Park Kosutnjak 2014

VIEWS



CIRCULATION PATH



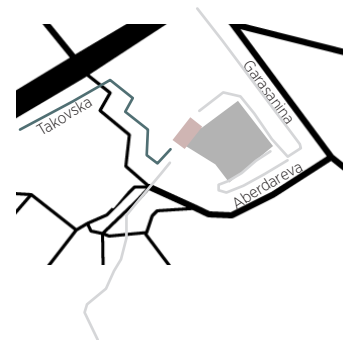
DETAILED CIRCULATION

DETALJI STAZE

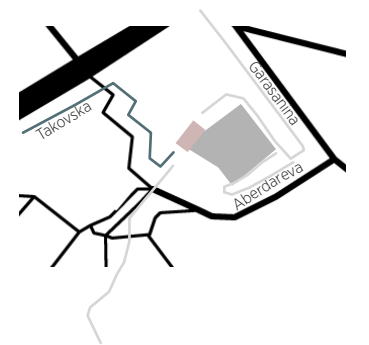
*Photos taken every 10 steps
*Fotografije snimljene svakih 10 koraka



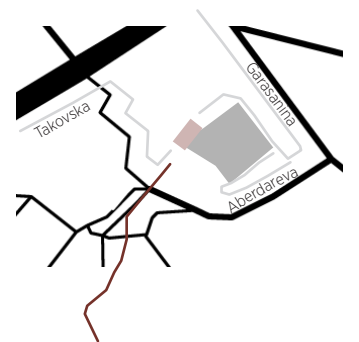
TAKOVSKA



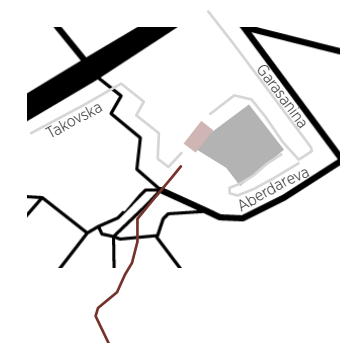
TAKOVSKA



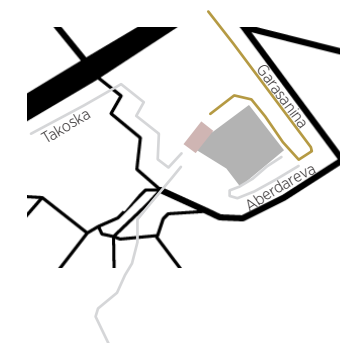
TAŠMAJDAN PARK



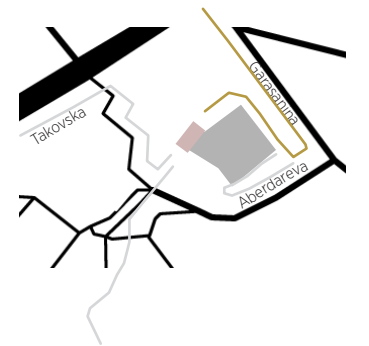
TAŠMAJDAN PARK



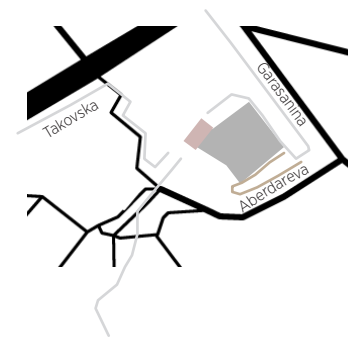
GARAŠANINA



GARAŠANINA



ABERDAREVA



PROGRAM

PROGRAM

The program for this site will be a multi-functional and accessible to the general public for the community affected. In combination this public hub in the center of the city will engage the area in two levels. Horizontally it will interact with the existing urban landscape and become an extension of the adjacent green areas. Vertically, it will house an archive center with adjoining exhibition space dedicated in part to the propaganda generated and reproduced during the Bosnian War, while the remaining area will be a research center exploring the more recent history of the Balkans from the early 1990's until present day. The user group is defined as the victims and families affected by the bombing, as well as the various ethnic and minority groups persecuted during the many conflicts. Media outlets and larger groups of visitors are target audiences for the research center and archive. The public area will require supporting spaces such as rest room facilities, service areas for emergency vehicles, storage and HVAC and mechanical space. The site is surrounded by commercial enterprises, the broadcasting network that once inhabited it, sports facilities and a children's center, making a very central and potential epicenter of public activity.

Idejno rešenje na ovoj lokaciji će biti više funkcionalno i biće otvoreno za javnost. Ovaj društveni centar u srcu grada biće podeljen na dva dela. Horizontalno će biti zelena površina povezana sa već postojećim pejzažem. Vertikalno će biti arhiv zajedno sa izložbenim prostorom. Jedan deo izložbenog prostora će biti posvećen propagandom materijalu skupljenom za vreme rata u Bosni. Drugi deo tog prostora će biti centar za istraživanje, koji će se baviti skorijom istorijom Balkana od 1990-te do danas. Ciljane grupe su žrtve i porodice nastradali u bombardovanju, kao i različite nacionalne grupe i manjine koje su proganjane kroz sve naše sukobe. Centar za istraživanje i arhiv će imati za cilj da privuku medije i veliki broj posetilaca. Javni prostori će morati da imaju pomoćne prostorije kao što su WC-i, prostor za vozila hitne pomoći, skladište, prostoriju za klimatizaciju i mehaničku sobu. Ovaj objekat ima sansu da postane epicentar društvenih i javnih aktivnosti jer je okružen trgovinama, komercijalnim firmama, TV stanicom koja je nekada i bila smeštena u toj zgradi, sportskim terenima i dečijim kulturnim centrom.

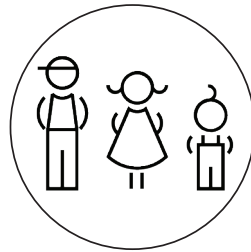
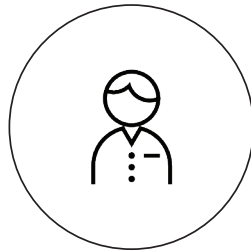


Opinions in Narrative*

REGIME

NATO

"AMERICA"



< - 60

59 - 30

29 - >



LEFT-WING
EDUCATED
URBAN

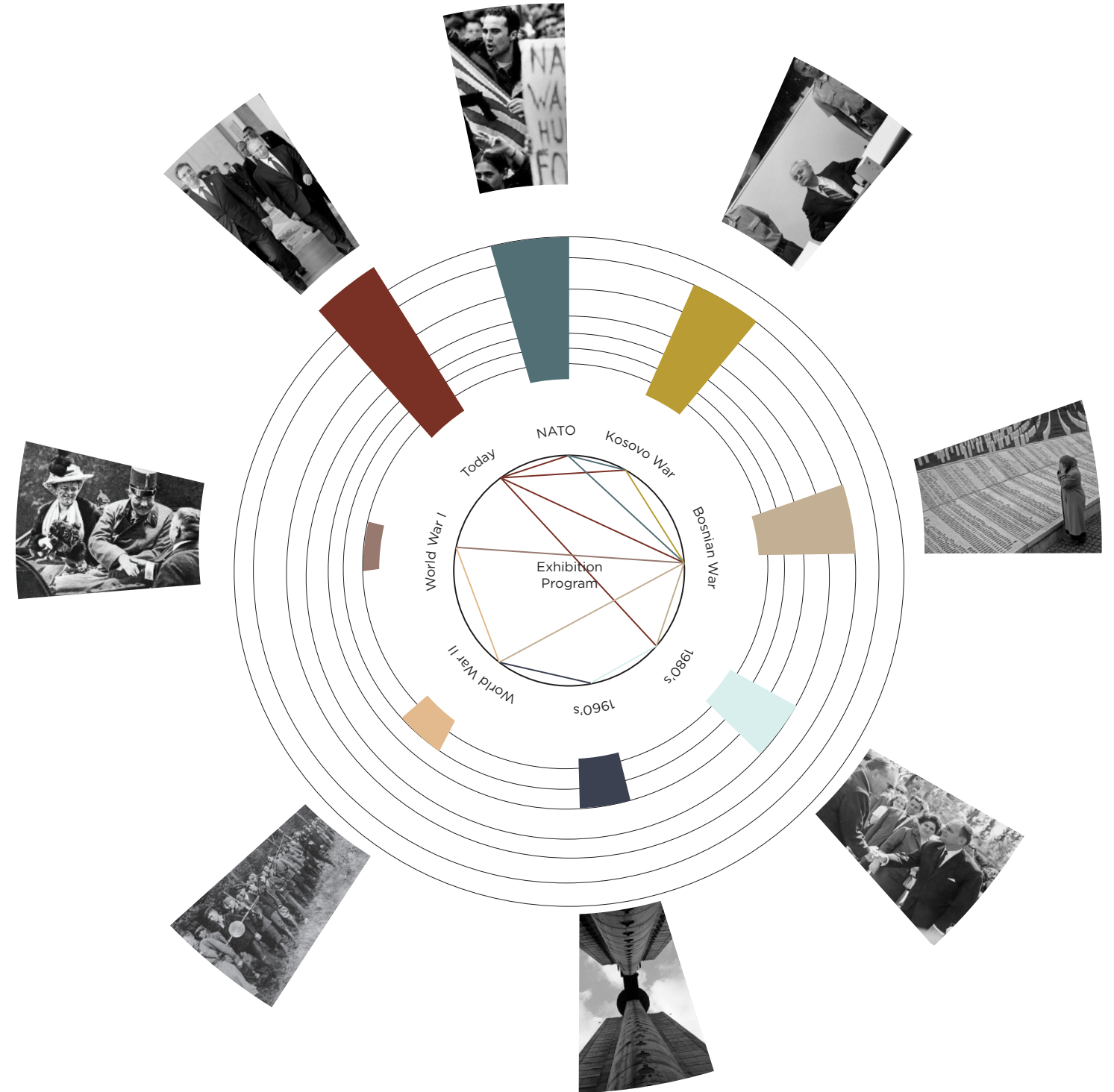
RIGHT-WING
LESS EDUCATED
RURAL

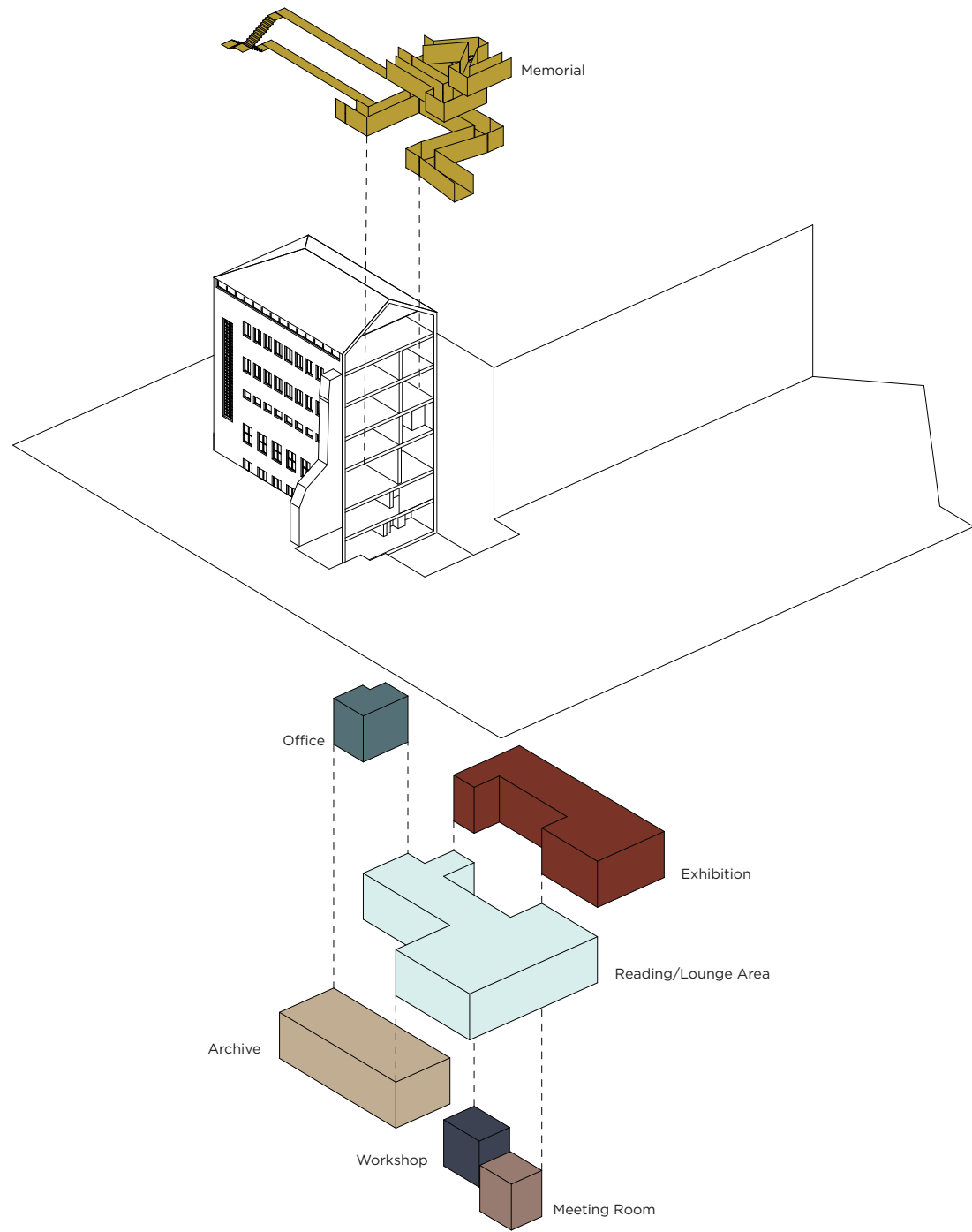
Identify: Yugoslav
Party: Communist
Lean: Liberal

Identify: Yugoslav/Serbian
Party: Socialist
Lean: Liberal/Conservative

Identify: Serbian
Party: "Democratic"
Nationalistic
Lean: Conservative

*Based on general public perception



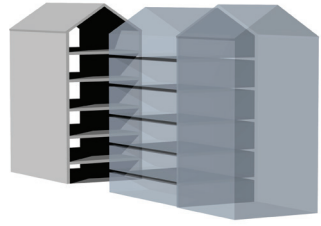


ARCHIVE MATERIAL DISPLACEMENT FROM HAGUE TO BELGRADE

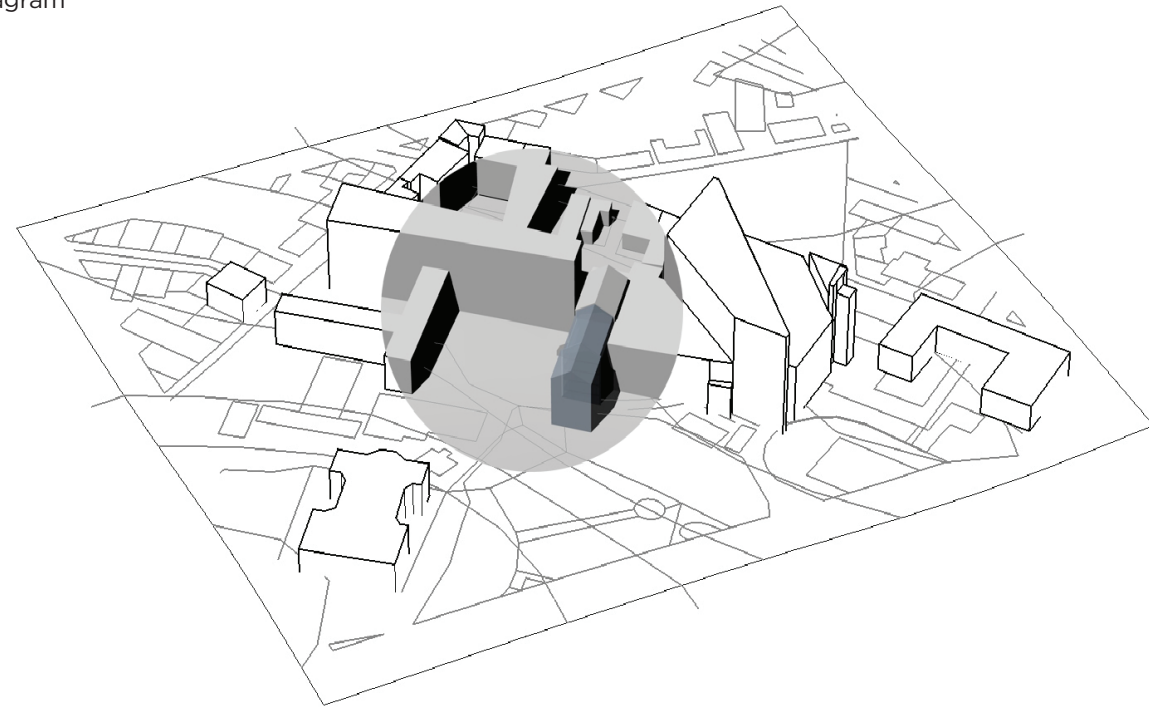


The Hague War Crimes Tribunal has been conducting trials against major stakeholders in both the Bosnian and Kosovo Wars. The recent culmination of the trials in December of 2017 has produced an immense amount of archival material since its start in 1993. I propose that this material be overturned to Belgrade, Serbia either in the aforementioned design archive or the national archive.

DESIGN PROPOSAL
PREDLOG IDEJNO RESENJE

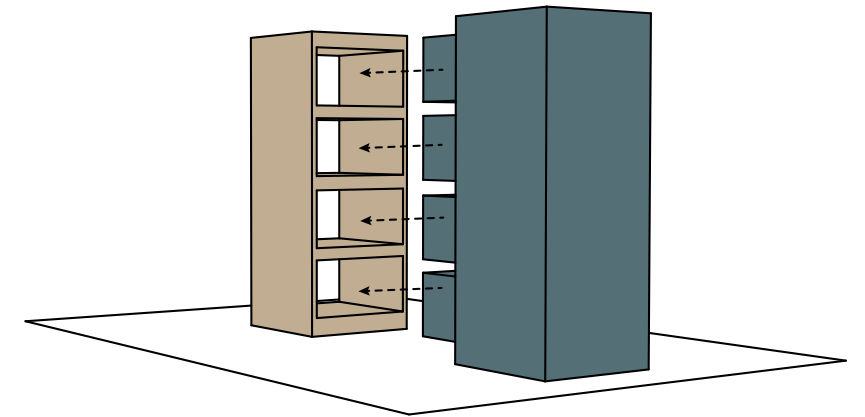


Theoretical Void
Diagram



Total Existing Site: 13,847.95 sqft
Surrounding Area: 24,478.77 sqft

INTERVENTION FRAMEWORK



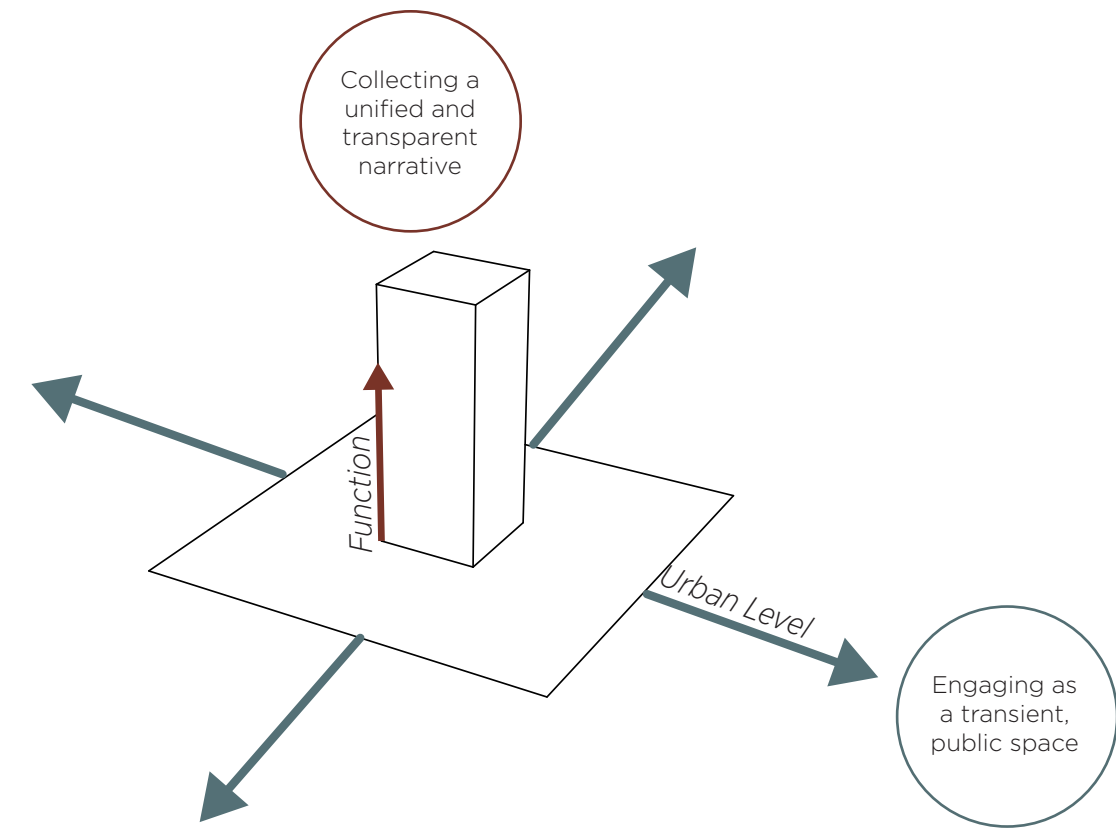
Structural Identity: Reinforced concrete skeleton
Floor slabs and load bearing columns

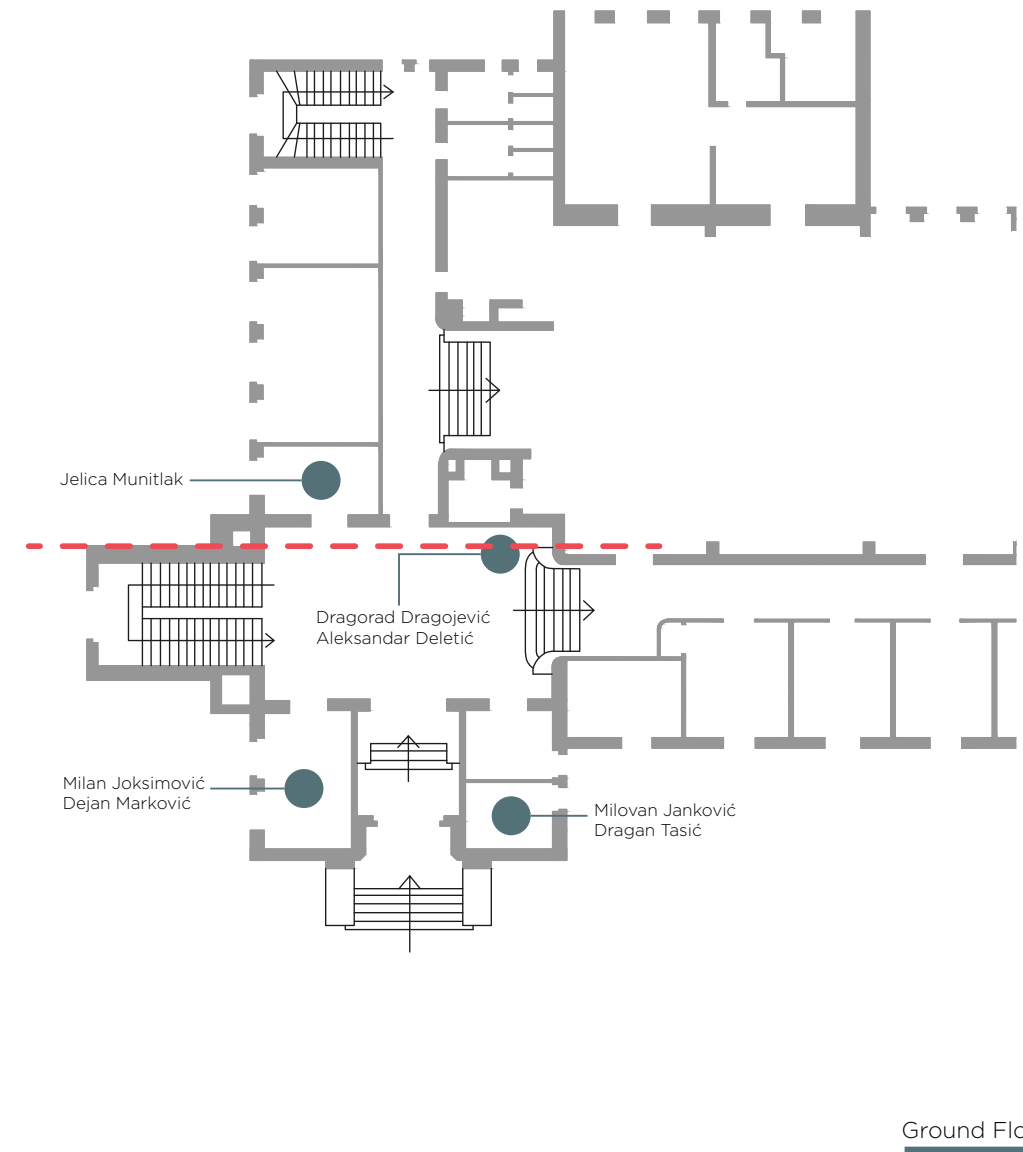
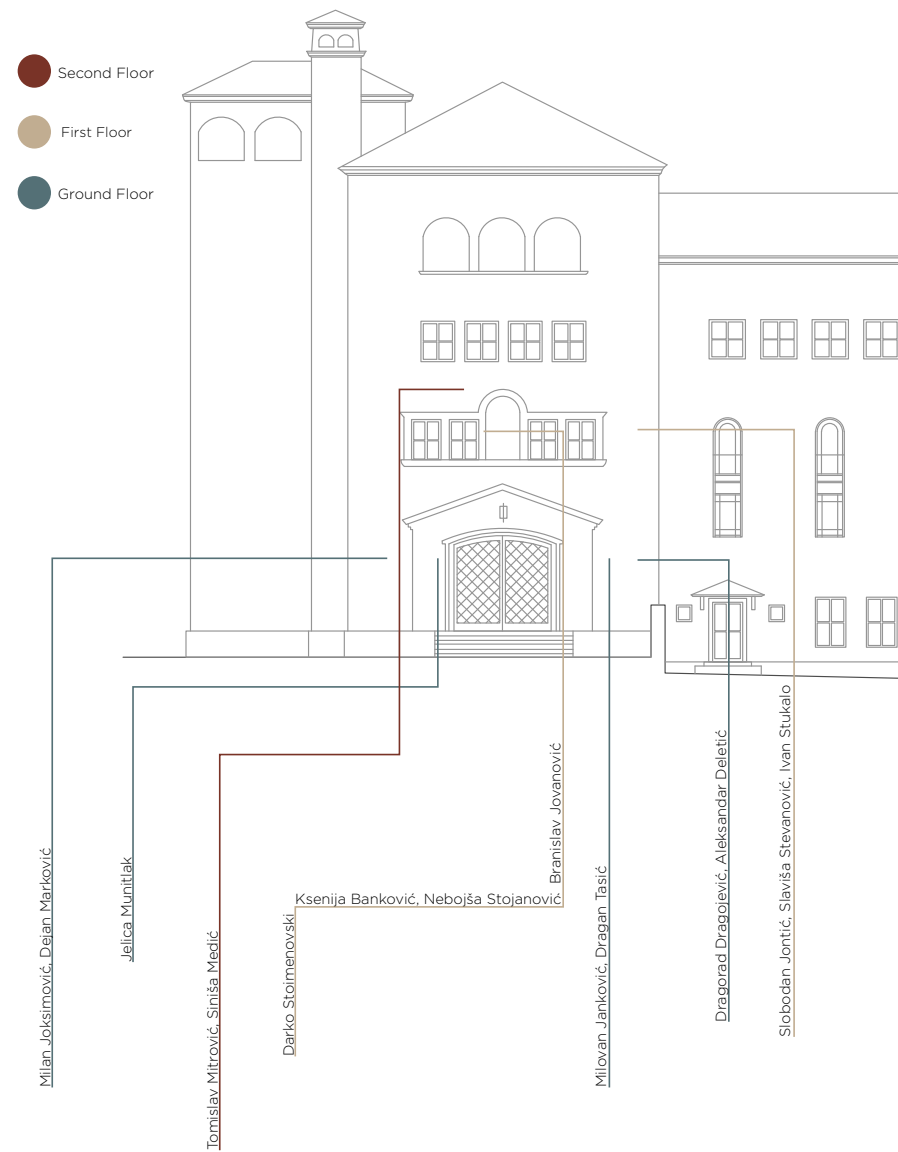
Insulation: Wooden construction (saw grass/cane)

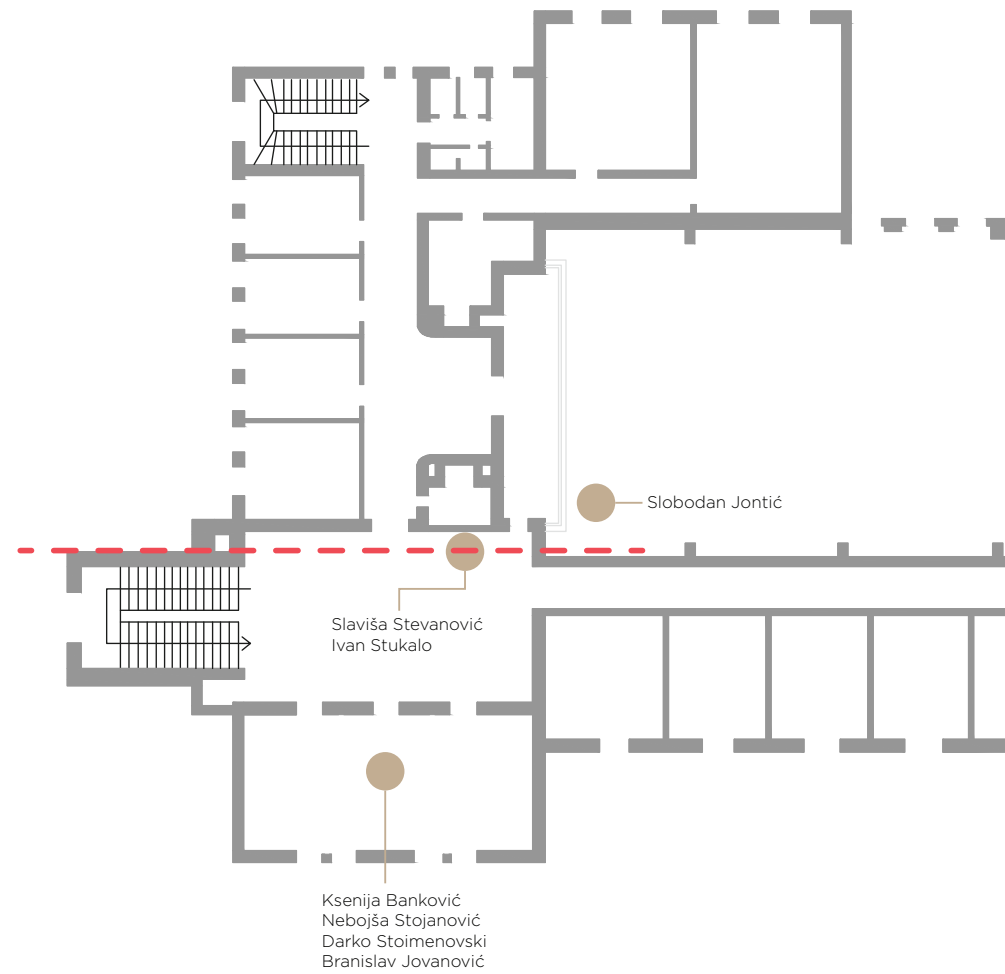
Roof: Masonry tiles

*Some walls constructed out of masonry (tower)

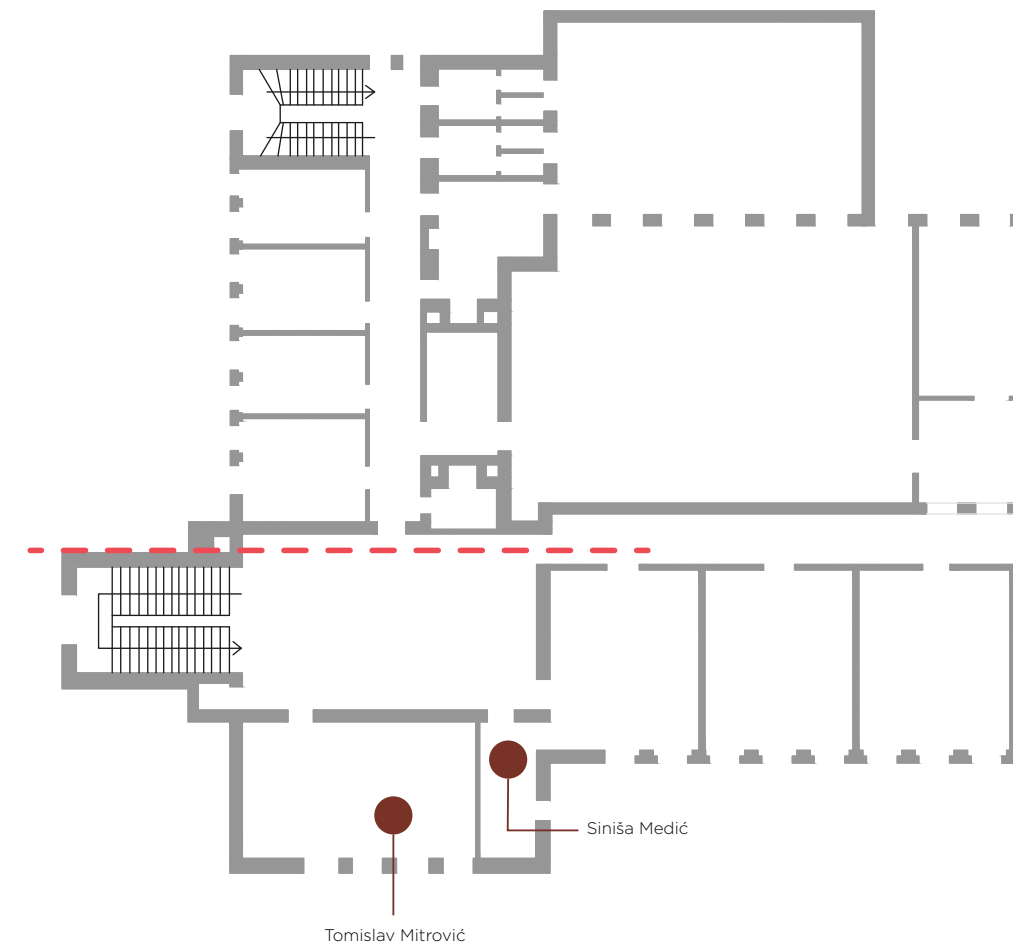
The intervention priority is preserving the ruin while extending the void





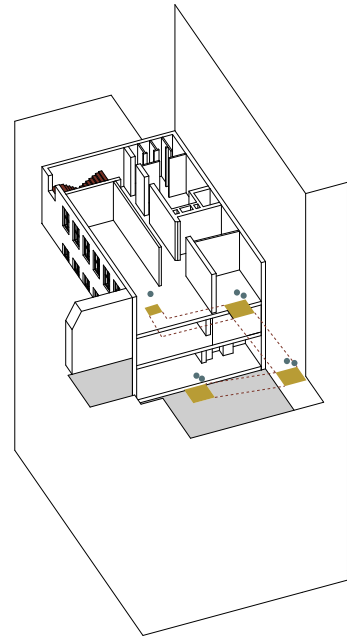


First Floor

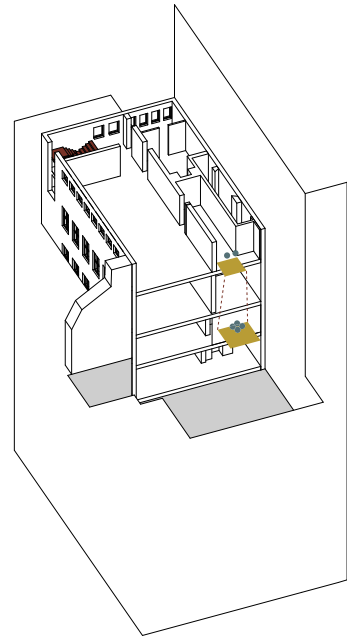


Second Floor

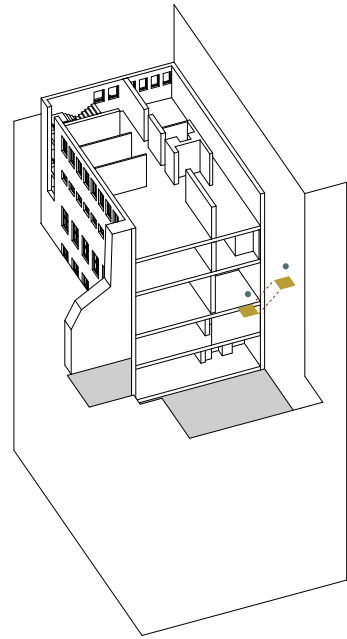
VICTIM PLACEMENT MAPPING



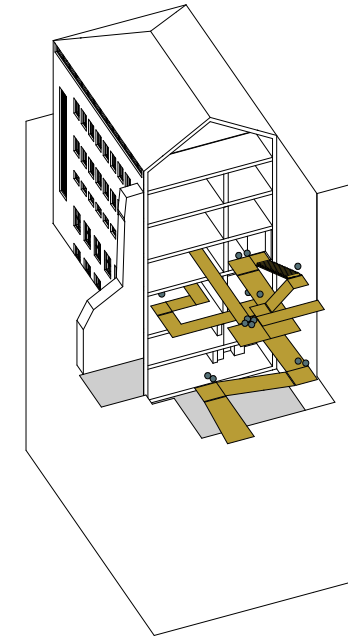
Ground Floor



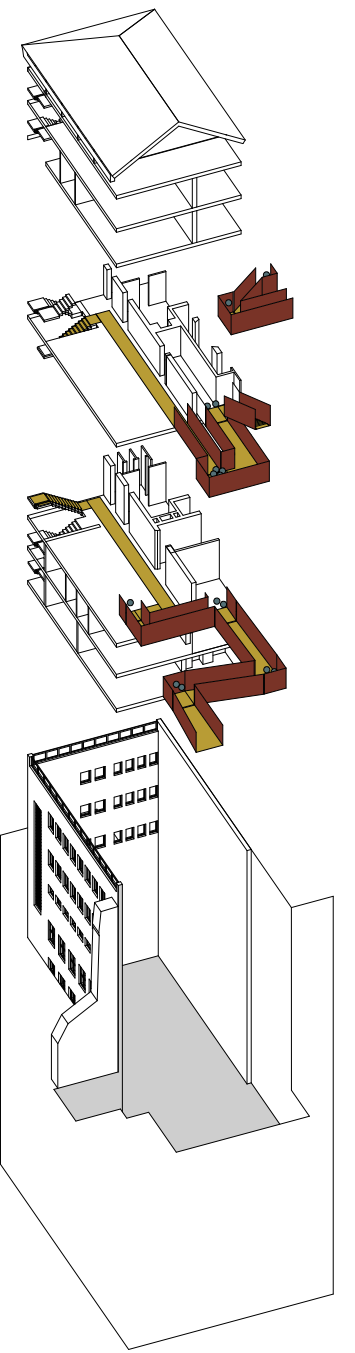
First Floor



Second Floor

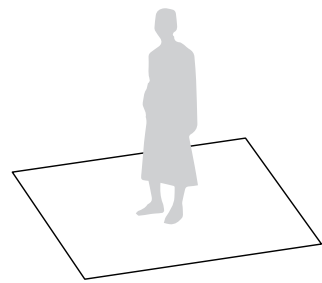


Paths Combined

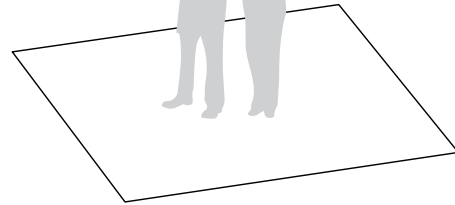


Paths Enclosed

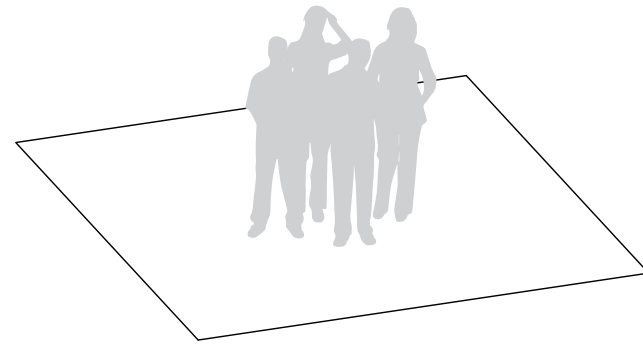
PLATFORM SIZING



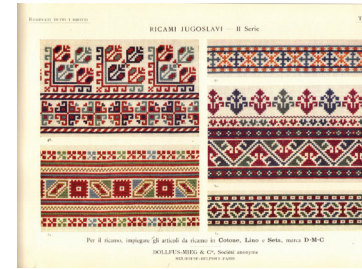
1 Victim - 1.5m²



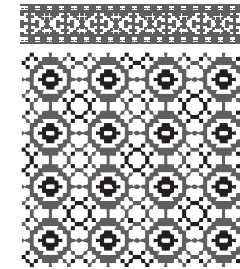
2 Victims - 3m²



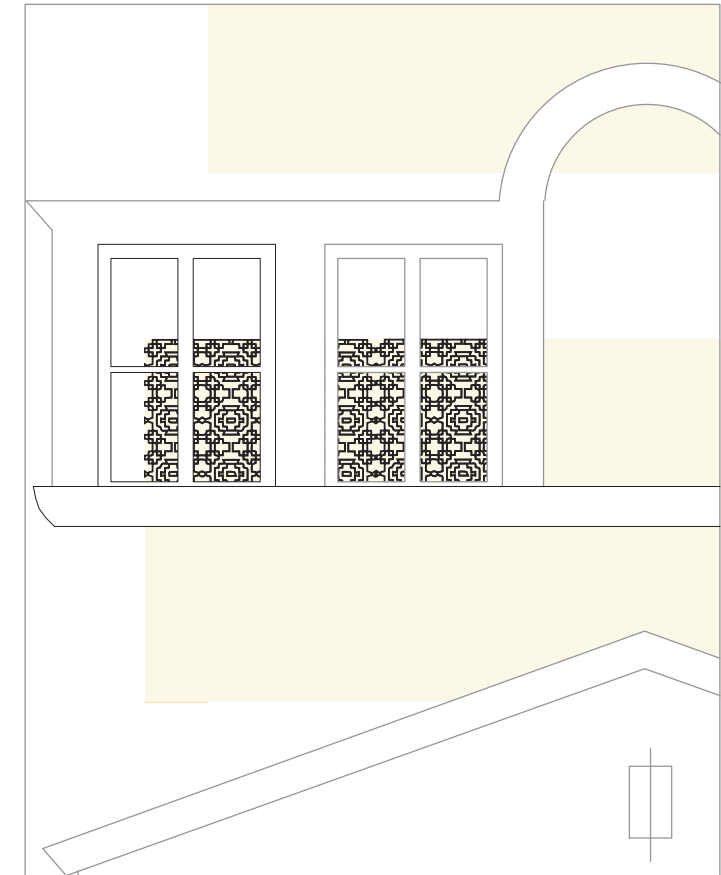
4+ Victims - 6.5m²



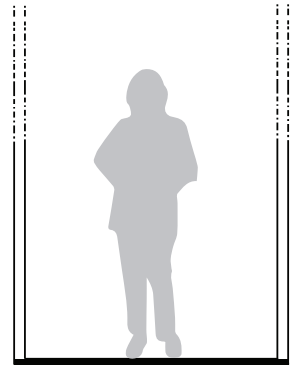
Traditional Yugoslavian
kilim rug motifs



Abstracted pattern

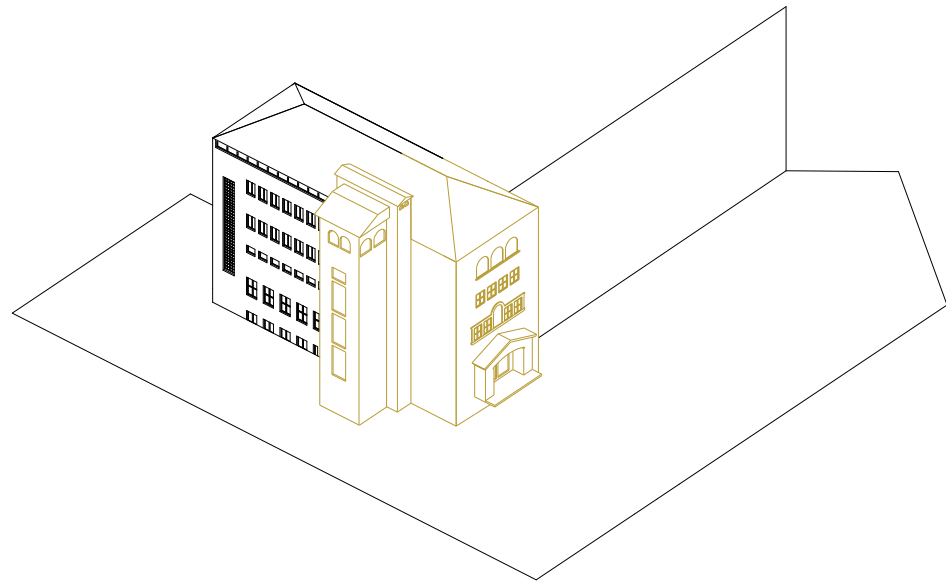


Perforations outlining
original facade

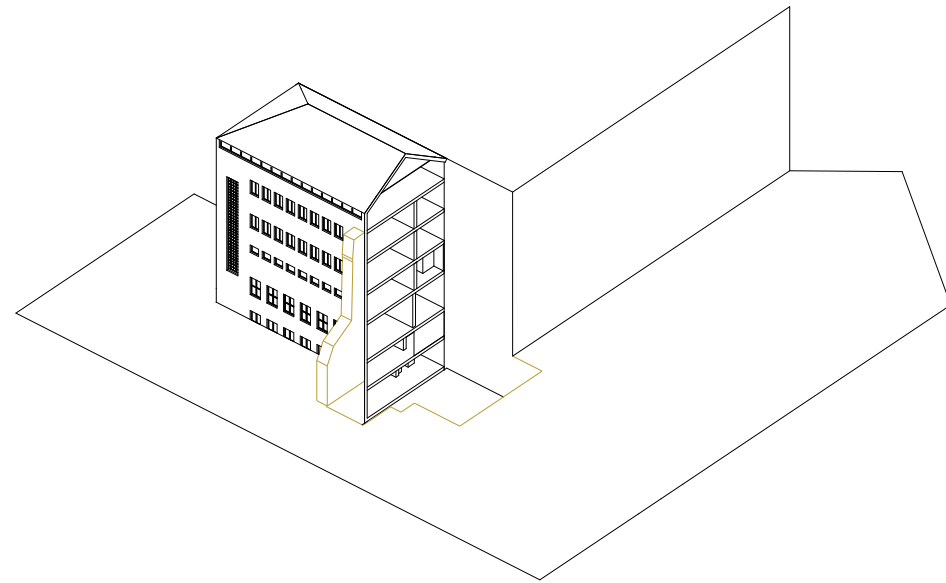


Enclosed perforated path

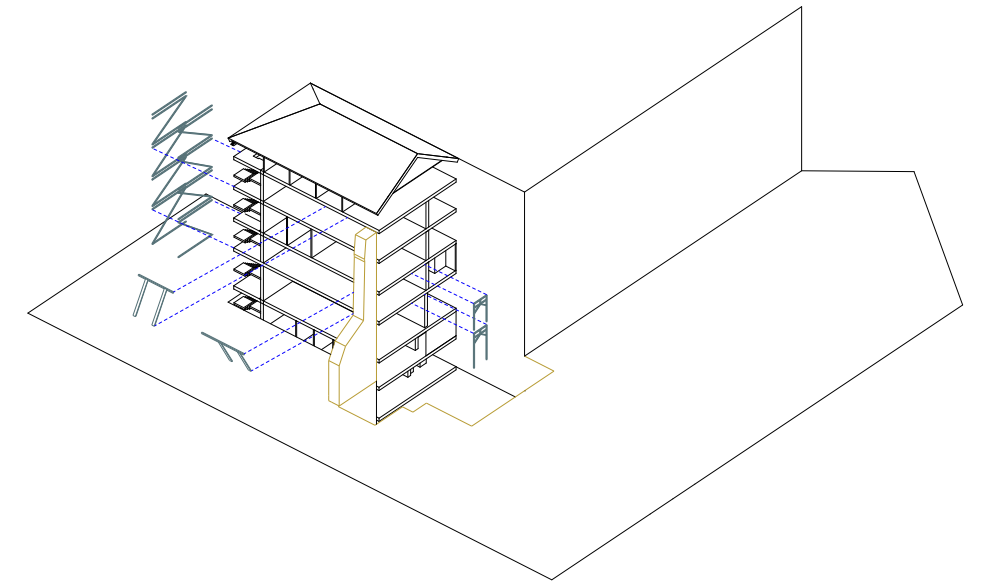
PERFORATION PATTERN



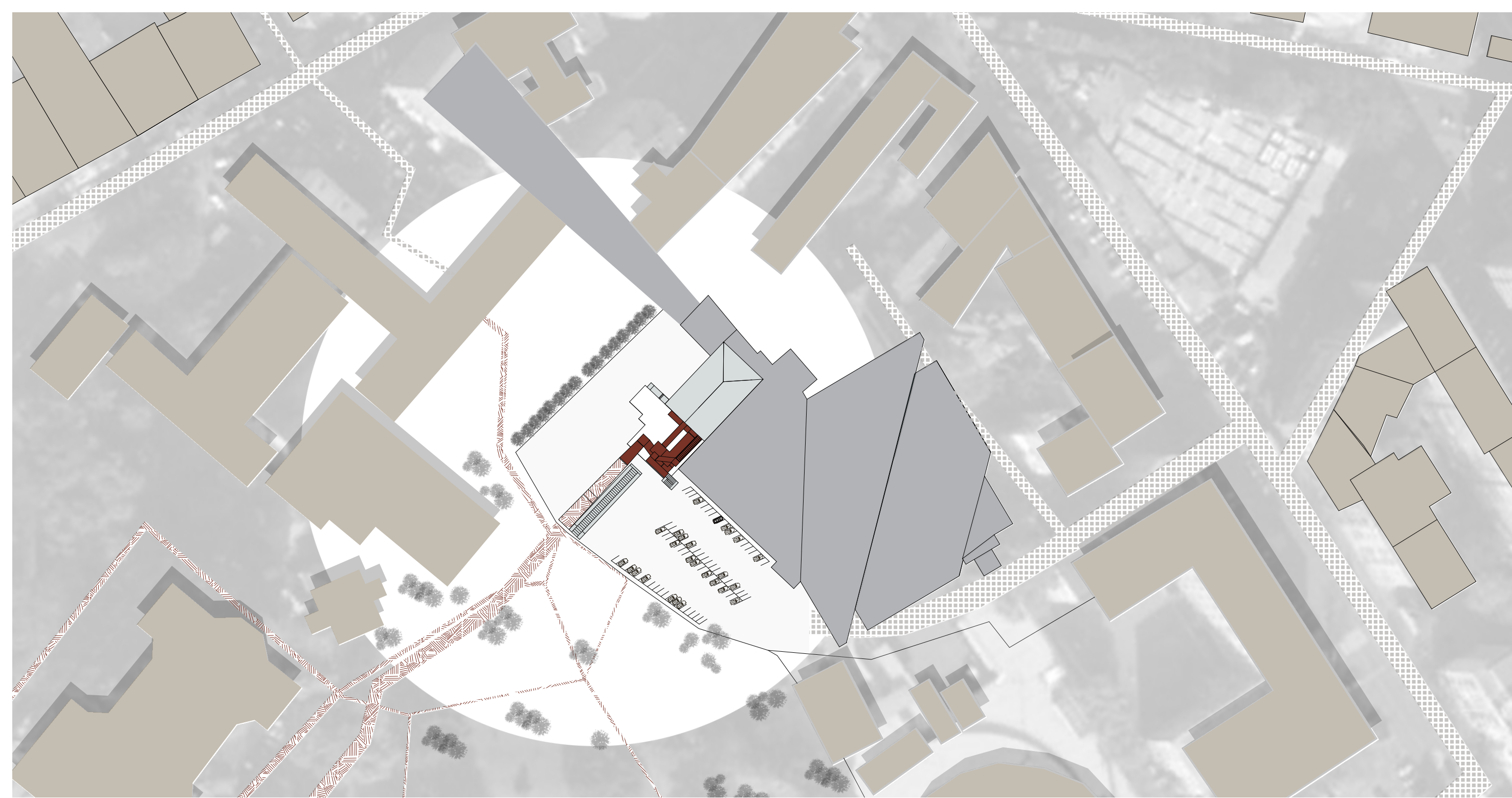
Original Condition



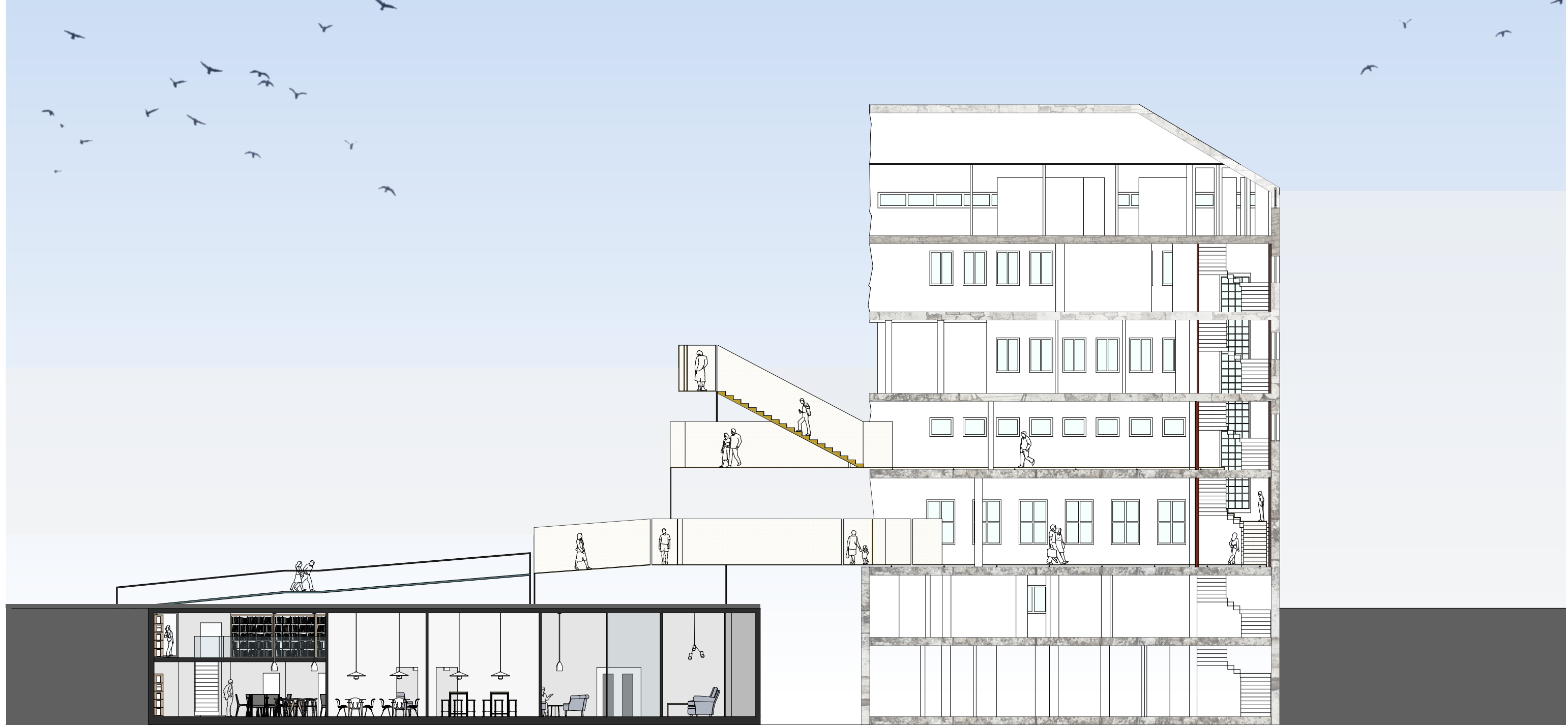
Bombing Condition

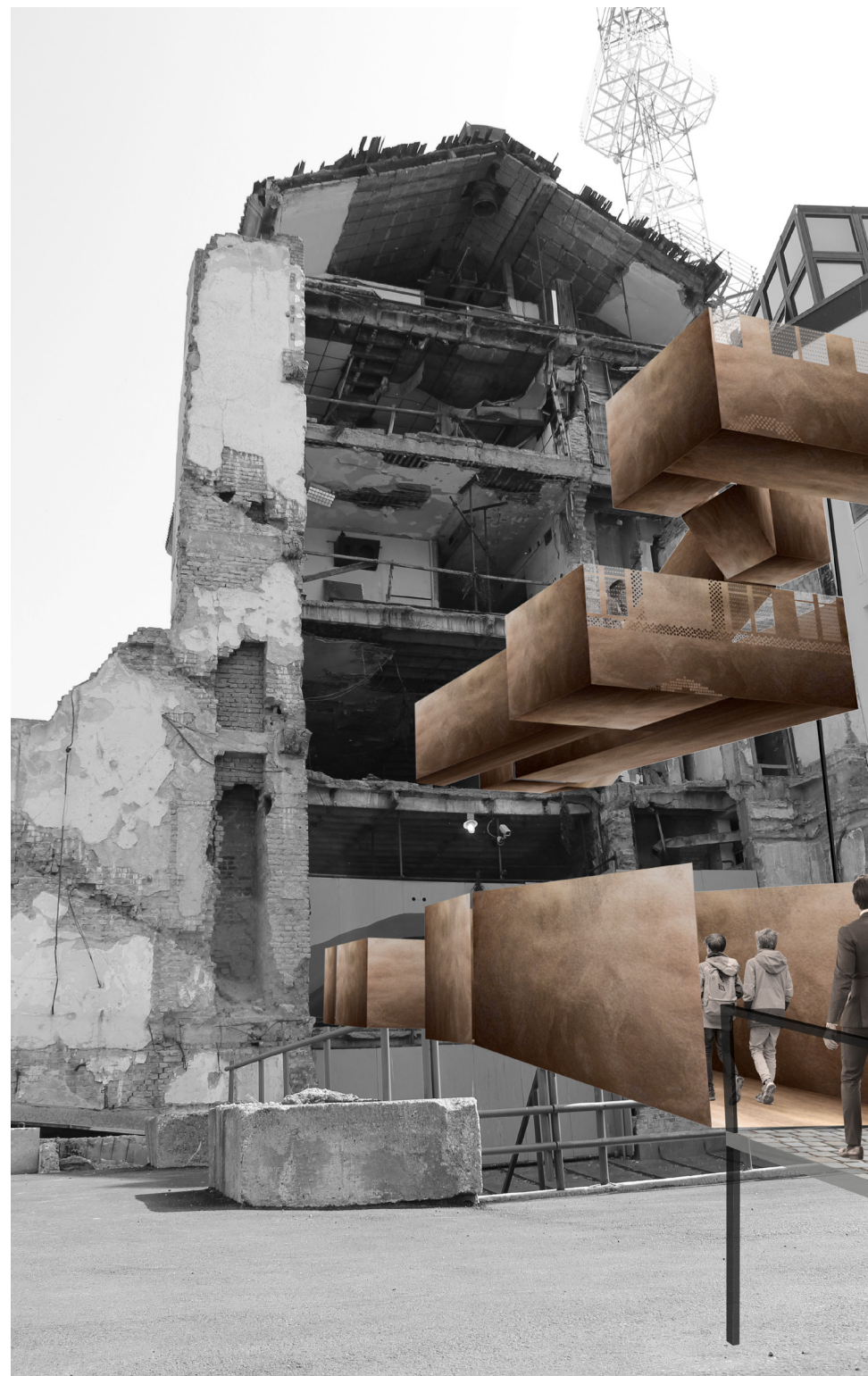


Phase 1: Bracing Ruin

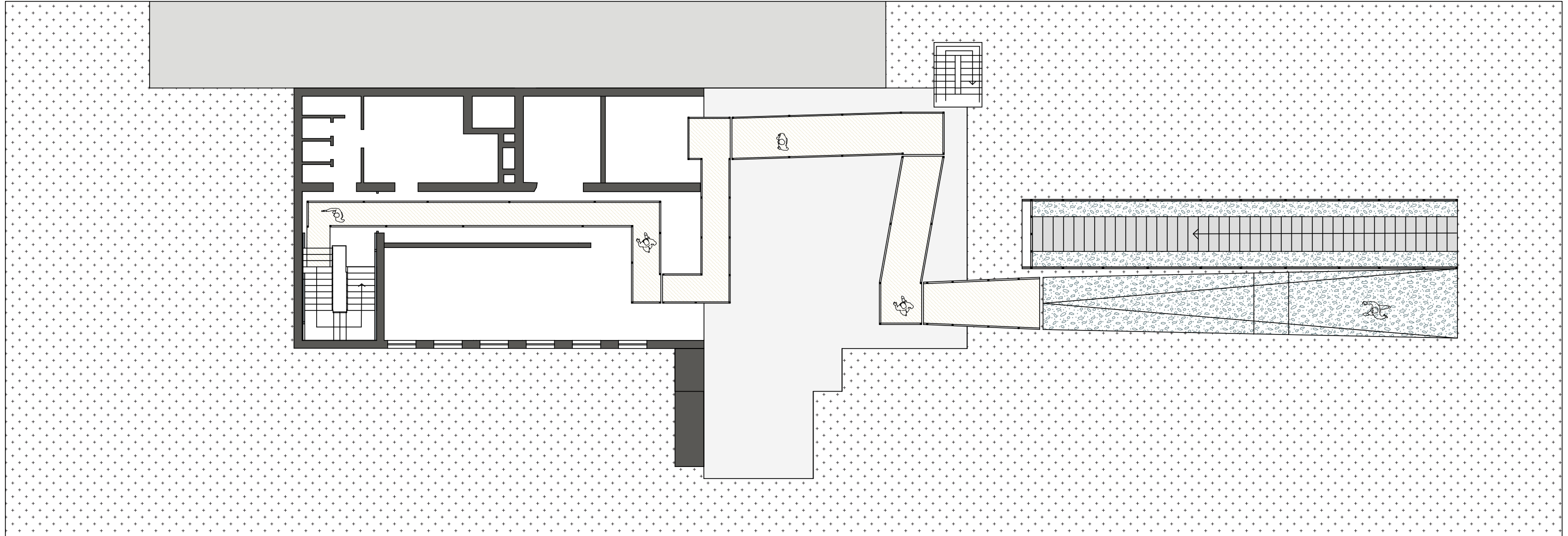




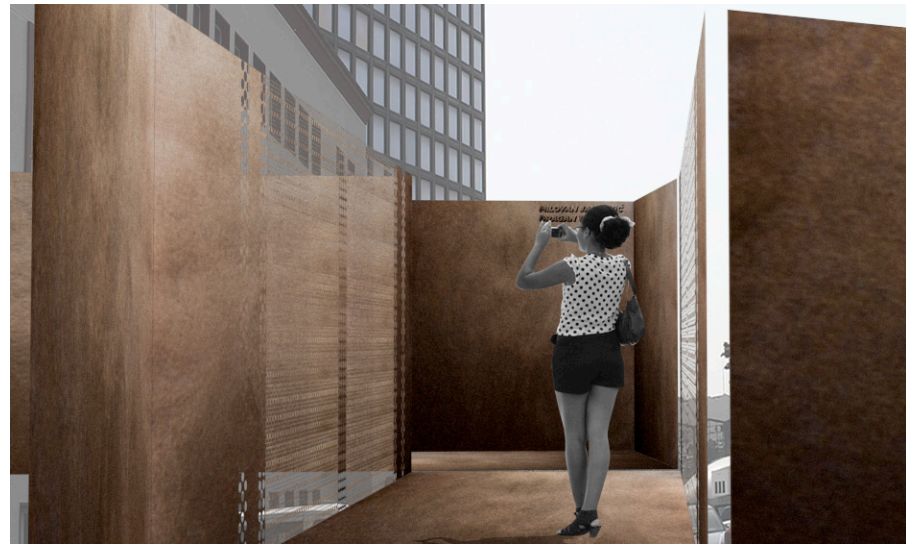
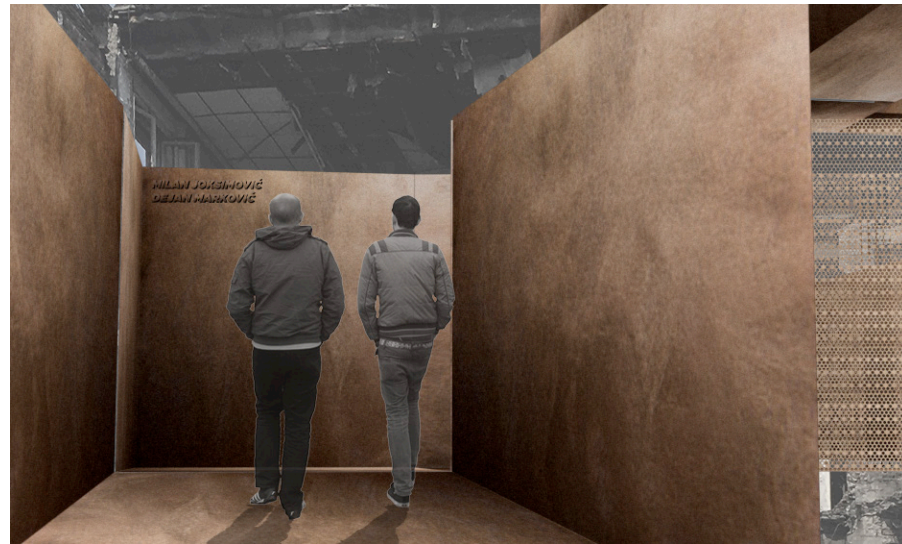
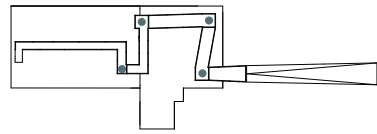


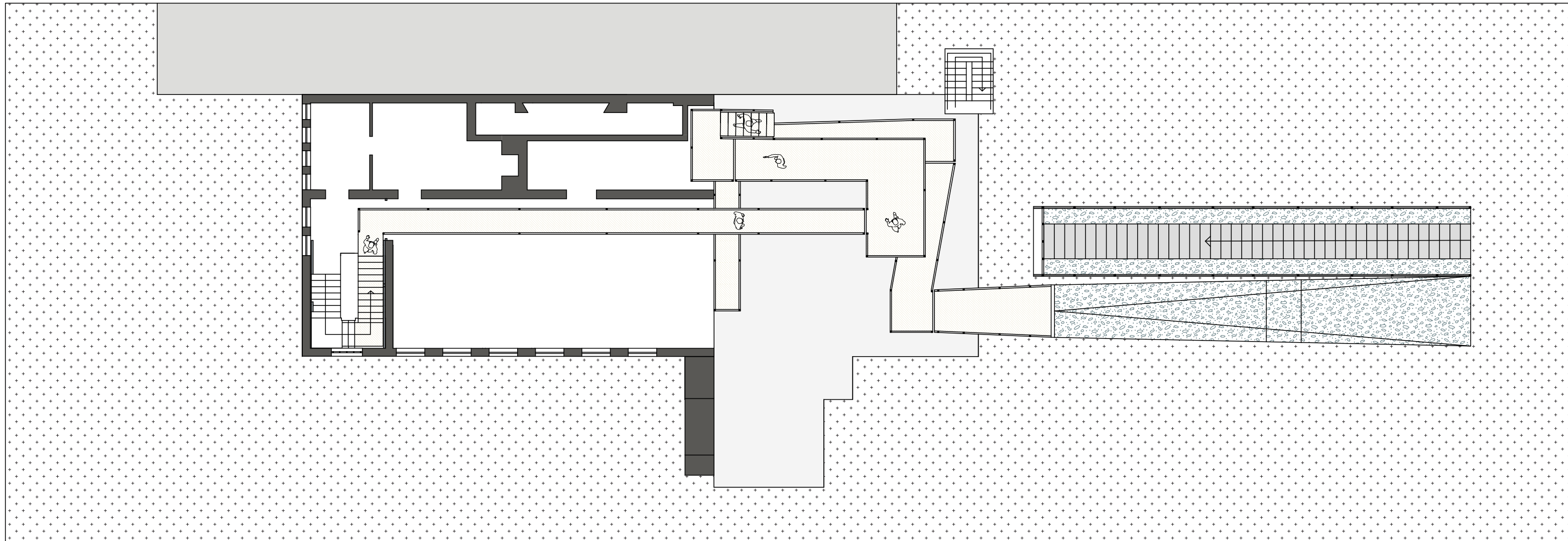




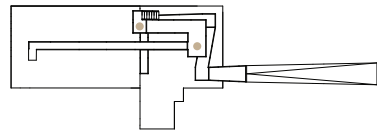


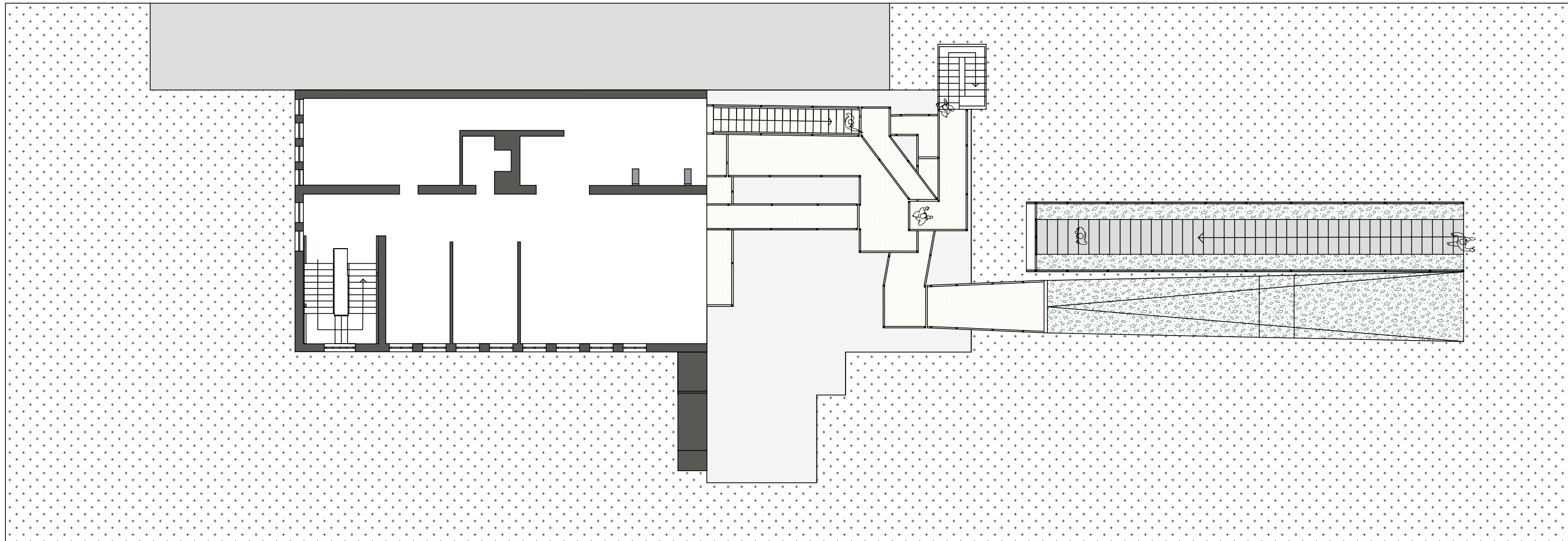
Ground Floor Plan



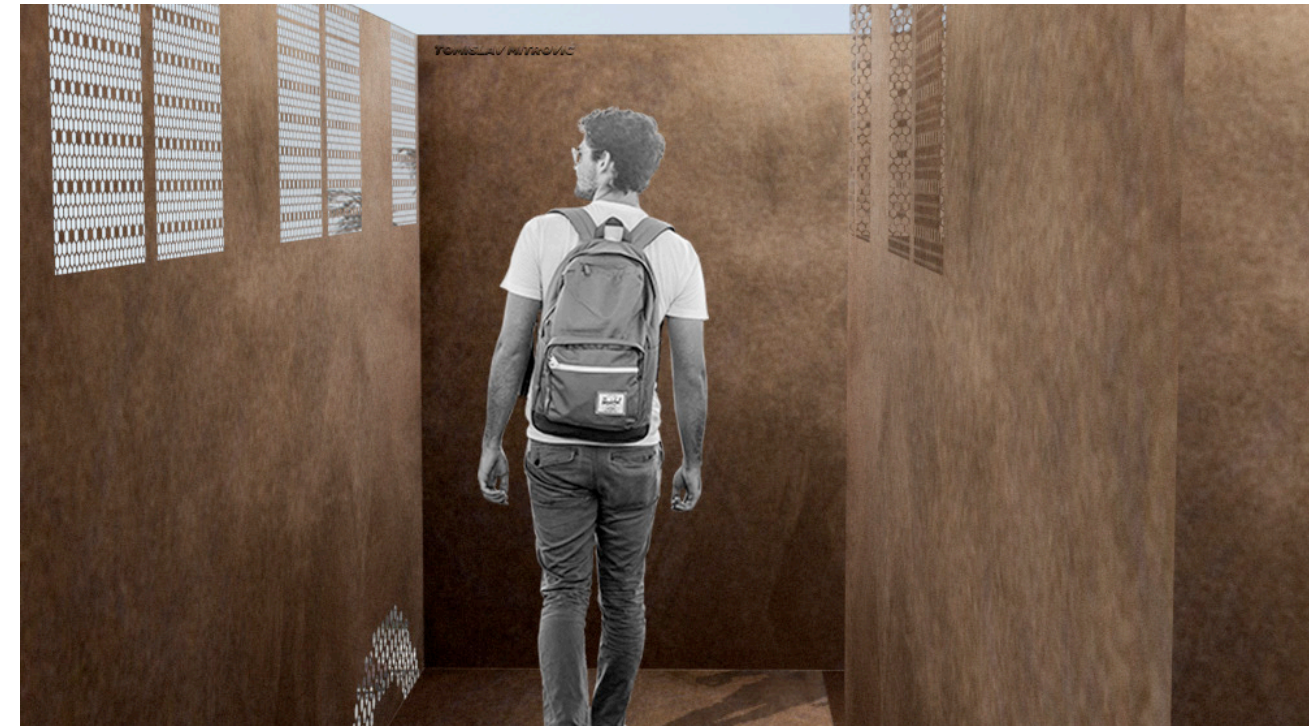
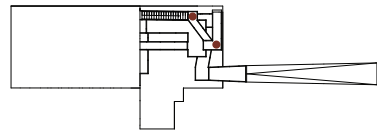


First Floor Plan

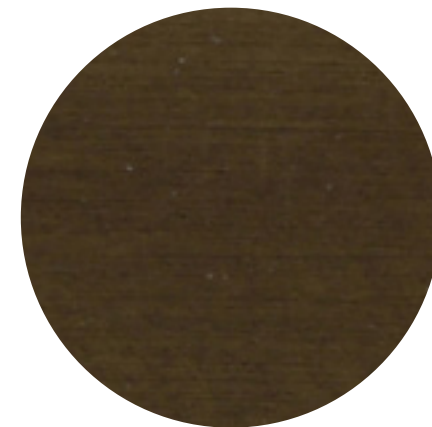




Second Floor Plan



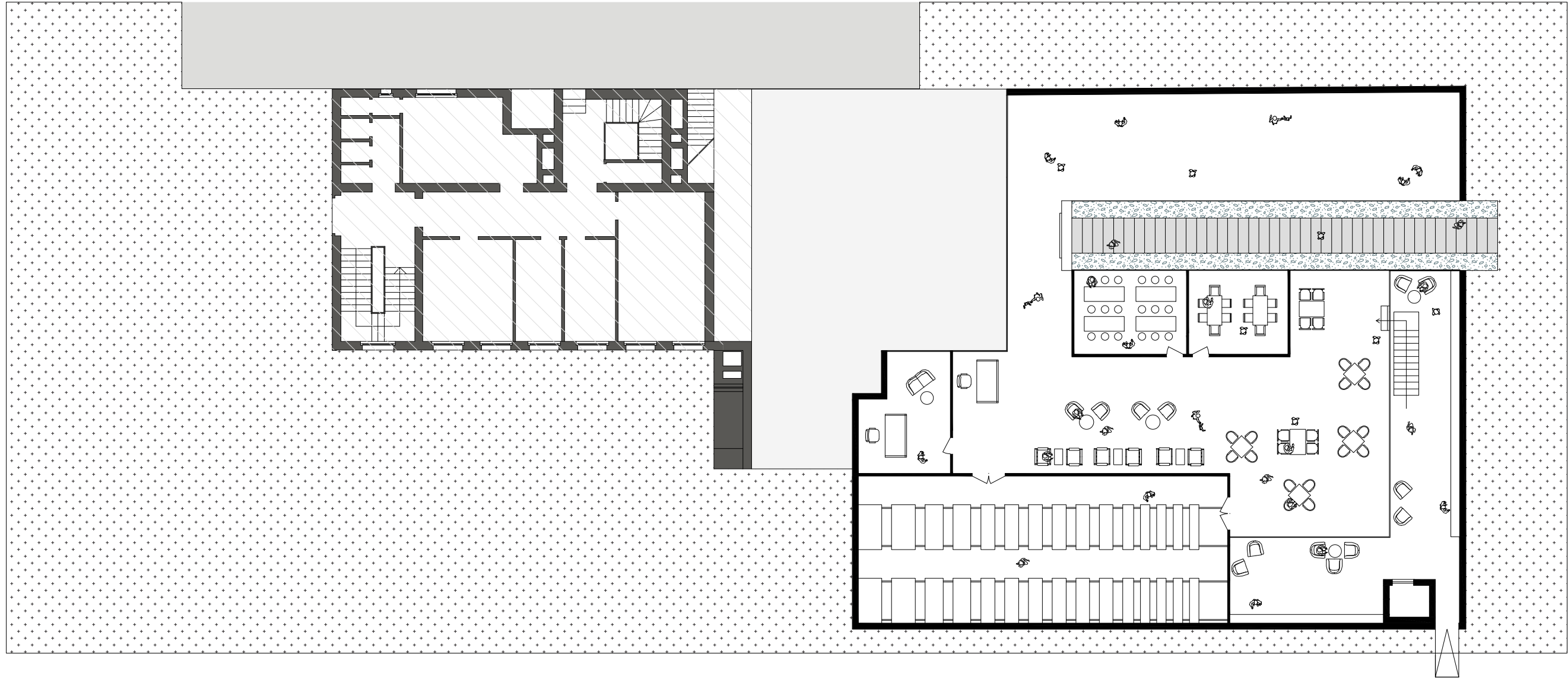
MATERIAL SELECTION



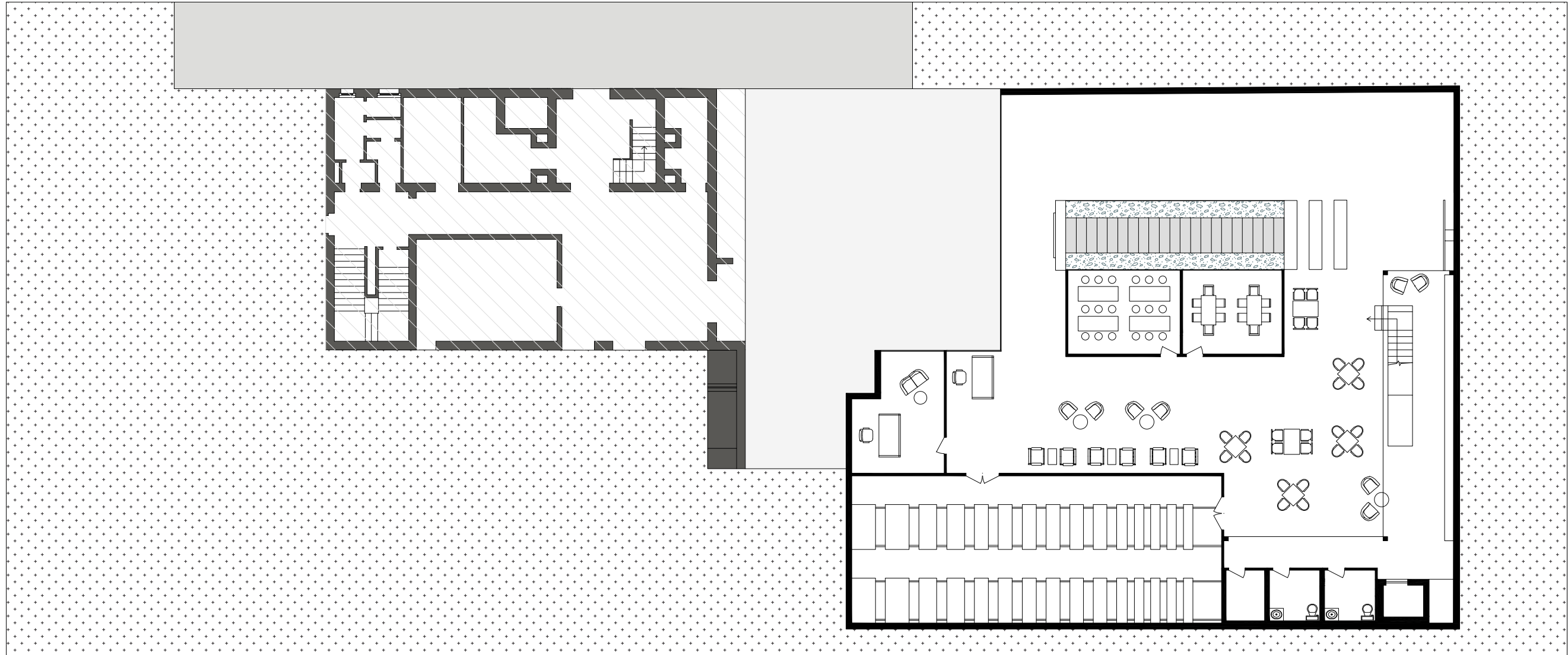
Aged/ Weathered Bronze

Harder alloy than copper alone
Less brittle than cast iron
Good corrosion resistance

Bronze is an alloy that consists of primarily copper and tin. Copper was discovered in Serbia over 5,000 years ago along with tin, and continues to be one of the country's largest exports.



1.5 Basement Plan



Basement Plan





“Mi imamo dužnost da vidimo pravdu”

Britanski premijer, Toni Blair

“Mi nikada nećemo dati Kosovo”

Jugoslovenski predsednik, Slobodan Milošević

“Ako ćemo imati jake ekonomske odnose koji uključuju našu sposobnost prodaje širom sveta, Evropa mora biti ključ ... To je šta se radi na ovom Kosovu.”

Predsednik SAD, Bill Clinton

“We have a duty to see justice is done”

British Prime Minister, Tony Blair

“We shall never give away Kosovo”

Yugoslav President, Slobodan Milosevic

“If we’re going to have a strong economic relationship that includes our ability to sell around the world, Europe has got to be a key... That’s what this Kosovo thing is all about.”

USA President, Bill Clinton



SPECIAL THANKS
ZAHVALNOST

I wouldn't have been able to tackle this immense undertaking without the help of my loving family and friends. Thank you for the wealth of knowledge you bestowed upon me and the countless late nights you spent with me in spirit. You taught me an entire history of our culture I knew little about, and through our many conversations I have come to understand a new part of our intricate family puzzle. Thank you for your undying support and for allowing me to be the best person I can be, you are truly my role models! I am humbled to be a part of such a wonderful community and to be able to call myself a RISD alum!

Ne bih mogla da se suočim sa ovim ogromnim poduhvatom bez pomoći moje porodice i prijatelja. Hvala na znanju koje ste mi preneli, I mnogim kasnim noćima sto ste proveli u mislima sa mnom. Upoznali ste me sa istorijom naše kulture, oko joj sam vrlo malo znala, I kroz naše mnogobrojne razgovore, otkrila sam nove detalje o našoj porodičnoj istorije. Hvala na bezgraničnoj podršci u svim mojim poduhvatima. Ponosna sam sto sam deo ove visoke obrazovne ustanove I sto sam magistrirala na Rhode Island School of Design!

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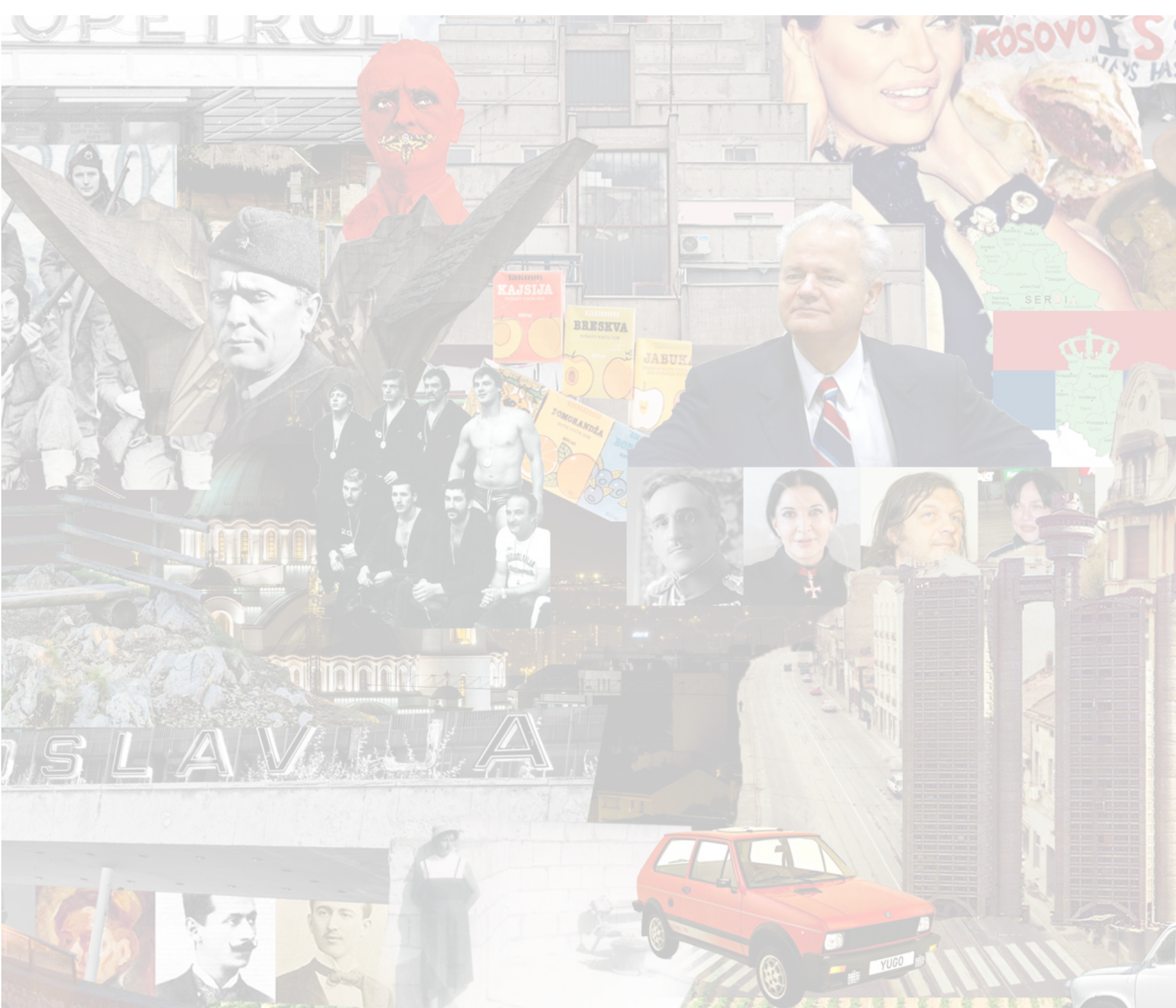
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OPETROL

KOSOVO IS ALWAYS HAS

SRPSKI
KAJSIJA
SRPSKI
BRESKVA
SRPSKI
JABUK
SRPSKI
SOMORANDĚA



OSLAVIJA

